

November 22, 1924

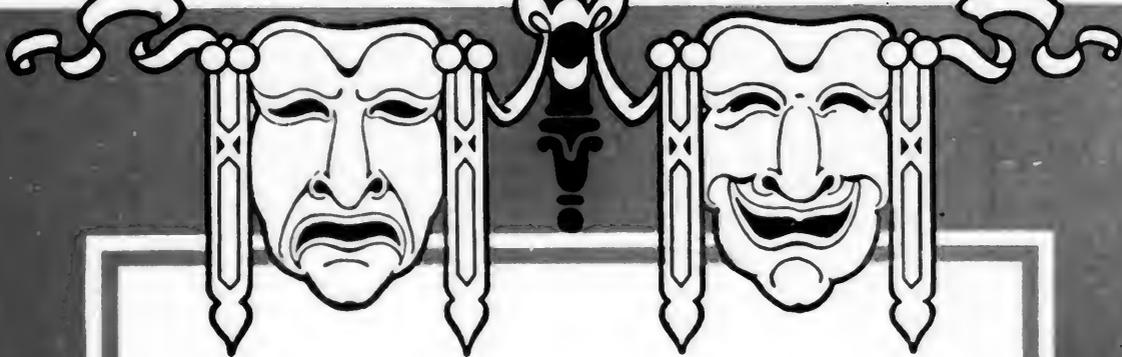
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THEATRICAL DIGEST

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AND



116 PAGES

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CHORUS
I've got the blues, those leap year blues, If you don't propose to me this year, I'll put myself in your shoes, dear, For I can't stand no more those leap year blues, I wonder what you'd think of me, dear, If I should propose to you this year? My temper and nerves are getting loose, I've got the blues, those leap year blues.

SECOND VERSE
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 pal, I beg you on my bended knees, I'm in love with you, that's all, Accept me, dear, this leap year, please.
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Tab. People, Novelty Vaudeville Acts, Chorus Girls at once. Good Sister Act. Two Shows. Pepomint Revue, Jewel Box Revue. Grand Theatre, Morgantown, W. Va., November 17; Oakford Theatre, Richwood, W. Va., November 24.

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PHILADELPHIA

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

Philadelphia, Nov. 15.—Four plays are receiving their first local showing this week. They are: Ashes, with Florence Reed, at the Adelphi; Walter Hampden in Cyrano de Bergerac, at the Forrest; Maelyn Arbuckle in Poor Richard, at the Walnut, and Bottling Buttler at the Chestnut Street Opera House.

Plays in Prospect

Charlot's Revue of 1924 is coming to the Shubert Theater. Martin Brown's Cobra will be seen at the Adelphi, beginning December 1; The Dream Girl, Shubert, beginning November 24; Beggar on Horseback, at the Lyric; Marjorie, Chestnut Street Opera House; Be Yourself, Garrick, and Morgan, also at the Garrick, for two weeks beginning December 22.

Briefs

The police are going after the cafes for fair since two of them had their dance licenses revoked.

The Keith Theater is celebrating its 22d anniversary this week with McIntyre and Heath as headliners on what is said to be their farewell tour after 50 years on the stage.

The Club Madrid is offering fine cabaret bills with weekly changes of program, likewise the Claridge Cafe. Both are drawing well.

Armistice Day the theaters did excellent business. All observed with "one-minute prayer" services.

Barbara Fritchie is the feature play at the Fox Theater and Madonna of the Streets at the Stanley, with the Gierdorf Sisters and Company as added attraction at the latter house. Marion Davies, in Janice Meredith, is at the Aldine Theater.

The two Hebrew theaters, the Garden, in Eighth street, and the Arch Street (Continued on page 100)

WANTED

FOR

CHAS. MORTON'S HAPPY TIME REVUE

A-1 Blackface Comedian; prefer man who sings Bass or Baritone, but not absolutely essential. Real General Business Man to work in Quartette. Wire, don't write. State all. Durham, N. C., week November 17.

Harris and Pray

WANT

FOR TABLOID MUSICAL STOCK

Singing Straight Man with wardrobe. Clear all-round Comic with scripts; do some producing. Clear Blues Singer. Novelty Act that plays parts, write in. Chorus Girls, mediums. Must lead numbers. Tell everything first letter. Open Nov. 30, Orpheum Theatre, Ottumwa, Ia. Long engagement to right people.

WANT

LADY PIANO PLAYER

Must be good. Also Singing and Dancing Southerner. Join on wire. Next week, Crosswell, Texas. JOSEPH LEAL

WANTED AT ONCE

Trumpet Player. Nothing but fake and jazz. Legitimate men lay off. If can't fake close on tryout. Job until April. Wire. E. P. G., Western Union, St. Petersburg, Florida.

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WANTED PEOPLE

In all lines for complete cast. Ingenue, Leading Woman, strong enough to feature. Hour versions of Comedies and Dramas. Two shows nightly, two matinees weekly. State all in first letter and send photos, which will be returned. Must have wardrobe, experience. Address ABBOTT HALL, care National Vaudeville Exchange, 617 Bramson Bldg., Buffalo, N. Y.

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WANTS People in all lines, Character Man, Prim, Dancing Team, wife Chorus, Chorus Girls, salary, \$30.00. This is a 25-people show. Don't misrepresent. Glen Sanger still producing. Friends write or wire. Flora, Ill., Orpheum Theatre, Nov. 20 to 22; Pantheon Theatre, Vincennes, Ind., week 23.

Wanted, Musicians

All winter work. Cornets, Trombones and Baritone. Must join on wire. JOHN COLAO, Thomasville, Ga.

WANTED—For the Ton-A-Wan-Da Medicine Co., Medicine people in all lines. Sketch Team with Snaps and Doubles, one must play Piano; good Musical Teams WANTED A-1 Lecturer. You must be able to put out the goods. Winter salary; you get it here. Tickets if I know you. If you can't make good, please don't answer this ad. JACK LABON, Moorhead, Minnesota.

Wanted Chorus Girls

For Stock, to open immediately. Wire AL BROWERS, Lyric Theatre, Ft. Wayne, Ind.

WANTED QUICK

Character Actor for Heavies, few leads. Must double Band and Orchestra. Preference doubling Specialist. Also want experienced Character Man. Preference doubling Specialist or Band and Orchestra. Also real jazz Drummer, full line Traps, Bells etc. Preference one doubling Stage. Must be gentleman. Year-round Repertoire Show. Homes winter, cantas summer. Pay your wires. ROE NERO STOCK CO., week November 17, Malden, Missouri.

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Colored Singers, Dancers, that double Band. I pay all after joining. Eat and sleep on auto pullman cars. Nov. 22, Groveton, N. H. ROBERT G. WING.

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WANT

Piano Player to double Band, Baritone preferred. This show operates year round. WANTED TO LEASE OR BUY—Dodge Car. Address Grandfield, Oklahoma.

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Musical Comedy People in all lines. Also experienced young Chorus Girls. State all first wire or letter.

BILLY ALLEN MUSICAL COMEDY COMPANY, Academy of Music, Lebanon, Penna.

WANTED—MEDICINE PERFORMERS.

Strong Blackface Comedian to do Specialties and work in acts. Strong Novelty Man, Piano Player (male), to also do bits. All must change for week or longer and make yourself useful around show. State if you can drive car on moving day. I want Actors, not managers, would be or has been. This is no hospital or old soldiers' home. It's a medicine show, and you must help try get your salary or you won't stay. Lill and Bill, come home. MANAGER NATHAN REMEDY CO., Mt. Pleasant, Westmoreland Co., Pennsylvania.

WANTED FOR HOYT'S COMEDIANS

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Prima Donna, Scoubrette, Singing and Dancing Girls. Must be A-No. 1. West and Van Sicken, Harry Gordon, write. Address JAS. B. MACKIE, Elks' Club, New York City.

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The Billboard



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

Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under Act of March, 1879. 116 Pages. Vol. XXXVI. No. 47. Nov. 22, 1924.

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EQUITY BALL A SUPERB SPEC. OF BEAUTY

Occasion More Exclusively a Theatrical Gathering Than in Previous Years

RECEIPTS \$25,000, IT IS ESTIMATED

Every Box Sold in Advance for First Time in History of Ball

New York, Nov. 16.—The Fifth Annual Equity Ball, ushered in at an hour before midnight at the Hotel Astor, Saturday, was a superb spectacle of beauty, against an artistic background of clustered wisteria, trailing greens, silver Equity stars, and silver cloth drapes. Equity's stardom and lesser lights congregated for its fifth celebration of the prosperity of the Equity ideal.

For the first time in the history of the annual Equity Ball every box was sold out in advance, enabling George LeGuere, general manager of the grand event, to predict truthfully that there would be present the most predominating personalities of the American stage and those of the foreign theater now in this country. The receipts are estimated at \$25,000.

From a center box beamed the resplendent Madame Simone and the distinction (Continued on page 18)

ARIZONA STATE FAIR A SUCCESS

Attendance Is 75,000---Corenson's Shows Please---Race Meeting To Continue

Phoenix, Ariz., Nov. 16.—Seventy-five thousand persons attended the 20th annual Arizona State Fair here which closed Saturday, according to a statement issued by the fair commissioners.

From an attendance viewpoint the present fair has broken all previous records. The fair opened on Monday with an estimated attendance of 10,000. Each day brought an increase, with the closing day showing an attendance of 20,000.

Among the features of the closing day was the running of the Governor's Derby. Altho the fair has closed, the race meeting will continue for 18 days. Sam Corenson, who gathered here what is claimed to be one of the best assemblies of shows ever seen in Arizona, closed Saturday night, well satisfied. The ma-

(Continued on page 110)

List of Fidoes Whose Dues Were Paid Up to September 1, 1923

Following is a list of the 90 names of Fidoes who were paid up to September 1, 1923, and in good standing, as certified by the Equity auditor: Actors' Fidelity League Membership Eighty-three (83) Members in Good Standing at September 1, 1923 Payments and Paid-Up Membership Period Duly Verified

- Lillian Lee Anderson, Bertha Bellinger, Mrs. Russell Bassett, Elizabeth Belyea, Mrs. Idella C. Betts, Kenyon Bishop, Ruth Benson Blinn, Charles Brokate, Cynthia Brooke, Ethel Cooksey, Edith Culver, Hattie Carmontel, H. Lawson Chaffin, Grace Chester, Bernice Childs, Mme. Alma Clayburgh, Mrs. Wally Decker, Pauline W. DeLisser, Mrs. Dolly Dolman, Lawrence D'Orsay, Suzanne D'Orsay, Harry Bull, Gladys Earleott, Ernest A. Elton, Don W. Ferrandon, John E. Gorman, Lillian Grant, Jeanne Granville, Arleen Hackett, Jo. Robinson Haywood, Edward Hemmer, Dorothy M. Hess, Mrs. May Hickman, A. (Mrs. Kyle) Hodges, Charles Hopkins, Albert S. Howson, Loretta H. Howson, M. G. (Pierce) Hudson, Alice C. Johnson, Marian Johnson, Helen G. Judson, Harry Keefer, Miriam Kurzman, Marcia (L. M.) Lake, Cynthia Latham, Virginia Lee, Ralph LeFree, Charlotte Lesley, Edna Macbeth, Mrs. H. T. MacRobert, Kathryn Meredith, Adelaide Mesmer, Irene Mesner, Mary Mitman, Charlotte Tittel Munro, Julia Neville, Alice Nielson, Axel Olson, James A. Osborne, Minnie Palmer, Mrs. C. E. Palmer, Nell Paul, Homer Peach, Alva Porter, Gertrude Quintland, John W. Ransome, Amy Ricard, Constance Robinson, Josephine D. Robinson, Charlotte Burckett Shea, William Slider, Mrs. Stella Smith, Lynn Starling, Charles J. Stockdale, Lark Taylor, Mrs. Sidney Toler, Val. Trainor, Harriet Tubman, Robert Vaughn, Antoinette Walker, Emily Ann Wellman, Edna Whistler, Edith Yeager.

In addition there are the seven Fidoes discovered by the Equity auditor, but not in the original Fido list. They are as follows:

- Actors' Fidelity League Membership Seven (7) Members in Good Standing at September 1, 1923, Omitted From List Sent in by Actors' Fidelity League.

- Mrs. E. W. Colton, Kurt Elsfeldt, Stella Gilmore, Harry Irwin, Mrs. Harry Irwin, Jones Maxine Reynolds, Helen Tracy.

90 FIDOES IN GOOD STANDING

Examination of Fidelity League's Books by Equity Auditor Concluded

New York, Nov. 15.—The examination of the Fidoes' books by the Equity auditor has been concluded, and 90 members have been found in good standing, with dues paid up to September 1, 1923. These players will be allowed to work in productions without joining Equity, in conformity with its agreement with the

(Continued on page 110)

FLO ZIEGFELD FIRST TO "CROSS THE RIVER"

Announcement Made He Will Build Two Theaters in Chicago, One Called Ziegfeld and Costing \$1,500,000, in South Water Street, and the Other Called Lake Shore, in Upper Drive

Chicago, Nov. 15.—Florenz Ziegfeld will build two new theaters here, one of them across the river, according to an announcement made yesterday by his representatives. One of the new houses is to be called the Ziegfeld and will cost about \$1,500,000. It is understood that this theater will be built in South Water street, very close to Wabash avenue, just

a block north of the Loop proper. It is claimed that this theater will take care of shows formerly seen at the old Colonial Theater. That the new Ziegfeld will house the *Follies* next season is said to be a certainty. Benjamin Marshall is the architect for both houses. He said that work will be begun at an early date and that both houses will be open for the fall of 1925.

NEW LOS ANGELES SHOW ORDINANCE

Larger Circuses Not Affected. But Dramatic Tent Shows and Carnivals (With More Than 5 Concessions) Are Hard Hit

Los Angeles, Nov. 15.—A new ordinance governing the exhibition of circuses, carnivals and dramatic shows under canvas in this city was adopted, without any opposition Wednesday, by the City Council. The ordinance, which amends Section 44 of Ordinance No. 42,800, approved November 28, 1921, does not in any way affect the larger circuses, but carnivals (with more than five concessions) and dramatic tent shows are hard hit. The license fees are graduated. The ordinance, without the clause fixing the license for dramatic tent shows at \$75 for the first day and \$50 for each day thereafter, which was added later, reads as follows:

"An ordinance amending Section 44 of Ordinance No. 42,800 (new series), entitled 'An Ordinance Providing for Licensing and Regulating the Carrying on of Certain Professions, Trades, Callings and Occupations', approved November 28, 1921.

"The Mayor and council of the city of Los Angeles do ordain as follows:

"That Section 44 of Ordinance 42,800 (new series), entitled 'An Ordinance Providing for Licensing and Regulating the Carrying on of Certain Professions, Trades, Callings and Occupations', approved November 28, 1921, be, and the same is hereby amended to read as follows:

Section 44

"For every person, firm or corporation conducting, managing or carrying on a

(Continued on page 110)

The other Ziegfeld house, to be known as the Lake Shore Theater, will be of the intimate type, have 850 seats, and will seek the class of shows formerly housed in the old Powers Theater. The Lake Shore will be located in North Michigan avenue, now called the Upper Drive, three blocks north of the river, on the east side of the Drive and a short distance above the new Tribune Power Building.

Today showmen are saying that the ice is broken at last and that the river has been crossed.

Chicago, Nov. 14.—They are still looking for theater sites in the local downtown. (Continued on page 110)

BANNER N. A. A. P. MEETING ASSURED

Multitude of Reservations Are Flocking in. Indicating Record Gathering of Park Men

If the number of reservations received to date at the secretary's office of the National Association of Amusement Parks at Riverview Park, Chicago, is any indication of the size and success of the association's sixth meeting to be held at the Drake Hotel, Chicago, December 3, 4 and 5, then a record breaker, both for size and success, is assured, for never before in the annals of the association have so many reservations been made at this date.

The secretary advised a representative of *The Billboard* that he had endeavored to see that every park and device man who might be interested had been reached, but went on to say that if anyone had unintentionally been overlooked a wire addressed to A. R. Hodge, Secretary, N.

(Continued on page 110)

Last Week's Issue of The Billboard Contained 991 Classified Ads, Totalling 5,880 Lines, and 683 Display Ads, Totalling 23,112 Lines; 1,674 Ads, Occupying 28,992 Lines in All

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

REVENUE FOR ACTORS' FUND IN NEW YORK REALTY DEAL

Site on Fifth Avenue Owned Thru Will of John Hodge Leased
at Net Annual Rental of \$40,000---Actress
Leaves \$10,000 to Fund

NEW YORK, Nov. 15.—A. G. Spalding & Bros. this week leased the Fifth avenue site owned by the Actors' Fund of America and valued at \$1,000,000 for a period of four years at an annual net rental of \$40,000. The Actors' Fund became possessed of the property thru the will of the late John Hodge, a tile manufacturer of Zanesville, O.

The property just taken over by the Spaldings for their future home is an eight-story building, covering a plot 28x125 feet, adjoining the northwest corner of 43d street. Inasmuch as they took up an unexpired lease, it will in all probability be extended to run for a longer period and, perhaps, an option to purchase will be included.

The Actors' Fund is assured \$10,000 as a result of bequests made by the late Eldora F. Goldthwaite, known professionally as Dora Goldthwaite, who died at the Fund Home, on Staten Island, August 19, 1924. It was revealed in an accounting of the estate filed this week by Abbott Graves, executor.

Graves charged himself with \$35,153.42, which included \$24,092.23 from the sale of bonds, \$1,800 from the sale of jewelry, \$2,800 in banks and \$4,000 in cash. The expenditures total \$19,705.21, including \$5,000 paid to the Actors' Order of Friendship, Edwin Forrest Lodge; \$1,900 to the Bide-a-Wee Home for Animals; \$6,649 to Mrs. Montie Aldrich Graves, Kennebunkport, Me.; \$3,500 to Murphy & Fulmer for attorney's fees; \$950 to Frank D. Kaskell, cousin, and \$838.85 to the Actors' Fund of America for care during her last illness and funeral expenses.

The executor reported that he "believes that the Actors' Fund of America has complied with the conditions of item 5 of the will and is entitled to \$5,000 and that the contingent bequest to the Society for the Prevention of Cruelty to Animals under item 5 of the will therefore falls."

For the same reason he recommends that the Actors' Fund be given an additional \$5,000, which under a contingent bequest would have gone to Tuskegee Institute, Tuskegee, Ala., under item 6 of the will.

Item 5 of the will provided that the Actors' Fund of America have a tablet not less than 2½x1½ ft. with the inscription: "Louis Aldrich, projector and founder, May, 1901," placed prominently and permanently and promptly on the home building. If this condition is not accepted and strictly complied with, the \$5,000 shall be given to the Society for the Prevention of Cruelty to Animals."

Item 6 directed that if item 5 was complied with an additional \$5,000 should be given to the Actors' Fund of America for charitable purposes. If not this sum was to be given to the Tuskegee Institute.

It is recommended that \$10,000 of the balance of \$15,448.21 now in the executor's charge be given to the Actors' Fund of America and that the Society for the Prevention of Cruelty to Animals and Tuskegee Institute receive nothing.

The \$5,000 left Edwin Forrest Lodge, Actors' Order of Friendship, was in memory of Louis Aldrich, founder and first president of the lodge. The will also provided that the lodge purchase a life bed in a non-sectarian hospital for American-born actresses and actors, to be called the Dora Goldthwaite bed.

OPERATORS WANT INCREASE

Columbus, O., Nov. 15.—Motion picture operators and members of the allied crafts in Columbus have made a demand upon local owners for a material increase in salary. The present rate is \$1.35 an hour and the increase demanded is \$1.50 an hour. No action has been taken as yet by the managers and a conference of operators' representatives and owners will take place early next week.

TO SELL CLINTON (IND.) THEATER

Terre Haute, Ind., Nov. 15.—The Capitol Theater, Clinton, Ind., which was closed several months ago when a receiver was appointed, is being advertised for sale, according to an announcement made yesterday by George M. Dickson, who, with Fred A. Sims, was appointed receiver. The sale is to be conducted privately and bids will be received up to and including December 10.

A. A. MEETING IN GLASGOW

London, Nov. 15 (Special Cable to The Billboard)—Albert Vooce and Monte Bayly go to Glasgow to attend the Actors' Association meeting tomorrow to rally the members of the Variety Artists' Federation and determined to handle the A. A. poaching in the strongest manner possible.

NEW FOX MANAGER

Chicago, Nov. 15.—George F. Denbow is the new manager of the Fox Exchange here, succeeding W. G. Kupper, who returns to the Fox offices in New York.

ACCUSED OF EMBEZZLEMENT

London, Nov. 16 (Special Cable to The Billboard)—In Brighton police court, Monday, the magistrates released on \$375 bail Alfred C. W. Nightingale, manager of the Grand Theater, Brighton, accused of embezzling three sums of \$5 from the proprietor of the theater, Andrew Melville.

Melville's lawyer stated that altogether more than a hundred pounds is involved and falsification of documents over a period of two years. The case was adjourned for ten days.

WILLETTS WITH "FOLLIES"

New York, Nov. 15.—Florenz Ziegfeld has appointed Clarence Willetts as his representative in charge of the touring *Follies*, now in Chicago. This appointment will not interfere with the show's executive staff in any way. Willetts later will probably return to New York to take charge of the new Leon Errol show.

CAPITOL IN CHARLESTON OPENS

Charleston, W. Va., Nov. 15.—The New Capitol Theater, on the site occupied by the old house, which was ravaged by fire last December, is now open, having the picture *Three Women* as the initial attraction. William F. Brooker is manager of the new theater, which has a seating capacity of 1,145 persons.

INTERESTING ANNIVERSARIES

Chicago, Nov. 15.—William Seymour, veteran actor, now in *The Goose Hangs High*, at the Princess, has announced that Tuesday was the anniversary of Maude Adams' birth in 1872; that Thursday was the anniversary of Edwin Booth's in 1833 and of John Drew's in 1833, and that today is the anniversary of E. L. Davenport's in 1815. Mr. Davenport was the father of Fanny, May, Edgar and Harry Davenport. Harry acted here two years ago in *Thank U* and May is Mrs. Seymour.

GEORGETTE COHAN RETURNS TO STAGE



—FOTOGRAMS, New York.
Georgette Cohan Souther, daughter of George M. Cohan, who retired from the stage after becoming the wife of a broker, returns to the footlights in a revival of *The Rivals*. Chauncey Olcott, celebrated Irish tenor and actor, is pictured above with Miss Cohan. The younger man is Kenneth Thomson, of Pittsburg, Pa.

DETROIT ELKS TO STAGE THEIR ANNUAL CHARITY SHOW

Detroit, Nov. 14.—The annual charity show for the benefit of the needy, given by the local lodge of Elks, will be held this year in Orchestra Hall November 21. Fred C. Cronin, chairman of the committee, stated that the demand for tickets has been greater this year than ever before. As in other years, managers of theaters and members of the profession give their services gratis and unite in every way possible to make the show a big success. All proceeds from the show will be used to provide Christmas baskets for the poor and needy of the city.

GILMORE IN CHI. "WHITE CARGO"

Chicago, Nov. 15.—Harris Gilmore, who has been acting in *White Cargo*, in New York, joined the cast of the Chicago company, in the Cort, Tuesday night. Richard Stevenson, who acted the same part here, has joined the New York company. The exchange is for the term of the engagement in the Cort.

SEEK R. R. RATES FOR "MIRACLE"

Chicago, Nov. 15.—Chamber of Commerce men from Cleveland are in Chicago this week asking the Central Passenger Association to grant special railroad fares to Cleveland during the engagement of Morris Gest's *Miracle*, from December 22 to January 10.

"FIRST KISS" FEEBLE PLAY

London, Nov. 16 (Special Cable to The Billboard)—Charles Gulliver presented Pablo Luna's Spanish musical comedy, *The First Kiss*, Monday, at the Oxonian Theater. The music of the piece was occasionally good but generally mediocre. The book has some unusual ideas but is very poorly adapted by Boyle Lawrence, the humor being deficient and the lyrics feeble. Denier Warren was good in grotesque dancing, but the successes of the evening were Percy Parsons as a bloodcurdling pirate and Almee Bebb as a deliciously comic duenna. Miss Behb, hitherto unknown to the writer, has considerable low comedy talent, odd, grotesque charm and humor. She and Parsons contribute the most significant elements to the show, which is not apt to set the Thames afire.

250TH SHOWING OF "NANETTE"

Chicago, Nov. 15.—No, No, *Nanette*, long a prosperous fixture in the Harris Theater, had its 250th showing in that playhouse Wednesday night. H. H. Frazee is quoted as saying he will not take a single artist out of the cast to organize another company for New York. It had been poised around that Mr. Frazee would take Louise Groody and some other stellular cast for another *Nanette* organization.

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

"ABIE" TURNING PEOPLE AWAY

Road Company of Record-Smashing
Play Can't Find Seats
for All Who Apply

Chicago, Nov. 15.—James Wingfield, who is booking one of the road companies of Anne Nichols' *Abie's Irish Rose*, said the show played Hancock, Ishpeming and Iron Mountain, Mich., lately to absolute capacity. Two and three nights are being played in all of the towns on Wingfield booking. Mr. Wingfield said this is the first time in theatrical history that a \$2 show has played more than one night in any of these towns. Incidentally, *Abie* broke all house records in both Hancock and Iron Mountain. The company is routed thru Wisconsin and Minnesota and is headed for St. Paul and Minneapolis.

Gus Hill's *Mutt and Jeff* Company will close November 22 in Ottumwa, Ia. It is claimed the show was not up to standard and failed to get the business. It is further said that Mr. Hill's *Bringing Up Father* Company is the only cartoon show out that is maintaining a solid and profitable front.

Jack Gilmore is ahead of the Roman Choir, a new Italian singing organization, which will play Town Hall, in 43d street, New York, November 27. Mr. Wingfield is to route the attraction in Midwest territory.

The Fool is to play two weeks of one-night stands between Detroit and Milwaukee.

HONOR POLACCO AND INSULL

Chicago, Nov. 15.—The order of Knight Commander of the Crown was conferred on Giorgio Polacco, director of the Chicago Civic Opera Company, and on Samuel Insull, president of the Civic Opera Association, at a banquet of the Italian Chamber of Commerce in the Hotel La Salle Tuesday night. The decorations were conferred by Consul General Leopolda Zunini, on the order of King Victor Emmanuel of Italy, and were in token of the services of Mr. Polacco and Mr. Insull to the cause of Italian art, especially opera.

"FOLLIES" PLEASE VETS.

Chicago, Nov. 15.—The *Greenwich Village Follies* went from the Apollo to the Municipal Tuberculosis Hospital Tuesday and came as near putting on the whole show for the wounded soldiers as the hospital facilities would permit. The show canceled a proposed Armistice Day matinee at the Apollo in order to entertain the soldiers.

ZIEGFELD BACK ON JOB

New York, Nov. 17.—Instead of taking a boat ride to the West Coast via the Panama Canal, as he had planned and announced, Florenz Ziegfeld changed his mind at the last minute and went up to a camp in the Adirondacks for a few days of rest last week, and is now back on the job.

LEAN AND MAYFIELD SIGNED

New York, Nov. 15.—Ceeli Lean and Cleo Mayfield have been engaged by H. H. Frazee for his Chicago musical hit, *No, No, Nanette*, and they probably will be seen in the New York production of this piece. It was originally reported that Frazee would bring some members of the Chicago company here, but this is now denied.

GRAHAM LEAVING "IN DUTCH"

New York, Nov. 15.—Frederick Graham is leaving the Gallagher and Shean show, *In Dutch*, at the end of two weeks. The attraction goes into the Garrick Theater, Chicago, in the near future for an indefinite stay. Meanwhile it is playing thru the Middle West and many changes are being made in the cast.

"ARTISTIC TEMPERAMENT" NOV. 24

New York, Nov. 17.—*Artistic Temperament*, with Gail Kane and Elizabeth Hladon heading the cast—instead of Miss Kane and Estelle Winwood, as previously announced—will have its out-of-town tryout in Stamford, Conn., November 24. There are only four people in the cast. Oliver Morosco is producing it.

GRAUSTARK MUSICALIZED

Lovetime, a musicalization of Geo. Barr McCutcheon's *Graustark*, has been made by Grace Hayward and will be produced shortly after the holidays. Miss Hayward made the dramatic version of *Graustark*, which enjoyed such a vogue in the theater for years. The score has not been written.

M. P. DIRECTOR BUYS ESTATE

New York, Nov. 15.—Henry King, motion picture director, purchased the estate of J. Edward Breuer at Great Neck, L. I., this week, paying \$100,000 for the property. The estate consists of two and a half acres, with 200 feet of water front.

SCENIC ARTISTS TO HAVE OWN HOME

Buy Building in West 47th St., New York, and Will Take Possession January 6

New York, Nov. 15.—With the purchase this week of the property at 334 West 47th street, the United Scenic Artists of America have finally succeeded in their efforts to establish a permanent home of their own. The building is five stories high and rests on a plot 63 by 100 feet. Jordan, Hill & Murdoch, architects, are now drawing up the plans for the alterations and the scenic artists will take possession January 6, 1925.

Through the firm of Greenbaum, Wolfe & Ernst, attorneys, who conducted the negotiations, the property was secured at a bargain figure, thereby not overstraining the organization's treasury. The negotiations had been under way for a long time, but it was until recently that a satisfactory deal could be effected.

The undertaking is in no way a speculative one, but simply the realization of a desire to establish permanent headquarters for the Scenic Artists' Association, with necessary offices, conference rooms, a large meeting hall and ample lounge room space, so that members of the craft may have a place they can call "home". There is a possibility that part of the building will be remodeled into studios for business, but this has not been definitely decided upon.

Like the architects' league, the principle of the United Scenic Artists' Association is to elevate the standards of the profession. It is practically the only organization that holds a charter whereby the creator and the executor are combined, both the designer and the painter being a member of the order.

The annual election of officers will take place the second Friday in December. Nominations are to take place November 21.

MAY TULLY'S NET ESTATE AMOUNTS TO \$19,063.71

New York, Nov. 16.—The net estate left by May Tully, who died March 9 last, amounting to \$19,063.71, left by provisions of her will to her mother, Nan y Steffen, residing in New York, who also was named as executrix, was taxed \$40.64 yesterday in Surrogate's Court and Mrs. Steffen ordered to pay that sum to the State Tax Commission as inheritance tax.

The gross value of Miss Tully's estate, appraised recently, amounted to \$23,601.21. The appraisal classed 1,120 shares of Attalea Development Company stock as of no value. This company was formed to make a motion picture of *Stop, Look and Listen*, the sketch in which Miss Tully made an immense hit on the vaudeville stage, and also filming of a scenario entitled *That Old Gang of Mine*. The first picture was completed before Miss Tully's death, the second was not. In the case of *Stop, Look and Listen*, it has been erroneously reported many times that Miss Tully was the author of this well-known sketch. This is untrue. Matthew White, Jr., formerly dramatic editor of *Munsey's Magazine*, and now editor of *Argosy*, another *Munsey* publication, wrote it and after Miss Tully's success sold the playlet to her outright, retaining only, according to White, the right to produce it in three or four-act play form.

HACKETT IN SKIT

New York, Nov. 17.—Norman Hackett, light actor, has replaced Fred Sumner in the leading role in the one-act playlet, *Four in a Flat*, by Mark Swan and Maurice Freeman, which made its bow around New York several weeks ago. Hackett opened today in the sketch at Keith's, Syracuse, N. Y. He tried out an act early in the season with Charlotte Walker, but the vehicle floundered. Sumner, who originally was in *Four in a Flat*, played in the one-act playlet *The Show-Off* before it became a three-act. Evelyn Blanchard presents the Hackett sketch.

GEO. W. LEDERER, JR., ILL.

New York, Nov. 15.—George W. Lederer, Jr., son of the well-known musical comedy manager, now acting as press representative for Ed Wynn's *The Grab Bag*, is critically ill at his apartment, 225 West 85th street, suffering from cancer of the throat. Lederer, who also has been engaged in theatrical work, went to Philadelphia some time ago and placed himself under the care of cancer specialists. Failing to get relief, he returned to New York. He is married and has a son four years old.

GOETZ BACK; HAS TWO PLAYS

New York, Nov. 16.—E. Ray Goetz returned yesterday from Europe on the French liner *Paris*, bringing back with him contracts for production here of the Parisian play, *The Guitar and Jazz Band*, and *Cuckoo Club*, a musical piece in which Irene Bordoni will essay the leading role. The adaptation of *Cuckoo Club* from French into English will be done by Avery Hopwood. Goetz announced.

GILDA GRAY TO TOUR

New York, Nov. 15.—Gilda Gray, surrounded by a picked troupe of specialty dancers and an ensemble arranged by Eugene O'Neill, will open a West-end tour at the Alhambra Theater, Milwaukee, November 24. This will be Miss Gray's first performance since her return from abroad and the tour, which is under the management of William Morris, will take her to California, following which she will make another visit to the South Sea Islands, where she originated her unique dance number.

The entertainment offered by Miss Gray will be the same as that presented for private parties along the Riviera last summer. Baron de Meyer, of Paris, designed the production. A startling gown effect by Chameleon is used and a new line of orchestrations has been arranged by Vladimir Relfetz.

F. B. JOERLING TAKES MATRIMONIAL PLUNGE

St. Louis Office Manager of The Billboard Weds Judge's Daughter—Now Honey-mooning in East

Tiring of single blessedness, Frank B. Joerling, one of the oldest (but young in years) and most faithful employees of *The Billboard*, has taken the matrimonial plunge. The lucky girl was Lucile C. Geary, a non-professional, the knot being tied at the home of the bride's parents at 331 Washington place, East St. Louis, Ill., Saturday afternoon, November 15. The wedding ceremony was followed by a reception at the home, after which the happy couple embarked on a two weeks' honeymoon trip to the East.

Mr. Joerling has been connected with *The Billboard*, with the exception of a brief period, since May, 1910, when he was put to work in the Circulation Department at Cincinnati. After several years spent here he went ahead of a show for a short period and then became an advertising salesman in our New York office. He continued to sell advertising in New York until a year or so ago, when he was promoted to St. Louis office manager of *The Billboard*. Through his long connection with this publication he has made hundreds of friends, both in the indoor and outdoor show fields, with his winning personality.

Mrs. Joerling is the daughter of Judge and Mrs. F. A. Geary and a graduate of Vassar College. Her father is a power in Southern Illinois political circles and is known to a number of show people.

Mr. Joerling's mother and two brothers, who reside in Cincinnati, went to East St. Louis for the occasion.

THREE SUCCESSIVE SELLOUTS FOR MILWAUKEE THEATERS

Milwaukee, Wis., Nov. 15.—Three successive sellouts featured the last three days of last week for Milwaukee downtown theaters when 8,000 Wisconsin school teachers, assembled for their annual convention at the Milwaukee auditorium, swelled the regular audiences to the standing-room-only point. Thousands of the teachers played truant from their afternoon sessions in order to attend matinees at the theaters. The Palace-Orpheum, featuring *Gus Edicard's Revue* and *Kikuta's Japs*; the Davidson, with Douglas Fairbanks' *Thief of Bagdad* replacing the usual legitimate productions, were among the first to sell out, while other vaudeville houses, photoplay houses and burlesque shows enjoyed packed houses all down the line.

"OPERA NIGHTS" FOR "ABIE"

Chicago, Nov. 15.—The first of the "opera nights" for *Abie's Irish Rose*, at the Studebaker, will begin Monday when Jessie Isabel Christian, American soprano, who won honors at the Opera Comique, Paris, will pilot a number of the members of the Chicago Civic Opera Company, who are "off duty", to see the Anne Nichols play. Miss Christian has helped the Auditorium company out in emergencies, once when Galli-Curci was ill and a month later she substituted for Mme. Melba in Milwaukee, in the singing of *Marguerite in Faust*.

CAPITOL, LONDON, CANCELED

London, Nov. 15 (Special Cable to *The Billboard*).—Sir Walter Gibbons says A. H. Woods' contract for the Capitol Theater in Regent street has been canceled by mutual consent because Woods thought he could play revue there and wanted a 75-piece orchestra, but the building regulations would not allow it.

Vivian Van Dam, who was to have been Woods' manager, says that the rent demanded was \$175,000 yearly, or \$3,500 weekly.

SUNDAY FILM SHOWS FORBIDDEN

London, Nov. 15 (Special Cable to *The Billboard*).—The Middlesex County Council by 48 votes to 7 refused to grant 40 licenses in its licensing area permission to open on Sundays. Notwithstanding this, the London County Council allows all of its cinemas and vaudeville houses to give films and concerts on Sunday.

Two Showmen Victims of Poisoned Cider

D. F. (Doc) Allen, Veteran Circus Man, and James Kelley Collins, Former Actor-Manager, Succumb

Bedford, Va., Nov. 15.—Of the 10 or 12 guests at the Elks' National Home here who died as the result of drinking poisoned cider served to 25 Elks November 10, two were of the profession. One was D. F. (Doc) Allen, an old circus man, who was connected with various white tops and who also had a circus of his own for a number of years. The other was James Kelley Collins, a former well-known actor and theater manager. Further details of their deaths will be found in the Obituary Department of this issue.

Friends of Lon B. Williams, circus general agent and railroad contractor, who has been a guest at the home for several years, will be glad to learn that he was not among the victims.

THE HULL HOUSE PLAYERS OPEN 25TH SEASON

Chicago, Nov. 15.—The Hull House Players, a dramatic organization formed 25 years ago at Hull House, is beginning the new season and announces as its opening production Maxim Gorky's *The Lower Depths*, which will be given Thursday, Friday and Saturday nights of next week. The Hull House Players are said to have been the first of the little theater groups and had their first performance in 1899 at the Hull House Theater. Shortly thereafter Laura Dainty Pelham took charge and the first production under her direction was *The Mountain Pink*, in which she played the title role. Mrs. Pelham continued to guide the destinies of the players until her death several years ago.

"CLOGS TO CLOGS" PRESENTED AT EVERYMAN THEATER

London, Nov. 16 (Special Cable to *The Billboard*).—At the Everyman Theater, Monday, *Clogs to Clogs*, a new Lancashire dialect play by John Walton, was presented by Olive Woods.

Fewless Llewellyn made a solid study of the weaver who wins a small fortune and proceeds to waste it in speculation, but the best acting was done by Miss Sydney Fairbrother as the wife—a remarkable study of interwoven comedy, pathos and loyalty. Clifford Mollison, one of the most talented of the younger British actors, with a fine sense of caricature deftly portrayed the lazy son. F. B. J. Sharp and Ruth Povah gave clever support.

The piece lacks any outstanding quality, tho it is not uninteresting.

B. & K. THEATER IN EVANSTON

Chicago Movie Magnates To Operate Huge New Playhouse in North Suburb

Chicago, Nov. 15.—Balaban & Katz will take the big new movie theater to be built on the site of the old Haven School, in Evanston, according to an announcement today. The house will seat 3,000 and the site is one of the best, commercially speaking, in Evanston. The theater will be modern and attractive from all angles.

SINGER AWARDED \$1,650

Chicago, Nov. 15.—Advices from South Bend, Ind., state that Elizabeth Parker, of this city, an opera singer, has been given judgment for \$1,650 against the Wolfe Hotel Company, of Laporte, Ind. The singer sued for \$3,500, it is said, charging that her wardrobe of 13 trunks had been damaged to that extent when the basement of the Runley Hotel, in Laporte, was flooded July 3, 1923.

"GRAND STREET FOLLIES" EXTEND RUN; PRICES RAISED

New York, Nov. 15.—The capacity run of *The Grand Street Follies*, which was to have come to a forced close tomorrow night in order to make way for the repertory season at the Neighborhood Playhouse, has been extended two weeks. Incidentally, the prices, which have been \$1.50 for orchestra and \$1.00 and 75 cents for balcony, have been raised to \$2.50 and \$1.50.

DILLINGHAM SEES 6,000TH

New York, Nov. 15.—With his second attendance at his latest production, *Peter Pan*, this week, Charles Dillingham announced that this was the 6,000th theatrical performance he had attended. This makes an average of 200 plays a year for the last 30 years.

NEW EVANSTON MOVIE

Chicago, Nov. 15.—The Park Theater, seating 750, Evanston's fourth movie house, opened last Saturday night. W. G. Sturdivant, formerly manager of the Hoyburn Theater, is in charge of the new house.

NEGRO AS UNCLE TOM IN NEW YORK CITY THIRTY YEARS AGO SAYS ED SALTER

Augusta, Ga., Nov. 14, 1924. Editor *The Billboard*—Casually glancing over an issue of *The Billboard* some three weeks old I perused an article stating *Uncle Tom's Cabin* was to be produced at the Triangle Theater, New York, and that it would be the first time that a colored man would appear in New York City in the character of Uncle Tom.

The Billboard is to be commended for its usual accuracy in such matters, but in this case it has been misinformed. Salter & Martin's *Uncle Tom's Cabin* Company with 75 people, traveling in its own train of four special cars, played eight weeks in and around New York City some 30 years ago and George Dorsey, a colored performer, assumed the role of Uncle Tom—in fact, he played the part with us for about three years, and as far as my personal observation and criticism goes he was the best actor that ever played the part. We gave a street parade on Broadway, also Fifth avenue. It was some eight blocks in length and made a most sensational hit, especially with the throng of thespians lined up around 14th and 28th street corners of Broadway. We had three bands of music, a white band, colored band and Mile. Minerva's New Orleans Creole Girls' Fife and Drum Corps.

ED R. SALTER.

THREE CHANGES IN FOX & KRAUSE NO. 2 CO.

Producers, Seeing Bright Outlook, Aiming To Enlarge Theater Chain

Milwaukee, Wis., Nov. 15.—Three important changes in the personnel of their No. 2 stock burlesque company have been announced by Fox & Krause, operators of the Gayety theaters at Milwaukee and Minneapolis. Jack Harrington, eccentric, now plays the roles of George Slocum who was compelled by illness to return to his home at St. Louis for the remainder of the season. Jack Smith replaces Lake Kellum as tramp comedian and Ethel Howard replaces Pearl Mack, ingenue. Mamie La Mont, wife of Jack La Mont, star (Jew) comedian of the Fox & Krause enterprises, is now producing numbers for the No. 2 show.

Jos. J. Krause declares that the outlook for the two Gayety houses is the best in their history. As many as 14 scenes are being produced in each show now and additions to the already large casts are contemplated, with a view to making their shows paramount in the inland stock burlesque field.

The producers have plans for the opening of three additional houses to their chain.

TERRE HAUTE BUSINESS FAIR

Terre Haute, Ind., Nov. 15.—The theatrical situation here remains about the same—business is only fair. The stock company at the Hippodrome is still holding on, while the Indiana, with vaudeville, and the picture houses are only doing a fair business.

At the Grand the road shows seem to be getting better patronage than in former years, which was not anticipated, but the management is only booking the best. *The Fool* did capacity business and *The Passing Show*, booked for November 30, is expected to have a sellout. When there are no road attractions feature pictures and musical comedy are being offered at this house to good attendance, with daily matinees at 10 cents, which seem to please the women especially.

EARL CARROLL IN TEXAS

New York, Nov. 15.—Earl Carroll, the *Vanities* producer, has left for Fort Worth, Texas for a rest. The strain of the past few weeks has affected his health and his physician ordered him to take a vacation from art and judges and jails and front-page writeups.

JULIA ARTHUR TO BLACKSTONE

Chicago, Nov. 15.—Julia Arthur, long absent from Chicago, will bring George Bernard Shaw's *St. Joan* to the Blackstone December 1 for a four-week engagement. After Miss Arthur leaves Irene Bordoni will come to the same theater in *Little Miss Bluebeard*, by Avery Hopwood.

TO SELL ACTRESS' COLLECTION

New York, Nov. 17.—A public auction of Rose Coghlan's collection of autographed photographs of stage celebrities, stage costumes and dramatic literature will be held at the Broadway Art Galleries from Wednesday to Saturday of this week.

SEVENTH "ABIE" COMPANY

New York, Nov. 15.—The seventh company of *Abie's Irish Rose* will open November 20 in Easton, Pa., and work southward, with Florida as its ultimate destination.

SELZNICK FILMS TURNED OVER TO ASSOCIATED EXHIBITORS

Receiver in Bankruptcy Action Closes All Selznick Exchanges and Authorizes Move to Associated--Unplayed Contracts Range From \$500,000 to \$750,000

NEW YORK, Nov. 15.—All the exchanges of the Selznick Distributing Corporation, which is in the hands of a receiver, were ordered closed Thursday by Federal Judge Winslow in the United States District Court and negotiations have been reached whereby the company's feature pictures, numbering about sixty, will be taken over by Associated Exhibitors, Inc., which will distribute them thru the Pathe exchanges to all theater owners who have them booked. It is reported that Selznick has unplayed contracts on its books ranging from \$500,000 to \$750,000.

The creditors of the Selznick company, represented by the law firm of Tobias & Bernard, thru Receiver J. Bright Wilson, applied to Judge Winslow for an order closing the concern's exchanges when it became clear that new capital in the sum of \$500,000, which had been promised by bankers of Utica, N. Y., would not be forthcoming.

The Standard Cinema Corporation, a company which was only recently formed by the officers of Selznick and which contracted to release its product thru Selznick, was granted an order permitting it to remove its films from the Selznick exchanges and turn them over to the Film Booking Offices of America. The Standard company handled short subjects in the main. The creditors' committee opposed the granting of the order on the plea that the contract between Selznick and Standard was entered into by identical sets of officers and that the withdrawal of the Standard product from the company's assets would reduce them measurably.

Three Selznick pictures which were produced by Myron Selznick may be taken out of the lot going to Associated Exhibitors and turned over to F. B. O. These three are *The Common Law*, *Modern Matrimony* and *Rupert of Hentzau*. An application has to be made to the court, however, before this transfer can be made.

The newest Selznick bankruptcy proceedings were made with the knowledge, if not the participation, of Lewis J. Selznick, founder of the company. He organized it as the Selznick Pictures Corporation and when it was thrown into bankruptcy several years ago was removed from office and the company reorganized by the creditors. L. J. Selznick issued a statement when the bankruptcy petitions were filed, in which he stated that it had become necessary to protect the interest of himself and other creditors. The Selznick exchanges were closed in order to eliminate expenses.

TROUBLE AT READING, PA.

Local No. 77, I. A. B. P. & E., Reading, Pa., asks that all second men ahead of road shows going into that city get in touch with the business agent, Wm. Evers, before going to work. Mr. Evers informs that the Orpheum Theater has a non-union advertising agent by the name of Robert Styer, and that Peter D. Ryan is also a non-union man. The latter is said to have taken out an alliance road card but never paid any dues, and has been expelled by Wm. McCarthy, international secretary. Mr. Evers further states that the firm which he (Ryan) represents, Carr & Schad, is unfair and that it refused to accept the local. Local No. 77 is affiliated with the American Federation of Labor, the Federated Trades Council, Musicians' Union and the Stagehands' Union. It is said that Mr. McCarthy has issued orders that all second men who refuse to see the business agent will be fined \$25, and upon refusal of payment will be expelled from the alliance.

PUBLICITY STUNT FALLS FLAT

London, Nov. 16 (Special Cable to *The Billboard*)—E. T. Dawe, manager of the Shaftesbury Theater, attempted a strange protest against the entertainment tax being chargeable on theaters while cabarets are untaxed.

Dawe decided not to sell tickets for seats but to sell boxes of chocolates at various prices, which entitled buyers to a seat. The undignified stunt was ridiculed by managers and press, for the revenue authorities seem to have full legal redress from this apparent evasion. The public concluded that the management adopted the policy only as a publicity stunt owing to the decrease in musical comedy business at the Shaftesbury. Yesterday the management abandoned the scheme owing to a threat of an injunction by Grossmith & Malone, superior landlords, who, while appreciating the attempt to draw attention to tax inequalities, consider Dawe's action a breach of contract.

ARRESTED FOR SHOWING PICTURES ON SABBATH

Erie, Pa., Nov. 15.—Rev. Herbert C. Shaw and a so-called Law and Order League, of which he claims to be president, caused the arrest of 12 theater managers for showing pictures on Sunday. The issue will be tried later.

MORE NAMES FOR GUILD SHOW

New York, Nov. 15.—Among the stage stars to appear in the Episcopal Actors' Guild benefit performance Sunday evening, November 23, at the Knickerbocker Theater, in addition to those named in last week's issue of *The Billboard*, will be Marilyn Miller, from *Peter Pan*; Ernest Glendinning, from *Top Hat*; Elizabeth Hines, from *Marjorie*; Sarah Truax, from *My Son*; Mary Eaton, from *Kid Boots*; Nellie and Sarah Kouns, and the Russian Cathedral Choir.

George Arliss, president of the Guild, has cabled from England, where he is appearing in *The Green Goddess*, that he will reach here in time to attend the benefit, the proceeds of which will be used toward a fund to establish a resident school for actors' children.

E. F. Albee will entertain a box party the night of the performance.

A memorial window to Joseph Jefferson soon will be installed at the Little Church Around the Corner under the auspices of the Episcopal Actors' Guild.

STOLL'S PRESS AGENT DIES

London, Nov. 16 (Special Cable to *The Billboard*)—Universal regret is being expressed at the untimely death of Sutton Page, Sir Oswald Stoll's press agent.

Stoll insisted that Page winter in Egypt, so Page traveled to Marseilles, November 13, boarded a steamship and died within an hour's steam of Marseilles and was buried at sea. He had been very ill for months from the effects of war service.

Stoll, in all cases of sickness, is most considerate with his staff and sympathetic to the highest degree.

RETURN TO SHOW BUSINESS

New York, Nov. 15.—G. M. McGregor, who retired from producing last year and became associated with the Russell Smith Construction Co., is to put on *Flame of Love*, with a cast of 28 instead of 52, as in the previous production. This piece was done here by McGregor last season and had a short run at the Morosco and Empire theaters. The play will be seen in Chicago about the first of the year.

NOW PLAYING LEGIT. SHOWS

Jamestown, N. Y., Nov. 17.—The Palace is now playing legitimate shows instead of Shea's, which adheres to a policy of Keith vaudeville and pictures only. Charlie Roskam's Chicago Stock Company, an old-time rep. favorite, made its first appearance in some years at the Palace, opening a week's engagement today.

NEWALLS MAKE STAGE DEBUT

London, Nov. 16 (Special Cable to *The Billboard*)—Guy Newall and his wife, Ivy Duke, both famous English film stars, made their stage debut at the Grand Theater, Putney, this week, in Newall's play, *Husband Love*. It is dreary sentimentality feebly concocted into a wearisome musical comedy. Aubrey Hammond's scenery is remarkably good.

GETS CHILD BACK; DROPS SUIT

New York, Nov. 15.—On her husband's agreement that she may have custody of their three-year-old daughter on condition that he be allowed to see her occasionally, Ruth Andrea, of the *Ziegfeld Follies*, has withdrawn the action recently instituted against her husband, Joseph S. Shehab, for alleged kidnaping of the child.

THIRD DRAPER RECITAL

Chicago, Nov. 15.—The third of the Ruth Draper recitals was held Thursday afternoon in the Harris Theater. Miss Draper has given a repertory that has drawn capacity houses most of the time.

SIMONE TO JOAN PLAY

New York, Nov. 15.—Madame Simone, who is appearing here at the Henry Miller Theater in French repertoire, will produce a play dealing with Joan of Arc called *La Vierge de Grand Couer* at the Renaissance Theater, Paris, January 12.

LOUIS WOLHEIM



This study in oils was recently painted by Rosko, the well-known Hungarian portrait painter. It shows Mr. Wolheim as he appears in the second act of "What Price Glory", now playing at the Plymouth Theater, New York.

MUTUAL'S NEW QUARTERS IN POWERS BUILDING

New York, Nov. 15.—Prompted by the necessity for much additional office space the Mutual Burlesque Association has leased the entire third floor of the Powers Building, at the northeast corner of West 48th street and Seventh avenue and but one block above the intersection of Broadway. The present offices of Mutual, 223 West 46th street, are inconvenient and do not afford proper accommodations. It had been planned to occupy offices in the Lyric Theater Building when that house comes under the direction of Joseph Oppenheimer shortly, and harbors Mutual attractions, but it was discovered these were not adapted to Mutual's use. The Powers Building is a modern structure and the floor leased by Mutual will afford ample and convenient quarters for the rapidly growing activities of the association. Very little rearrangement will be necessary to provide proper accommodations for the heads of departments and their respective staffs. A large reception room with direct service from three elevators has entrances to several large and well-lighted offices. The private offices of I. H. Herk, president and general manager, will be located in the corner overlooking 48th street, Seventh avenue and Broadway.

"SWEET LITTLE DEVIL" TO TOUR SUBWAY CIRCUIT

New York, Nov. 15.—*The Sweet Little Devil*, in which Constance Binney is starred, will return next week from engagements in Cleveland, Chicago, Pittsburgh and Detroit, and make a tour of the Subway Circuit, beginning with the Majestic Theater, Brooklyn. Incidentally, while in this vicinity, Miss Binney will discuss with her manager, Laurence Schwab, the new comedy in which she is to appear at the conclusion of her present tour. Among the three manuscripts Schwab has in view for her is one from the pen of Ben Hecht.

MASON STAGING LONDON REVUE

New York, Nov. 15.—Jack Mason, the American producer, called this week on the Mauretania for London, where he has been engaged by Albert de Courville to stage the new *Palladium Revue*, which is scheduled to open there in six weeks. Mason took over 12 American girls to supplement the English chorus.

ODETTE MYRTIL IN SHOW

New York, Nov. 15.—Odette Myrtil, who closes her vaudeville tour in Newark, N. J., tonight, will be presented next month in a musical piece, with score by Offenbach, which the Shuberts will produce.

SAYLER SAILS FOR MOSCOW

New York, Nov. 15.—Oliver M. Sayler, press agent for Morris Gest, sailed today aboard the Olympic bound for Moscow on a mission for Gest. En route to the Russian city he will visit Berlin, Paris and London.

LUCIENNE HERVAL IN CABARET

New York, Nov. 15.—Lucienne Herval, the French actress, who was brought over by the Shuberts and was to have appeared in *Artists and Models*, is singing in the Club Richmond instead.

Biggest Convention Ever in El Paso

More Than Thousand Delegates and Guests at American Federation of Labor Meeting

El Paso, Tex., Nov. 15.—El Paso's biggest convention in its history begins next Monday when the American Federation of Labor opens its annual convention in Liberty Hall. Pre-convention meetings of individual branches of the parent body have been in progress all this week. Samuel Gompers, president, and all other international officers are here. More than 1,000 delegates and guests are in attendance. The El Paso unions, including the musicians and stagehands, are lavishly entertaining the delegates at barbecues and banquets in Juarez, just across the river from El Paso. The Mexican Confederation of Labor opens in Juarez Monday also and joint meetings and entertainments are planned.

The Customs Department granted all-night passes to delegates, but the bridge closed at regular hours to others. The delegates are using passes for late banquets in Juarez.

The local difficulty between the theater managers and stagehands, operators and musicians may be ironed out next week. Four movie houses are now declared unfair following the strike of several weeks ago. It is thought that probably the international officers may solve the trouble. The musicians are out in sympathy with the operators.

MUSICAL COMEDY STOCK OPENING IN ATLANTA

Atlanta, Ga., Nov. 15.—The Lyric Theater, where a dramatic stock company has been holding forth, will change over to musical comedy stock beginning Monday next, when the Lyric Theater Musical Comedy Company will make its bow. The success of the musical piece, *Oh Boy*, presented recently at the Lyric, in conjunction with the Lyric Players, convinced Harold B. Franklin, director of theaters for Famous Players-Lasky Corporation, which owns the house, that this class of entertainment was more popular with the patrons of the Lyric, and he promptly ordered Montague Saimon, manager of the house, to dissolve the dramatic company and install a musical organization.

The new company will be under the general supervision of Edgar Barnett, who has had extensive experience in the writing, producing and handling of musical comedy pieces. He was the first producer to feature Eddie Ross and Lasses White as leading comedians in his companies, and has just closed an 88-week return engagement at the Garden Theater, Kansas City.

Lola Bridge, popular as a comedienne throughout the Middle West and who has just closed a record engagement under Barnett's direction at the Garden Theater, Kansas City, will be star of the Lyric Theater company, and Jeanne Le Brun, formerly soprano of the Milton Aborn Opera Company and leading woman for Raymond Hitchcock in *Hitchy-Koo*, is the prima donna. Miss Le Brun also appeared in the road company of Irene and Gertrude Hoffman's revue in vaudeville.

Francis Weldon, who has been associated with several Shubert productions, will produce the dance numbers and design the scenic effects.

"G. V. FOLLIES" RUN EXTENDED

Chicago, Nov. 15.—So prosperous has the *Greenwich Village Follies* been since coming to the Apollo that its run, originally scheduled to end November 22, has been extended to December 6. The *Follies* this season has far exceeded in box-office receipts the profits made on any of its four former appearances in Chicago. Its annual weekly grosses thus far exceed an average of \$29,000. The extension of the *Follies* engagement at the Apollo will mean the cancellation of week stands booked for it after November 22. This time will be taken up by *Sitting Pretty*, the musical comedy featuring the Dolly Sisters and which was recently purchased from Comstock & Gest by A. J. Jones and Morris Greene, who sponsor the *Greenwich Village Follies*.

CHANGE BILLING OF "DEVILS"

New York, Nov. 15.—Reasons best known to the management is the only explanation offered for the change in the billing of Bard & Pearl's *The Good Little Devils* for its engagement at Miner's Empire Theater, Newark, N. J., where the show will play under the billing of *Chuckles*, then back to its regular billing for the balance of the season.

"LADY, BE GOOD!" OPENS

New York, Nov. 15.—The members of the *Lady, Be Good!* Company, numbering about 100, left today for Philadelphia, where the Alex. A. Arons and Vinton Freedley musical comedy opens Monday evening at the Forrest Theater. It will stay two weeks in Philadelphia, then descend upon Broadway.

EXHIBITORS CONTINUE WAR ON FAMOUS PLAYERS

New York Theater Owners Hold Lively Session in T. O. C. C. Chambers, With Another Scheduled for This Week--- Famous Replies Indirectly

NEW YORK, Nov. 15.—The fight of New York exhibitors on Famous Players-Lasky has lost none of its intensity since the bombshell was first dropped two weeks ago by the declaration of officials of the Theater Owners' Chamber of Commerce that the so-called Famous Forty had been oversold and that demands would be made for rental rebates. On Tuesday of this week a meeting of members was held in the T. O. C. C. headquarters, which ended up with the decision that every complaining member file his individual report with the organization of the losses sustained on Famous Players-Lasky pictures played. The subject will be gone into further on the coming Tuesday. A large number of complaints have already been filed, but are being held until all are in, when they will be presented to Adolph Zukor.

The chief event of the Tuesday meeting was the burning, biting address made by William Brandt, former president of the T. O. C. C., and now one of its directors. He spoke for more than an hour and went thru everything about Famous from A to Z. He took up each one of the Famous Forty that have been released so far, analyzed it, quoted rental prices and box-office returns, Famous Players' promises of quality and profits, and exhorted all members to toe the mark, present their claims in a body and march on Zukor with the facts.

Brandt will also address the meeting next Tuesday, when he will again criticize from a business standpoint, this time taking up the second 40 Famous Players-Lasky productions, which have already been announced. He will analyze the probable box-office value of each production and set the prices he considers they are worth. This is the first time in the history of the motion picture business that any such tactics have ever been taken on the first 40 Paramounts, especially such high-priced ones as *Monsieur Beaucaire* and *The Covered Wagon*.

An exceedingly interesting angle on the situation is embodied in the advertisements Famous Players are running in several of the exclusively film trade papers this week. In *The Motion Picture World*, for example, a paper which has publicly bemoaned the scarcity of Famous Players' ads in its columns, there are 29 pages of Famous ads, the front cover and two pages of "reading matter" this week. The ads lead off with this line: "The Box-office Facts on Paramount's Famous Forty," and then go into the empty announcement that "The Famous Forty have made and are making more money for exhibitors than any other group of productions ever known in the business." The "reading matter" is headed with the naive remark that "The best of the Famous Forty are yet to come." All this, in the opinion of exhibitors, is an indirect reply and defense to the charges of overselling.

CANTOR PROMISES GREAT SHOW BY JEWISH GUILD IN NEW YORK

New York, Nov. 15.—The Jewish Theatrical Guild of America, at a meeting held this week, appointed committees on arrangements and entertainment for a dinner to be given at the Hotel Commodore February 1.

Eddie Cantor, as chairman of the entertainment committee, assured the organization that one of the greatest shows ever given in New York will be staged on that occasion.

President William Morris introduced the speakers at the meeting. Gladys Lee, vocalist at the Capitol Theater, sang *Hi-Hi*. Addresses were made by Attorney Jonah Goldstein, Harry Cooper, Bessie Tomashofsky, Loney Haskell, Eddie Cantor, Sam Bernard, Bernard Sandler and Sophie Tucker.

ZIEGFELD SIGNS BUCHANAN

New York, Nov. 15.—Jack Buchanan, international comedian, who appeared here last season in *Charlotte's Revue*, has signed with Florenz Ziegfeld to appear in a production which the latter will do some time in the near future. Buchanan is now appearing abroad in a piece called *Tont*.

AMES JUMPS IN SHOW

New York, Nov. 15.—Robert Ames is to have the leading male role in *The Desert Flower* when it opens at the Longacre Theater next Tuesday. It was a last-minute engagement and Ames will stay with the show only for two weeks, when he will start rehearsals in *The Cat Came Back*, the new Hopwood comedy, which A. H. Woods is to produce.

BRYANT DOING NEW SHOW

New York, Nov. 15.—Lester Bryant, the Chicago Impresario, is to produce a play called *The Lady of the Streets*, by Maude Koll. Rehearsals will begin next Monday under the direction of John Cromwell and to be held here, the play will first be seen in Chicago. Among those engaged for the cast are Mary Newcombe, Calvin Thomas, Saxon Kling and Frederick Irving Lewis.

OPERA A MELTING POT

Chicago, Nov. 15.—The critic of a daily newspaper pointed up to the galleries in the Auditorium the other night and asked a *Billboard* reporter what better melting pot there was than the Chicago Civic Opera. The five galleries were packed with Russians, Germans, French, Swedes, Czechoslovakians, Jews, Italians, Poles, Spaniards, Syrians, Finns, Roumanians, Serbians, Danes, Dutch, Belgians and at least one member of the Eskimo race. These facts were learned from the research department of the opera association the next day. It was also learned that the majority of the foreign opera patrons are Jews, Italians, Russians, Poles, Spaniards and Germans. And it was further pointed out that there was perhaps not a foreign patron present but "knew what it was all about."

WALKER TO ENGLAND

New York, Nov. 17.—State Senator James J. Walker leaves Wednesday for England aboard the *Aquitania*. He has been the counsel for the Theater Owners' Chamber of Commerce and his name has been put forward to head the organization of independent motion picture producers and distributors. Walker's trip may eventuate in him heading an alliance of English producers and distributors. He is due back in this country late in December.

JOINING "MARCH ON"

New York, Nov. 15.—Minna Gombell, who created a marked impression here by her performance in *Alloy*, has been engaged for a leading part in *March On*, a new comedy drama, produced by the Trianon Company. Miss Gombell will join the company in Buffalo next week and the play will be seen on Broadway three weeks later, according to the present plans of the producers.

FIND LAMBS' PROPERTY

New York, Nov. 15.—There was much wailing and gnashing of teeth recently when Leo Carrillo lost a pair of trousers, Eddie Foy, a rug, and Madison Corey, a safety razor at the Lambs' Club. But now the mystery is in a fair way to be solved. The goods were found recently in the possession of a former check-room boy at the club, Carl Swanstrom. He was arrested and held in \$1,000 bail by Magistrate McKinley in the West Side Court.

"RAIN" ENDING RUN

New York, Nov. 15.—Jeanne Eagels will close her engagement in *Rain* at the Gaiety Theater November 29 and take to the road with it. The first dates will be played at Louis Werba's Brooklyn Theater for three weeks, the Bronx Opera House, then Atlantic City and Newark. *The Money-Lender* will be brought into the Gaiety to replace *Rain*. It, too, is a Sam H. Harris production.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware

Film Distributing Company, \$25,000; J. G. Rainey, Wm. M. Milner, S. Foreman, Pittsburg.

Du Pont-Pathe Film Manufacturing Corporation, Wilmington, \$2,250,000; W. P. Allen.

Belmont Film Company, Wilmington, \$25,000.

Indiana

The Lincoln Amusement Company, Petersburg, Ind., capital stock, \$25,000, to operate picture theaters. Incorporators: O. A. Byers, William Libbs, H. R. White-lock, J. A. Higgins, I. C. Higgins, Henry Read, J. S. Boobshot, John K. Chappell.

New Jersey

Soldner & Denath, Inc., Olympic Park, Irvington.—Caterers, amusements, etc., capital, \$125,000.

Oceanic Film Corporation, \$10 Broad street, Newark.—Moving pictures, amusement, etc.; capital, \$125,000.

Stern Amusement Company, 9 Clinton street, Newark.—Amusement enterprises; capital, \$125,000.

New York

Maude Adams Company, Manhattan, moving pictures, 10,000 shares preferred stock, \$100 each; 25,000 common, no par value; M. Adams, F. C. Bangs, W. J. Fahy.

Minecity Film Corporation, Manhattan, \$100,000; G. E. Edison, C. Rothblatt, H. Diamond.

Manhattan Little Theater Club, Manhattan, buildings for plays, \$1,000; B. Abert, W. Hartwig, F. P. West.

Nest Theaters, Manhattan, \$25,000; G. V. Reilly, S. C. Wood, L. C. Haud.

Abingdon Amusement Corporation,

Manhattan, moving pictures, \$10,000; D. Blum, I. H. Greenfield, M. Hammerstein.

Dexter Stadium, Brooklyn, realty and boxing, \$3,000; G. Horn, S. Kennedy, J. Blisky.

Fitzer Auburn, Auburn, theaters, \$10,000; R. and B. Fitzer, C. D. Blessing.

Motion Picture Improvements, Manhattan, \$25,000; C. V. McLaughlin, F. C. Spaulding.

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

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

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

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

Gatfield, Manhattan, theaters, \$50,000; D. and A. Gallaher, E. Butterfield.

Beatrix Theater Corporation, Manhattan, 150 shares common stock, no par value; T. F. Garrity, H. Gittelsohn, A. B. Behrens.

Ess-meece Amusement Corporation, Manhattan, moving pictures, \$10,000; S. and M. D. and C. Schwartz.

Texas

Motion Picture Advertising Company, Houston; capital stock \$5,000. Incorporators: W. Johnson, R. W. Franklin, F. B. Blaukenbecker.

INCREASES

Harris Amusement Company of Butler, Pittsburg, \$50,000 to \$60,000.

CHANGES

The Princess Theater Company, Laporte, Ind., has changed its name to the Phoenix Building Corporation.

ALL EYES ON THE "BIG FEED"

Indications Point to a Record-Breaking Crowd at Showmen's League Banquet and Ball

Chicago, Nov. 15.—If signs mean anything there are going to be big doings at the annual banquet and ball of the Showmen's League of America on the night of December 2 in the Gold Room of the Congress Hotel. Sam J. Levy, chairman of the banquet and ball, talked about the affair at the regular meeting of the league last night. Mr. Levy said everything is in readiness and preparations for the big feast are moving steadily along. He emphasized the fact, however, that an outright responsibility rests on every member of the league, namely, to sell one or more tickets. Weeks ago Mr. Levy pointed out—and very sensibly, too—that a reservation for a whole table means nothing, judging the undertaking as a whole. He said the men who buy whole tables and more than one table are always to be depended upon anyway and that it is the little fellow who buys one or two tickets who can make the affair a genuine success.

It has been pointed out by showmen to *The Billboard* that there is a certain atmosphere of good fellowship observable among all departments of the outdoor show business this year that augurs well for the banquet and ball. Parties coming from the field say that all of the boys are coming in to the meetings and dance.

Fred Barnes, first vice-president, was in the chair last night for the first time in quite a spell. He has been out looking after his business during the season like all the rest of the showmen.

This department called attention to the growing lateness of calling the meetings to order in the last issue of this publication. It should have been said that the habit was not in any way the fault of Third Vice-President Edward A. Hock.

(Continued on page 101)

ZIEGFELD SIGNS FIELDS

New York, Nov. 15.—W. C. Fields, the famous comedy juggler lately featured with Madge Kennedy in *Poppo*, has signed a contract with Florenz Ziegfeld whereby the producer will feature him in the forthcoming J. P. McEvoy American revue, *The Comio Supplement*.

CHARLOT ARRIVES

New York, Nov. 15.—Altho his revue is not due here until February, Andre Charlot arrived yesterday on the *Aquitania* to arrange the details in connection with the next American showing of *Charlot's Revue* in association with the Selwyns.

RECASTING "MAGNOLIA LADY"

New York, Nov. 15.—Henry Miller's production of *The Magnolia Lady*, with Ruth Chatterton starred, is being recast during its out-of-town engagements by Hassard Short, who was called in recently by Miller to do some fixing on the piece. Lovey Lee has been added to the cast.

SAILINGS

New York, Nov. 15.—Among the theater folk who have departed for Europe this week are Mme. Karen Bransen, author of *Tiger Cats*, now current at the Belasco Theater; Prince Bebesco, the Rumanian minister to the United States and author of a new play accepted for production this season; Harriet Bennett, who is engaged to sing the leading role in the London production of *Springtime*, and Jack Mason, who will stage the Christmas pageant at the Palladium in London. All are passengers on the *Mauretania*. Alex Hyde, his jazz band, and Al Roth, the dancer, went out on the *White Star liner Pittsburg*.

Lynn Starling, author of *In His Arms*, has booked passage aboard the *Fort Victoria* bound for Bermuda.

ARRIVALS

Arrivals for the week include Mary Garden, Carlos Basualdo, reported to be engaged to Lenore Hughes, the American dancer; Alexander Brailowsky, the Russian pianist; Prof. Franz Drdia, the composer and violinist, and Alfred Piecaver, tenor, who opens shortly with the Chicago Civic Opera Company.

The *Aquitania* brought in Doris Patston, who will join Ziegfeld's forthcoming production, *Louis XIV*; Greta Fayne, also designated for the new Ziegfeld show. Andre Charlot, the English producer; Albert E. Smith, president of the Vitagraph Pictures, who was accompanied by his wife, known to the screen world as Jean Paige; Major H. C. S. Thompson, head of the Film Booking Offices; Capt. Bruce Bairnsfather, responsible for *The Better 'Ole*, presented here some seasons back.

Ernest Schelling, composer and pianist, and Marcel Dupre, organist, and several other artists arrived here on the *Parlo*. Jackie Coogan, Nita Naldi and Rudolph Valentino returned from Europe on the *Leviathan*.

MARTIN BECK THEATER, NEW YORK
Beginning Tuesday Evening, November 11, 1924

Charles Dillingham-Martin Beck Production

A Play With Music in Two Acts

"MADAME POMPADOUR"

Music by Leo Fall

Book and Lyrics by Rudolph Schanzer and Ernst Welisch
Adaptation by Clare Kummer

-With-

WILDA BENNETT

Produced Under the Direction of R. H. Burnside

Musical Numbers Staged by Julian Alfred Orchestra Under the Direction of Oscar Radin

CAST

Madame la Marquise de Pompadour... Wilda Bennett
Louis XV, King of France... Frederick Lewis
Bene, the Count D'Estrades... John Quinlan
Madeleine, a Young Wife... Eva Clark
Belotte, Madame Pompadour's Maid... Wanda Lyon
Joseph Calicot, a Bibulous Poet... Florenz Ames
Maurepas, Minister of Police... Oscar Figman
Poulard, His Assistant... Louis Harrison
Proust, Proprietor, "Stable of the Muses"... Edgar Kent
Collin, Gentleman in Waiting to Madame Pompadour... Henry Vincent
Boucher, an Artist... Raymond Cullen
Tourelle, an Expert in Porcelain... Curt Peterson
The Austrian Ambassador... Edgar Kent
The Lieutenant... Elliott Stewart
Pamela... Pauline Miller
Felicie... Margot Greville
Caroline... Janet Stone
Leonie... Elaine Palmer
Valentine... Irma Irving
Amelle... Dorothy Irving

Artists, Bohemians, People of the Court, Soldiers

Betty Wilson, Leonora Darcy, Anne Makara, Rose Maynard, Marie Lambert, Mabel Knight, Ursula Dale, Mildred Mindell, Betty Lawrence, Joan Lindsey, Florence Fitzwalters, Berte Alden, Marjorie Flynn, Pauline Miller, Margot Greville, Beatrice Hughes, Pauline Hall, Eileen Seymour, Alice Brady, Margaret Morris, Leo Moran, Zachary Cullin, Fred Burke, DeWitt Mathews, Ivan Frank, Richard Allen, John Barney, Elliott Stewart, Raymond Cullen, Curt Peterson, Walter Costello, Herbert Pickert, John Fulco, Christian Holton, Rene Vanryha, Alexis Havrilla

SCENES—Paris and Versailles.

TIME—The Reign of Louis XV.
ACT I—Cellar of the "Stable of the Muses", converted into a cabaret and frequented by Bohemian Paris. A night in spring.

ACT II—Boudoir of Madame la Marquise de Pompadour at Versailles. Late afternoon of the following day.

If Clare Kummer, in making the American adaptation of Leo Fall's Viennese operetta, had substituted enough comedy in the book to compensate for some of the effects that undoubtedly were lost in the expurgation, Madame Pompadour might easily have ranked as one of the best operettas to come along in several seasons. If, in addition, it could have been possible to put the two chief roles in the hands of Eleanor Painter and Walter Woolf, the event even might have made some interesting theatrical history.

There is no intention to disparage the efforts of Wilda Bennett nor those of John Quinlan. Considering the brief space of time she had in which to prepare for her extremely difficult role, Miss Bennett rose to the occasion in noble style. Quinlan sang admirably.

But Miss Painter would have been more glamorous as Madame Pompadour, and Woolf would have held the audience spellbound with romantic illusion in every one of his scenes.

It amounts to the difference between a successful event and an eventful success.

The story of Madame Pompadour is one that cannot be delineated quite as fully and frankly on the American stage as it can and was on the Continental stage. The glorifying of court "favorites", which has always been a delectable pastime abroad, is superseded here by the glorification of the human form en masse. Nevertheless, the former holds enough attraction for our classes to enable it to get by pretty well, especially when served as appetizingly as Madame Pompadour is.

An unusually absorbing plot holds the suspense at a proper temperature all the way thru the piece. The music is real music, rich, joyous and sweeping, much after the style of the Viennese waltzes that are so well liked on this side. The spacious settings and the colorfully costumed men and women of the company combine in creating many attractive pictures—artistic ensembles that appear to be the result of accident rather than design. But there is Julian Alfred's name on the program to testify that these ensembles are not accidents.

Those depended upon for the comedy are Florenz Ames, who plays the part of Calicot, a bibulous poet; Oscar Figman, in the role of Maurepas, the Minister of Police, and Louis Harrison, as Poulard, his assistant. They do all that could be expected with the material provided them and incidentally show that they could do a whole lot more if the opportunities were there. The best bit of comedy in the performance is a song number, Oh, Joseph, in which Ames and Miss Bennett participate.

Wanda Lyon takes special honors for her comeliness, her delightful singing and the generally fascinating manner in which she fills the bill as Pompadour's maid and ally. Frederick Lewis portrays the King with credit. Eva Clark does an

THE NEW PLAYS ON BROADWAY

ingratiating bit. Edgar Kent handles two roles most acceptably, and Henry Vincent, Elliott Stewart, Raymond Cullen and Curt Peterson are satisfactory in the little that is required of them. Also worthy of mention are the charming grisettes, especially the one—Janet Stone, if the eye caught aright—who injected something extra enjoyable in the way of a dance along about the end of the first act. The chorus is beautiful to look upon. Reverting to the principal players, Miss Bennett appeared uneasy and in difficulty with her voice during the early part of the evening, a situation that will doubtless be overcome when she is more accustomed to her role. In the second act she was much more at home. The practice indulged in by Miss Bennett of lifting the shoulders and thrusting the head forward could be eliminated to her advantage. As a whole, however, she cuts a pretty dashing figure as Pompadour. Quinlan, too, scores very strongly. His voice is excellent and he has good control of it. Only a certain matter of appearance—of magnetic personality—keeps him from achieving the full possibilities of his role.

The scenery, designed by Willy Pogany, is a notable feature in itself. Its chief beauty lies in its spaciousness, and in the fact that there are no clashes of harsh colors. The cellar scene, which forms the set for the first act, is an artistic representation, and Pompadour's boudoir, the second act, is a delicately designed affair. Also praiseworthy are the attractive costumes worn by both principals and chorus. R. H. Burnside's staging of the production is thoroughly excellent, and Oscar Radin directs the orchestra with proper feeling. The esprit that is an essential part of Madame Pompadour remains intact in the music, whereas in the book it was largely killed in the process of adaptation.

There remains to be said something adequate—not an easy matter—about the new Martin Beck Theater, which had its formal opening simultaneously with the Broadway premiere of Madame Pompadour. Beck's playhouse is more than just a theater. The unprecedented extremes to which he has gone in providing for the comfort and convenience of his patrons, as well as the imposing beauty and simplicity, combined with utility, both inside and out, makes it stand out as a monument, a shrine, a veritable temple to Theatres. DON CARLE GILLETTE.

WALLACK'S THEATER, NEW YORK
Beginning Wednesday Evening, November 12, 1924

Daniel Kusell Presents

"SHIPWRECKED"

A Spectacular Drama in Four Acts
By Langdon McCormick
Staged by Priestly Morrison

CHARACTERS

On the Wharf
Carter, a Bargeman... Palmer Howlett
Jansen, a Bargeman... Wilson Moller
Brady, a Watchman... Howard Patterson
Grogan, a Riverman... Max Von Mitzel
Rafferty, a Riverman... Patrick O'Neill
A Man... Clay Clement
A Woman... Gilda Leary
On Board the "Corsican"
Captain Ivers... Edmund Elton
Second Officer McGill... Joseph R. Garry
Third Officer Gregg... Joseph Selman
Quartermaster Harlin... Gordon Hamilton
Steward Chumly... Robert Williamson
Jimmie Fitzhugh... Thomas E. Jackson
Steve Calvin... Clay Clement
Loie Austin... Gilda Leary
At Babalo Island
June Porter... Ethel Stoddart Taylor
John Calvin... Walter Law
Gafe... William Johnson

ACT I—A Wharf on the East River, New York City. (Intermission of five minutes.)

ACT II—On Board the S. S. "Corsican"; at Sea.

ACT III—On Board the S. S. "Corsican"; at Sea.

ACT IV—Babalo Island, South Africa.

The be all and end all of Shipwrecked is a scenic depiction of a shipwreck at sea. The whole play is built up to this and nothing happens of consequence after it takes place. The effect is very fine and it is fortunate that it is so, for the play is very bad. However, I have no doubt that the enthusiasm which the spectacle generates will pull the play thru.

The story of Shipwrecked is a curiously muddled one of a woman rescued from drowning and taken aboard a ship bound for Africa by her rescuer. On board she is coveted by the captain, who uses a discovery that she has a "past" to make her submit to his attentions. This failing, he attacks her, whereat she beans him neatly with an ivory club. Ivory to ivory, as it were. Right then and there fire breaks out on the ship and our hero takes command and brings all to safety. The last act shows a tropical island and the father of the hero counselling the girl to give up his son so that his career will not be wrecked. But the final curtain shows the pair clinched and vowing to travel somewhere in the East, whatever that may mean.

This melodrama is written crudely, there is little character drawing, the situations are commonplace. But, on the night I saw the piece the audience hung on every word and seemed to enjoy it all. They even applauded the steamship's whistle when it sounded. If audiences

like this one can be brought into the theater, it won't matter at all whether the play is good, bad or indifferent.

The company is as good as the play will permit it to be. Gilda Leary is the rescued girl and she gives a sincere performance; the hero is Clay Clement, who is eminently satisfactory in the role; a particularly brutish and villainous captain is well portrayed by Edmund Elton, a light comedy part is nicely played for laughs by Thomas E. Jackson and a poor characterization of a Cockney steward is contributed by Robert Williamson. The balance of the parts are small but are handled well by Palmer Howlett, Wilson Moller, Howard Patterson, Max Von Mitzel, Patrick O'Neill, Joseph R. Garry, Joseph Selman, Gordon Hamilton, Ethel Stoddart Taylor and Walter Law.

The shipwreck scene in Shipwrecked is extraordinarily well conceived and managed. The spectator sees a huge cross-section of a steamship, towering to the skies, and when the fire breaks out flames and smoke pour all over the superstructure. The funnel collapses and so does the mast, while the upper deck crashes in. Altogether it is most thrilling and almost compensates for the dreary time one spends before and after it happens. I have no doubt that it will please inordinate numbers of people and put the play across in no uncertain fashion.

A crude melodrama with a splendid spectacular effect. GORDON WHYTE.

NATIONAL THEATER, NEW YORK
Beginning Wednesday Evening, November 12, 1924

Crosby Gaige Presents

H. B. WARNER

Max Marcin's New Melodrama

"SILENCE"

THE PLAYERS

(In the Order in Which They Appear)
Mallory... Jack Bennett
Prison Guard... Noel Connors
Andrew Pritchard... Philip Lord
Jim Warren... H. B. Warner
Alva Clarke... John Stokes
Priest... H. Cooper Cliffe
Mollie Burke... Clara Weldon
Harry Silvers... John Wray
Phyllis... Alton Goodrich
Mamie... Virginia Lee Moore
Francine... Marlon Haslop
Nolan... Allene Loeb
"Silfman"... Walter W. Shuttlesworth
Norma Drake... Flora Sheffield
Phil Powers... Frederick Perry
Dr. Thorpe... Granville Bates
Alderman Connors... W. C. Hodges
Norma Powers... Flora Sheffield
Arthur Lawrence... Grant Mills
Cora... Joan France
Father Ryan... John Lyons

THE SCENES

ACT I—Scene 1: Ante-Room in the Death House of a Western Penitentiary. Time: The Present. Scene 2: The Home of Mollie Burke. Time: Twenty Years Ago.

ACT II—The Home of Phil Powers in the Capital of a Western State. Time: The Present.

ACT III—Scene 1: Ante-Room in the Death House. Continuation of Act I, Scene 1. Scene 2: Home of Phil Powers. Five Days Later.

Play Staged by Max Marcin
I have long held that when a melodrama is good it is the most entertaining of all theatrical forms and I feel doubly sure of that after seeing Silence.

Silence is the best melodrama Broadway has seen in years. It is brilliantly written, the situations are thrilling, it has its meed of comedy, it is plausible. It is true that the events depicted are highly colored, but that is just what they should be in a melodrama. Mr. Marcin has used absolutely legitimate means to create suspense and thrill the spectator. He succeeds magnificently in doing both and one comes from the theater feeling that a real evening has been spent there.

I think it would be grossly unfair to tell the story of Silence to my readers. I hope all of them who can will see this play, and to know the story would be to mar their enjoyment. I will content myself, then, with saying that the central character is a man condemned to death in the electric chair for murder. He is first seen in the condemned cell within a few hours of his execution. Efforts are made to make him confess to the crime and implicate others. He steadfastly refuses, but at a hint from a priest to think over the past we see all the events which led up to the killing. These are the body of the play.

The silent man is played by H. B. Warner, who, in this part, returns to the days of Alias Jimmie Valentine. I do not think a better choice could have been made for the role. Mr. Warner shows himself to be a very fine actor, indeed, in this play. He gets the sympathy of his audience and its pity, and he never stoops to any illegitimate trick to accomplish this. What he does he does by force of fine technical skill, and for a sustained performance on a high level I know nothing better on Broadway at the present moment. It is a delight to see such a wholly good actor as Mr. Warner. There is also an excellent portrayal of a crook by John Wray, who wrings every last atom of value out of a difficult

role. Flora Sheffield plays dual characters and does both excellently. Frederick Perry, as one of those implicated in the crime, gave a most workmanlike performance; Clara Weldon, tho on only for the first act, made such a fine impression that one wished there were more of her; H. Cooper Cliffe was a priest and characterized the part most faithfully and John Stokes portrayed a villainous district attorney in fine fashion. The other parts, mostly small, are played as well that it would be hardly fair to single out any player for particular commendation. Suffice it to say that Jack Bennett, Noel Connors, Philip Lord, Alton Goodrich, Virginia Lee Moore, Marlon Haslop, Allene Loeb, Lysle Witherbee, Walter W. Shuttlesworth, W. C. Hodges, Grant Mills, Joan France and John Lyons were each in their way thoroughly excellent.

In addition to writing Silence Max Marcin staged it, and he deserves just as much credit for the latter accomplishment as the former. The values he put into the script he gets cut by the direction, a matter in which the cast also does its full share. Taken all in all, Silence is a downright fine evening's entertainment, and from the comment of the audience I believe it will have a long and highly prosperous run.

A corking melodrama; well written, directed and played.

GORDON WHYTE.

PRINCESS THEATER, NEW YORK
Beginning Monday Evening, November 10, 1924

George Backer Presents

JANET BEECHER AND BRUCE M'RAE

-In-

"THE STEAM ROLLER"

A New American Comedy
By Laurence Eyre
Author of "Mie' Nelly O' No'leams", "Merry Wives of Gotham", "Martinique", etc.

CHARACTERS

(In Order of Their Appearance)
Dorcas Dill, Amelia's Sister... Olive Wyndham
Kate Thorn, Amelia's Secretary... Helen Chandler
Roger Trimble, Amelia's Ward... Fairfax Burgher
Old Ellen, Amelia's Cook... Lillian Brennard
Dora Worthington, Amelia's Protege... Zelma Tiden
Miss Martha Primrose, Amelia's Admirer... Thais Magrane

Amelia... Janet Beecher
Mrs. Worthington, Amelia's Neighbor... Catherine Proctor
Dr. Fun Gow, From China, Amelia's Opportunity... Ernest Cosart
William Trimble, Amelia's Satellite... Bruce McRae

The scene of the play is in the little town of West Chester, Pa.

The action of the play takes place in the parlor of the old Trimble house, in the month of May, during the present year.

The Steam Roller is an amusing comedy built round a central character, a character which has been used many times in the past but one which is always effective, particularly when a new twist is devised for it. Laurence Eyre has provided the new twist and the result is good.

This character is a forceful, dominating woman not too scrupulous in the means she uses to achieve an end. She tries to order the universe for her own family circle and only succumbs to another's will when this other, a man in love with her sister, threatens to use the whip on her and scares her pretty thoroughly. This device is just as effective here as Shakespeare found it in The Taming of the Shrew.

The Steam Roller is not important as a play but it is very well acted and provides a diverting evening's entertainment. Janet Beecher plays the dominant lady and gives a splendid performance of the role. It is a good comedy characterization and few of the laughs get by Miss Beecher. Olive Wyndham plays her sister, a weak but lovable woman. Miss Wyndham brought the right touch to the part and made a most agreeable impression on her audience. Bruce McRae was the woman tamer. The role presented no difficulties to him and he ran it thru with his usual aplomb. Mr. McRae is one of those actors who can always be depended on to give a workmanlike reading, and he did that, perhaps a bit more with this character.

A most winsome bit of playing was contributed by Helen Chandler, as a young secretary much in love with her employer's ward. Miss Chandler is a very young woman and a very pretty one; but, what is more important, she is a downright competent actress. There is quality to her playing, self-confidence and authority enough to make one wishful of seeing her in a bigger part. If she ever gets a chance at one she will be heard of, I am sure.

Of the remaining players Thais Magrane was excellent, Ernest Cosart contributed a good bit of acting as a Chinese doctor, Lillian Brennard did well as a nosy servant and Fairfax Burgher, Zelma Tiden and Catherine Proctor played smaller parts with skill.

The single setting used for The Steam Roller quite fills the requirements of the (Continued on page 111)

MORE NEW PLAY REVIEWS ON PAGE 36

FALL DEFENDS HOPE HAMPTON

"Pompador" Composer States Movie Star Was Qualified for Role Taken Over by Wilda Bennett

New York, Nov. 15.—That Leo Fall, composer of *Madame Pompadour*, had nothing to do with the replacing of Hope Hampton by Wilda Bennett in the title role is evidenced in a letter addressed by the Viennese composer to Miss Hampton this week. In his letter the composer states he did not criticize the star's work while she was rehearsing the part in Philadelphia, but, on the contrary, that he said she had all the qualifications necessary for the making of a splendid *Madame Pompadour*. His criticisms, he states, were directed at the book, the lyrics, the way the music was being played, some of the acting and the business of the performance. He also advised that it was necessary to rehearse Miss Hampton somewhat differently than was being done at the time. His suggestions, Fall states, were rejected in their entirety.

It will be recalled that shortly after Fall's arrival from abroad and his visit to Philadelphia to witness the production of his play it was reported that he had walked out on the show. Not long before that, while the casting of the play was in progress, Fred G. Latham, who was to stage the production, dropped out and R. H. Burnside took over the job.

Another interesting angle on the controversy was unearthed this week by a report that came to hand which has it that the Broadway ticket speculators, after inspecting the production in its early stage, threatened to refuse to take any tickets for the attraction with Miss Hampton as its star.

\$1,750,000 CORPORATION FOR NEW KEITH THEATER

Incorporation papers for the new B. F. Keith Theater Building Company, in Columbus, O., were sent to Columbus November 15 from the Cincinnati offices of Attorneys Ben Heidingsfeld and Samuel Lipp. The theater company is incorporating for \$1,750,000, of which \$1,000,000 is to be preferred stock and the remainder common. The incorporators are Heidingsfeld and I. Libson. The foundations for the theater are now being poured. It is on Broad street, near the Deshler Hotel. It will be operated on the continuous picture and vaudeville show policy, discontinuing the all-vaudeville, two-shows-a-day policy on which it had been operated in Columbus. The new company will be known as The B. F. Keith Columbus Company.

N. E. THEATER MEN SEE PROSPEROUS SEASON AHEAD

Boston, Nov. 15.—Theatrical men throughout New England seem to be confident that 1925 will bring a wave of prosperity and better business. Things commercially and industrially here have been pretty bad for quite some months, but factories are gradually opening up again here and there, and increasing the length of their working time. This confident feeling accounts for the erection of several new theaters, among them one at Willimantic, Conn.; one at Dorchester, Mass.; a third at East Watertown, Mass.; and another at South Manchester, Conn.

BLUE LAW FIGHT ON IN DAYTON

Dayton, O., Nov. 17.—The fight over the Dayton blue laws is waging. Those who are seeking to close all businesses in the city on Sunday said they sent representatives to the theaters and practically all stores to obtain evidence of transaction of business yesterday. On the strength of this evidence, they say, they will base affidavits charging proprietors with desecrating the Sabbath, under a State law passed many years ago. Ministers say they have taken no part in the fight, but feel there should be some restrictions.

Abel Jacobs, novelty store proprietor, convicted last week, says he will file charges against theaters, newspapers, confectionaries and other businesses that operated Sunday.

ANN ARBOR RINK BURNS

Ann Arbor, Mich., Nov. 15.—The Weinberg Coliseum, one of the best-known landmarks of the city, was practically destroyed by fire early this morning during the winter the Coliseum housed the largest indoor ice-skating rink in Michigan. The University of Michigan held all its skating tournaments and hockey contests there. Sixteen automobiles stored in the building were destroyed. The loss is estimated at \$50,000.

OUT ONE WEEK; CLOSED

New York, Nov. 17.—Joseph E. Howard's production of the drama *My Woman* closed Saturday night at New London, Conn., after being out one week.

NEW ALTAR AS TRIBUTE TO THEATRICAL PROFESSION

New York, Nov. 15.—As a tribute to the theatrical profession Rev. Father Leonard has ordered a new altar for St. Malachy's Church in West 49th street, known as the Actors' Church. It is to be carved in marble in Renaissance design by workmen at the village of Pitra Santa, Italy. Cardinal Hayes will deliver the consecration services when the altar is installed in the actors' chapel.

AUTHORITIES PERMIT REOPENING OF GAYETY

Closing of Mutual Show in Louisville Was Third on Charge of Indecent Entertainment

Louisville, Ky., Nov. 17.—The Gayety, Mutual Burlesque Circuit theater, which was closed Thursday night by Chief of Police Braden, who said that he had been instructed by members of the Board of Public Safety to close the house after the management had been warned several times to modify alleged indecent bits in performances, reopened yesterday afternoon with *Snip It Up*.

Sam Reider, who managed the Gayety since 1922, when it began as a spoke in the Mutual Wheel, has been replaced by Abe Finberg, who formerly served as assistant manager.

A peculiar development of the case was made known when attorneys for the Levi Tyler Land Company, owner of the theater building, announced that the company will co-operate with the city in demanding clean shows in its building. The statement was issued by Bruce Bullitt, Gordon & Laurent, attorneys for the land company. In the statement was the declaration that I. H. Herk, president of the theatrical circuit managing the shows, came here after the theater was closed October 5 and directed the management to "eliminate every immoral feature."

There is said to be an agreement between Captain Larkin of the Detective Bureau and Finberg that the shows will be cleaned up or closed. Yesterday afternoon Manager Finberg censored the show as it went along and three incidents he failed to meet his approval. These, he said, would be eliminated. The *Round the Town* Company was playing the Gayety at the time of the closing, which marks the third time that police have closed it because of alleged indecent lines or behavior in the offering.

BOSTON THEATER GUILD PRIZE-PLAY AWARDS

Boston, Nov. 15.—Announcement of awards in the First Theater Guild of Boston Prize-Play Competition for full-length plays, which closed June 1, 1924, was recently made. The first prize of \$100 was awarded to *Her Daughter's Mother*, by Margaret Penny, of Pasadena, Calif.; second award went to *Pop*, by I. Irvy Koen, Greenville, S. C.; and third honors to *The Shade Man*, by Katherine Roof, New York. Seven plays received honorable mention and were recommended for production, among them being *The Undercurrent*, by Philip H. McCaigie, of Marblehead, Mass.; *The White, White Lie*, by Mary R. P. Hatch, of Brookline, Mass.; and *Morn*, by Arthur Corning White, of Hanover, N. H., the only New Englander to take honors.

The Theater Guild opened its 1924-'25 season with a prize play. This is the Guild's seventh season, its offerings being presented at the Fine Arts Theater. The Walter H. Baker Company of Boston will publish the prize play sheet.

SCHILDKRAUT ILL AND OUT OF PLAY FOR THREE DAYS

New York, Nov. 17.—Joseph Schildkraut, star of *The Firebrand*, now playing at the Morosco Theater, was taken ill with a severe cold last Tuesday night and no performances were given Tuesday, Wednesday and Thursday. Schildkraut was entirely recovered on Friday and has been playing since then.

To obviate further occurrences of this sort, Schwab, Liverlight & Mandel, producers of the play, have engaged Brandon Peters as Schildkraut's understudy. *The Firebrand* is developing into one of the season's hits and missing of these performances has amounted to several thousand dollars' loss.

ODEON PLAYERS HONORED

New York, Nov. 17.—Firmin Gemier and his Odeon Players from Paris were the guests of honor at a supper held on the stage of the Jolson Theater last night, under the auspices of the Franco-American Branch of the American Good Will Association. The French players are presenting *The Merchant of Venice* at that theater, and it was announced that the supper was held in appreciation of the compliment to the English-speaking stage implied in the presentation of the Shakespeare play by the distinguished visitors. Speeches were made by James K. Hackett, Lawrence F. Abbott and M. Gemier. Otto H. Kahn presided.

ACTORS' THEATER ANNOUNCES PLANS

"Habitual Husband" To Be First Production --- Barrymores and Otto H. Kahn New Guarantors

New York, Nov. 17.—At its first meeting of the season, held last night in the Forty-Eighth Street Theater, the Equity Players, now known as the Actors' Theater, announced production plans for the season. The first production will be *The Habitual Husband*, a comedy by Dana Burnet, opening about December 15. Next will come *The Subway*, an expressionistic drama by Elmer Rice; *Oao Flesh*, a drama by Bayard Veiller, also a comedy by C. K. Munro, which has scored a success in London under the title of *Storm*, and a new play by an American author, details of which are withheld for the present. *Expressing Willie*, which was held over from last season and is still drawing big at the Forty-Eighth Street Theater, will start on a tour of the larger cities December 15.

Continuing the practice of last year the Actors' Theater also will receive at special matinee standard plays of Interday with the best casts available from the attractions in town. The first of these will be Shaw's *Caesars*, which Dudley Digges is now rehearsing, to open early in December. The cast will include Katherine Cornell, Pedro De Cordoba, Leslie Howard, Clare Barnes, Ernest Cosart and Gerald Hamer. Shortly thereafter *Hedda Gabler* will be revived with Alfred Lunt as Lovborg and Basil Sidney as Judge Brack. Charles Rann Kennedy's *Servant in the House* also will be given again and other revivals are contemplated.

New guarantors for the present season include 50 of last year's list and added to them are Ethel Barrymore, John Barrymore, Otto H. Kahn, Walter H. Gahagan, H. M. Earle, Elizabeth Risdon and D. A. Ansbacher.

The subject of last night's meeting was *The Theater, Present and Future*. The speakers were Ernest Boyd, Cosmo Hamilton, Hendrick Van Loon and Crystal Herne. Alan McCurdy presided. Boyd said the theater is suffering from interference by intellectuals with impractical theories of how plays should be staged.

Hamilton stated that the legitimate theater has no future because of the serious menace of the movies, radio and prohibition, not to mention the congested traffic situation.

The surpassing architectural beauty of the new movie houses, together with their sumptuous appointments, symphonic orchestras, elaborate programs and the congenial atmosphere created by the large corps of liveried attendants, all of which is offered at a nominal price as compared with the dismal appearance of most playhouses, many of which haven't even an orchestra, is drawing more and more people away from the legitimate theater, Hamilton said. Radio is keeping many at home, he stated, and prohibition is making it harder for the actors because a drink or two is necessary to put players in a favorable mood to witness a play.

BANDITS GET \$15,000 FROM K. C. TREASURER

Kansas City, Mo., Nov. 17.—Six men today kidnaped Gustav Eysell, treasurer of the Frank L. Newman theaters, in the heart of the downtown district, and escaped with \$15,000 which was being taken to a bank. The money, representing Saturday and Sunday receipts of the theaters, was being carried to the Commerce Trust Co. by Eysell. He was seized by two of the robbers as he neared the entrance of the bank and was forced into their car. A patrolman who was following Eysell was disarmed by a third man. Eysell was put out of the bandit car several blocks from the scene of the holdup.

FIELDS WITH ZIEGFELD

William Fields, press agent for Stuart Walker for the past two seasons, left Cincinnati Saturday, November 15, to join the publicity staff of Florenz Ziegfeld in New York. The offer came thru Bernard Sobel, Ziegfeld's publicity chief. C. H. Zuber, press representative for the Shuberts in Cincinnati, will take over Fields' duties at the Cox Theater, where a Walker Company is in dramatic stock.

SECOND "GOD BLESS OUR HOME"

God Bless Our Home opens in Baltimore this week and will come to Broadway in a short time. This is the second production of the new Robert Milton Company and the cast includes Henry Bull, Paul Harvey, Robert Strange, Olive Tell, Katherine Alexander and Joan Maclean.

PHILLY GREET'S DAMROSCHE

Philadelphia, Nov. 15.—Walter Damrosch, at the head of the New York Symphony Society, gave the first concert in Philadelphia of his 40th year as a conductor at the Academy of Music Thurs-

(Continued on page 102)

BEARDS AND SAFETY RAZORS

Official Cognizance of Rudolph Valentino's New Beard Taken at Dinner to Him

New York, Nov. 17.—A large number of representatives of the press was present at a dinner given to Rudolph Valentino by J. D. Williams Saturday night at the Hotel Ritz-Carlton. Official cognizance of Valentino's new beard was taken by serving false beards cut on the same pattern to the male guests and afterwards safety razors were distributed as gifts to all. At the conclusion of the festivities most of the guests adjourned to the Equity annual ball, which was in progress at the Hotel Astor.

Notables Attend Drama Comedy Club Matinee

New York, Nov. 17.—Due to a grand turnout of distinguished stage talent and noted guests of honor, the social matinee of the Drama Comedy Club, held yesterday afternoon, was one of the most successful affairs of its kind ever held by the club.

The program was happily varied, presenting the following entertainment: Mr. and Mrs. Coburn of the *Farmer's Wife* Company at the Comedy Theater.

Mrs. Coburn gave a Shakespearean reading and Mr. Coburn made an interesting speech. Leslie Howard and Marion Coakley in a scene from *The Werewolf*, in which they are the featured players, at the 49th Street Theater. A scene from *My Son*, at the Nora Bayes Theater, by the cast, composed of Joan Gordon, E. L. Fernandez, Herbert Clark, Billie Ruddell, Frederick Clayton, George MacQuarrie, Claude Cooper, Martha Madison, Margaret Shackelford and Sarah Truax. The Carter-Waddell Dancers, presenting the Cochran Twins, Tatiana Polinoff, Wayeno, and Joan Carter Waddell in original ballet compositions by Mrs. Sam Carter Waddell. Laura Sedgwick Collins in oral and instrumental presentations. Edna Estwald, piano solos. Susan Vera Kessler, violin selections, and Carl Figue in an organ recital.

Among the guests of honor were the newly elected officers of the Women's Press Club, Nellie Revell, Leslie Howard, Marion Coakley and Gustave Blum.

DELMAINES ENTERTAIN FRANK GILLMORE IN K. C.

Kansas City, Mo., Nov. 15.—Frank Gillmore, secretary-treasurer of the Actors' Equity Association, was a visitor today, and held an informal reception in the afternoon at the local office of the A. E. A. in the Gayety Theater Building, of which Frank and Ruth Delmaine have charge.

Mr. Gillmore left New York November 11 and spent three days in Chicago, leaving there Friday night. He left here for El Paso, Tex., to attend the convention of the American Federation of Labor, where he will be for two weeks. He will visit Los Angeles and San Francisco offices of the Equity, returning East via Salt Lake City and Utah.

It has been 13 months since Mr. Gillmore was here, as he attended the opening of the local Equity office, and 12 months since he was in the Chicago office, but he informed *The Billboard* that it was on account of the "trials" in New York and his presence being required there that he could not come west sooner.

N. E. TREASURERS' SHOW NETS ABOUT \$6,500

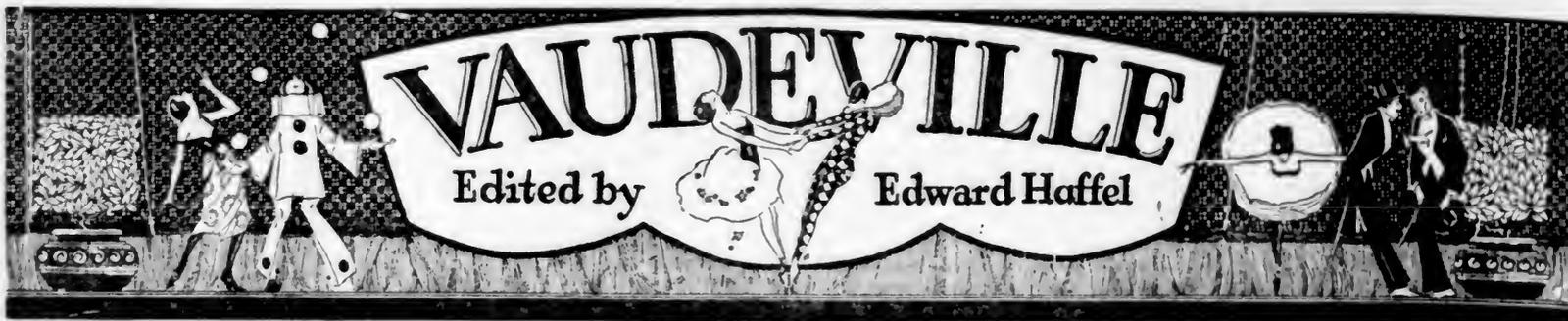
Boston, Nov. 15.—The first annual entertainment of the Theater Treasurer Club of New England, held yesterday afternoon at the Colonial Theater, was a huge success, netting the organization about \$6,500, half of which was realized on the program. All acts scheduled to appear were offered except that of Gertrude Lawrence, of *Charlot's Reuue*, who was indisposed. Sam Hardy, of the cast of the same show, acted as announcer and scored. Top price for tickets was \$3.30, and those who attended certainly got their money's worth.

WHITEMAN AND HIS ORCHESTRA

Pack Carnegie Hall at First New York Concert This Season

New York, Nov. 16.—Carnegie Hall was crowded to its utmost capacity last night by New Yorkers eager to hear Paul Whiteman and His Orchestra in their first concert here this season. The program opened with a number illustrative of jazz as it was played years ago, also as it is presented now. Then three American selections by Eastwood Lane were given by the entire orchestra and these proved of considerable musical value and brought much applause. Three short pieces followed, of which the best was an arrangement of *By the Waters of Minnetonka*, and the first half of the program closed with Gerstwin's *Rhapsody*.

(Continued on page 105)



KEITH PASSES WILL ENRICH BENEFIT FUND OF N. V. A.

E. F. Albee Instructs House Managers To Collect Ten-Cent Donation on Each Ticket--Plan Expected To Yield Large Amount

New York, Nov. 15.—All persons receiving passes to Keith and affiliated vaudeville theaters are now required to donate 10 cents per ticket to the Sick and Benefit Fund of the National Vaudeville Artists, in accordance with an order sent out this week by E. F. Albee, head of the Keith Circuit, who instructed his house managers to see that the donation is collected. The order does not affect press courtesies.

In his letter sent to theater managers, Mr. Albee requested that they collect the 10 cents per ticket and keep a record of each return. On Monday mornings the managers are to make out a check for the total amount so collected for the week previous, and, with a statement covering it, send it to Mr. Albee. Checks are to be made out to the order of the National Vaudeville Artists, of course, and Mr. Albee will forward them to the N. V. A. treasurer, thus getting an idea of how the plan is working out.

Employees in the many departments of the circuit will be affected, as well as the many other passholders who thru friendship or an allied industry receive a pass or a book of them for use at their pleasure, as a yearly custom.

The new plan is expected to enrich the N. V. A. Fund considerably, inasmuch as the passes issued number thousands every month when counted up. The idea is looked upon favorably in all quarters, it being pointed out that hardly anyone will mind the ten or twenty per cent expense entailed with the pass, while, on the other hand, the money is going to a worthy cause. Why wasn't it thought of before? is the question being asked.

For some time the Shuberts have been collecting a similar fee in connection with passes for their legitimate houses, the money going to a treasurer's fund.

At the Loew offices it was said that no pass donations were in force as yet, but that there was a possibility of the Keith plan being spread to the Loew Circuit, in an effort to help the N. V. A. Fund.

LOEW-METRO CLUB'S BEEFSTEAK DINNER

New York, Nov. 17.—Members of the Loew-Metro Club will blow themselves to a beefsteak dinner December 6 at Healy's Restaurant, when dancing and entertainment by theatrical talent will also be in order. The dinner is in appreciation of their work in connection with the recent club ball at the Hotel Astor, a yearly event.

This year approximately \$12,000 was added to the club fund, which is said to be below the high mark, despite the large attendance, due to the added expense this year of running it, including payment to talent. The dinner will be gratis to the members.

DOW IN TAXI SMASH

New York, Nov. 15.—Al Dow, head of the A. & B. Dow Agency, which books independent houses in the East, was painfully injured last Saturday night when the taxi in which he was riding collided with one of the steel posts on the Manhattan Bridge.

Dow was returning to New York from Brooklyn when the accident occurred. He received severe lacerations about the face and was treated by an ambulance surgeon. Dow was unable to be at his office and Belle Dow, his wife, is handling the business in his absence.

HEIMAN AND SINGER IN EAST

New York, Nov. 17.—Harry Singer, Western representative of the Orpheum Circuit, arrived in town last week and will make the New York office of the Orpheum chain his headquarters during a two weeks' stay. Marcus Heiman, president of the Orpheum, also came into the city last week.

ANOTHER LOEW HOUSE

New York, Nov. 17.—It is reported that Marcus Loew will add a new house to his chain in the near future, plans having been drawn for the erection of a theater in the Bath Beach section of Brooklyn, at the northwest corner of 86th street and 19th avenue. Ground is to be broken at once, with the intention of opening the theater next spring. The policy of the new addition has not been decided.

50 PER CENT CUT

Keith's, Columbus, O., Now Has 50-Cent Top for All Performances

Columbus, O., Nov. 15.—The management of the local Keith house sprung a big surprise on the populace the first of the week when a reduction of nearly 50 per cent in prices was announced.

A few weeks ago a feature picture was added to the regular vaudeville program with no advance in prices. Now come the new prices with 50-cent top at all performances, excepting the boxes, which makes the local entrance fee about as low as any first-class house in the country.

No particular reason was given for the reduction, but it is presumed that the new policy was adopted to get ready far in advance to encourage the large attendance that can be taken care of when the Keith house now under construction is completed.

PAN. SIGNS IVAN BANKOFF

New York, Nov. 17.—Ivan Bankoff and his dancing partner, Beth Cannon, who appeared not long ago at the Palace and were announced as booked on the Keith Circuit for the rest of the season, have been signed for a tour by the Pan. Offices and will open for that circuit at its Newark house early in December.



Frank Van and His California Roamers closed a successful European tour at the Alhambra Theater, Brussels, Belgium, November 9. Van plans to take a short vacation in the States. The personnel of this well-known outfit reads, from left to right: Pol Andy, drums; Marcel Ridder, pianist; Frank Van, leader, banjo, saxophone, bassoon and entertainer; Gaby Desbars, trumpet, and Louis Bar, saxophone and clarinet.

"WORLD OF MAKEBELIEVE" WITH NEW CAST

New York, Nov. 17.—The *World of Makebelieve* is back on the boards again. It opened the last half week at Norristown, Pa., with an entirely new cast headed by Florence Hill. The other members are Loretta Ahearn, Eleanor Edison, Charles J. Wilton, Robert Mack, Joseph Latino and Lolita Resk.

SLAYMAN ALI'S BIG ACT

New York, Nov. 17.—Slayman Ali, well known in this country and abroad as a producer of Oriental spectacles, will present *Life in the Sahara Desert*, a pretentious act with a personnel of 25 tribesmen direct from the Orient, at the Hippodrome next week. The offering carries camels, horses, donkeys, etc.

PELOT AND WILSON TEAM

New York, Nov. 17.—Mabel Wilson, formerly of the Wilson Sisters, has teamed with Fred Pelot, replacing Pelot's wife, Annie, who retired from the stage recently. Pelot and Wilson are presenting an entirely new act.

MR. ALBEE DONATES TO FUND

Charles Gunther, manager of the Jim Jam Jem's Trio, who has handled Christmas collections for the poor children of German and Austrian performers, is doing the same this year. He has received a donation of \$200 from E. F. Albee, head of the Keith Circuit.

JARROW GOING ABROAD

New York, Nov. 15.—Jarrow, the magician, he of the lemon trick, has been booked thru Johnson & Lowenstein for a tour abroad, following his present vaudeville time. He will open at the Empire, London, February 16, and following his engagement there has been booked for eight months in Germany.

COLLEANO TROUPE FOR PAN.

New York, Nov. 17.—The Colleano Family, five girls and three men, brothers and sisters of Colleano, wire walker, who appeared at the Hippodrome recently, has been signed up by the Pantages Circuit for a tour, opening November 24 at its Newark house. The Colleano Family has been with the Walter L. Main Circus during the past summer.

NEW LOEW HOUSE OPENS NOV. 27

Willard in Brooklyn, N. Y., Will Play Vaudeville and Pictures

New York, Nov. 17.—Another vaudeville and picture theater will be added to the Loew Circuit Thanksgiving Eve, when the newly completed Willard opens its doors. It is located in the Woodhaven section of Brooklyn, Jamaica avenue and 96th street.

The house has a capacity of 2,200 seats, and has all modern equipment and conveniences. Its policy will be five acts of vaudeville and a feature film, also split-week shows. Prices will be similar to other big Loew houses, averaging 35 cents for orchestra seats at night. Week-end and holiday prices scale to 75 cents.

For the opening night arrangements have been made to have stage and screen stars attend in person, plus Marcus Loew if he is in town. The regular show for the opening last half has not yet been booked.

In vaudeville circles the news that Loew is opening a newly built house comes rather sudden, few if any vaudeville men with the exception of those in the immediate Loew inner sanctum having any inkling of the addition to the circuit. Speculation is rife now as to how many Loew houses are in process of construction, inasmuch as the organization develops a habit of springing the announcements suddenly.

VAUDE. ELEPHANTS GO ON RAMPAGE

Philadelphia, Nov. 15.—Weir's Baby Elephants, three of them, playing an engagement here in vaudeville, got their owner, Don Darrah, into a heap of trouble this week when they broke loose from the chains by which they were fettered for the night in a garage. Thursday morning the pachyderms became balky at the sound of a noisy automobile in the garage and snapped their chains, frantically making for the street.

They went across the street, tore up a wooden fence in front of the home of Mrs. Anna Dammore, and then bombarded the kitchen door, frightening Mrs. Dammore and her three children, who sought safety by taking to the roof of the house.

The elephants nearly demolished the kitchen, according to reports, tearing the stove from its place, wrecking the ice box and furniture, and generally causing damage. Police summoned Darrah, who took the elephants in charge.

Formal arrest of the owner of the mischievous pachyderms was made by the police. Bail of \$300 was furnished pending repairs to Mrs. Dammore's house and front-yard fence.

MOORE, MILLER AND PEDERSON

New York, Nov. 17.—Moore, Miller and Pederson, new combination, opened an offering last week at Proctor's Theater, Newark, called *A Dress Parade*. The act also includes Jack Linton's Cadets, a band. The team of Miller and Pederson was formerly with Frank Farnum, and Betty Moore was formerly with *The World of Makebelieve*. Edw. S. Keller is handling the act.

JESSEL COMPLETES TOUR

New York, Nov. 17.—George Jessel completed his Keith dates at the Flatbush Theater, Brooklyn, last week and is to begin rehearsals soon for his musical comedy, *The Girl From Kelly's*. Nellie Breen, seen recently with Hal Skelly in his new act, and Ona Munson, who had a new offering out this season, have been engaged for parts in the Jessel show.

TWIST BOOKED FOR MEXICO

Willie Twist has been booked for a six-week engagement in Mexico City, arranged by Frank Gladden of Chicago. R. E. Davalos is director-general of the Mexican circuit. Twist, better known as Earl Wright, formerly of the team Wright and Wilson, has signed contracts with the W. V. M. A. for 1925 fairs. He will have two separate acts and will be billed as the Earl Wright Trio.

JERSEY THEATER'S SUCCESS ATTRIBUTED TO SUNDAY SHOWS

In Hands of Receiver Last Year, Keith House That Defied Blue Laws Now Has Clean Slate and Money in Bank

JERSEY CITY, N. J., Nov. 15.—The State Theater, Jersey City's large vaudeville house, which fell into the hands of receivers last year, going into the hole for \$75,000, now has a clean slate, with all outstanding debts paid and some money in the bank besides. It was announced this week following the annual meeting of the stockholders of the State Theater Corporation.

The State plays big-time vaudeville booked from the Keith offices. It was this theater that led the deft last January against the blue laws of New Jersey, opening on Sunday in violation of the law and in the face of probable arrest. Other theaters, including the Central and Fulton, both playing vaudeville, fell a line and formal arrests and complaints to the grand jury of the State and these other houses followed after they had ignored warnings from the blue-law element of Jersey City. Jack Keale, manager of the State, characterized their defiance and arrest on this charge as a sort of boom-rang, attributing their ability to pay off the \$75,000 to the Sunday shows given during the past ten months, having played to the average of 3,000 people every Sunday. Keale estimates that \$2,500 has been taken in for the two performances each Sunday, which, too, he said, mutely testified to the sentiment of Jersey City for entertainment on the Sabbath.

At the annual meeting of the stockholders Joseph E. Bernstein, president of the State Theater Corporation, gave out a formal statement, declaring that the State Theater is now running on a sound financial basis, having been able to pay all claims against it. Bernstein referred to the Sunday Liberal League in his report at the meeting, stating that not a little credit is due the board of directors of the State Theater in its untiring efforts to bring about Sunday opening in Jersey City. Sunday-opening opposition is still waging its fight to close the theaters on the Sabbath. The Hudson County grand jury, sworn in November 1, was charged by Justice James F. Minturn to return indictments against theater owners and hundreds of others who have been violating the blue laws if in its discretion such should be done. Previous grand juries have taken no action, altho similarly charged.

BOARDMAN NOW CONVALESCING

Freeport, L. I., Nov. 15.—O. W. Boardman, one of the members of the vaudeville team of Bronson and Edwards, has been touring the Five Finger Lake district with his wife, Mme. Bessie, and Her Australian Bird Circus. The show has played fairs and expositions through New York to satisfactory business. While on tour Edwards was taken ill with typhoid pleural pneumonia. He was rushed to his home at Freeport, where he has been confined for six weeks. He is now convalescing.

CONGRATULATE J. L. & S.

Chicago, Nov. 15.—Jones, Linick & Schaefer have been receiving a number of letters this week, congratulating the firm on its 20th anniversary in local theatricals. A paragraph from the letter of State's Attorney Robert E. Crowe reads: "Well do I remember the first little theater you opened over on State street near Monroe. My memory is more keen by the remembrance of frost-bitten toes while waiting in line with a dime in my hand for admittance."

CHANGE IN "THE SLEEPING PORCH"

New York, Nov. 17.—John E. Hazard and Bessie Rempel, who opened not long ago as the featured players in Mann Pace's comedy skit, *The Sleeping Porch*, are out of the act, and Walter Baldwin and Geraldine Blair have taken their places. The act is playing Keith popular-priced time at present, but goes to Montreal November 30 on the big time.

DEMPEY BALL JUDGE

New York, Nov. 17.—Jack Dempsey, playing Loew's Theater in Boston this week, is coming to New York Wednesday night to act as one of the judges at the Arabian Nights Ball, a yearly event at the Roseland, when prizes aggregating \$500 are awarded for the best costumes.

JIM HUGHES' NEW OFFICE

Chicago, Nov. 15.—Jim Hughes, chief deputy organizer for the West for the American Artists' Federation, has moved his office from 112 Superior street to the Clarendon Hotel, Erie and Clark street.

IRWIN C. STARK, NOTICE!

Your mother is seriously ill and her condition is made worse by years of futile searching for you. You are asked to write her at once at 1 West Walton street, Chicago.

NEW PUBLICITY STUNT GOOD ONE

Bridgeport, Conn., Nov. 15.—Helen McFadden and her Physical Culture Girls, headlining at Poll's Theater, received tremendous publicity thru the efforts and co-operation of her father, Bernarr McFadden, well-known publisher and editor, who mailed letters to all of his Bridgeport subscribers, informing them that his daughter was playing the local theater, enclosing her picture, and telling them to go and see her act and then write him a letter, telling what they thought of it and if they had any ideas as to improving the act. The "stunt" was a good one and resulted in crowded houses at all performances. The act goes to Poll's Capitol, Hartford, next.

HOUDINI TO RESUME VAUDE.

DATES EARLY IN JANUARY

Houdini, now touring the country under the banner of a lyceum bureau, lecturing on fraud spiritualism, will resume his vaudeville bookings January 5 for a week at Newark, N. J., with two weeks at the Hippodrome, New York, and a tour of the Keith two-a-day houses to follow. The route calls for 20 weeks and Houdini will perform some of his famous escape feats.

IN NEW DANCING REVUE

New York, Nov. 17.—Stasia Ledova opened Monday in her new dancing revue at Bridgeport, Conn., and after a few break-in dates will be seen at the Palace, Danny Dare, Rudolph Malinoff and the Ware Sisters support Miss Ledova. The act is presented by George Choos, under whom Miss Ledova formerly worked in *The Land of Fantastic*.

FLORIDA HOUSES IN DELMAR CHAIN REOPEN NOVEMBER 24

New York, Nov. 17.—Two more houses of the Delmar chain, the Kettler Theater, West Palm Beach, Fla., and the Fairfax, Miami, are to reopen for the season November 24. These houses are late in resuming operation due to the winter season not beginning until December 1, when the tourist trade to these resorts starts.

STATE, WASHINGTON, PA., OPENS

New York, Nov. 17.—Another theater has been added to the long list already booked by the Keith Vaudeville Exchange. The addition is the State at Washington, Pa. It opened today with a bill of Keith acts, headed by Elizabeth Brice. The policy of the new stand, which will be handled from the fifth floor of the Palace Building by Doc Breed, is six acts on a split-week basis.

BUDDY LATHAM IN BAND

New York, Nov. 17.—Buddy Latham, nephew of Grant Gardner and also of Marie Stoddard, gave up his job with the Keith Circuit offices, where he has been employed for some time, to go into vaudeville himself. He is rehearsing in a band consisting of most of the members of the recently disbanded act known as the *U. S. Blue Jackets*. Latham plays the trumpet.

JACK JOYCE RETURNING

New York, Nov. 17.—Jack Joyce, American cowboy, who went to England seven years ago and has been appearing in the music halls there in a demonstration of what has been regarded as horsemanship typical of the States, is returning shortly to appear on the Keith Circuit. He will do an act with 10 horses that perform various feats.

VETS. HIPP.'S GUESTS

New York, Nov. 15.—About 300 disabled veterans of the World War from various Naval and Army hospitals in and near New York were guests at the Hippodrome at the matinee performance Armistice Day. They were accompanied by 50 nurses from the Polyclinic, Seton, the Naval and other metropolitan hospitals.

TO DO AFTERPIECES AT ROYAL

New York, Nov. 17.—During the week of November 30 the three acts, Morton and Glass, Deoley and Morton and the Four Mortons, will do afterpieces at the Royal Theater. This arrangement is for the Royal engagement only.

BABOON ADDED BIT IN ACT THAT DIDN'T TAKE WITH FANS

The jest commonly used by jugglers and acrobats about people occupying seats in the first seven rows to kindly move to the rear of the house as a means of safety during the course of a certain feat was put into sudden and serious effect November 13 at the matinee at Keith's Theater, Cincinnati. It happened when Bruce, the big baboon of "Happy" Harrison's act, became enraged at the failure of his canine co-workers to ride the pony in the offering, broke his chain, jumped across the footlights and, while engaging in a lively set-to with Jake Bohrer, orchestra leader, cast glances that indicated he might choose to come in personal contact with patrons. Before the man in the act corralled Bruce most of the musicians had deserted their instruments and men and women of the front rows scrambled for the back of the house, many of them not waiting to collect their wraps.

LOEW CIRCUIT REROUTES DIVING GIRLS ACT

New York, Nov. 15.—Madeline Berlo and Her Diving Girls have been routed over the Loew Circuit, opening at the Palace Theater, Brooklyn, November 24. The offering played the time last season and was exploited on a large scale as a special attraction.

This season Frank Braden will handle the act and attend to the exploitation stunts in connection with local appearances. He will effect various tieups with newspapers and department stores as well as stage contests for local talent.

FRIARS' BOXING SHOW

New York, Nov. 17.—The annual Amateur Boxing Show of the Friars' Club will be held Saturday night at the Monastery, when all amateur boxing champs of Greater New York will do their stuff.

J. C. Rosenthal, chairman of the Athletic Committee, is in charge of the show. "Bugs" Baer, humorist, will do the announcing, also Captain Irving O'Hay, J. J. Corbett, Benny Leonard, Jack Dempsey, State Senator James J. Walker and Ex-Senator J. J. Frawley, father of the New York State Boxing Law, will take turns as referee. A record attendance is expected of leading theatrical folk. Ducats are selling fast at \$2.20 plus tax.

SHEA GETS "REBELLION"

New York, Nov. 17.—Sam Timberg's act, *The Rebellion* which, while playing the Palace Theater last week had Brother Herman in it, is booked to play three weeks in the Shea houses, this week in Buffalo and the following two weeks in Toronto and Montreal. It is said that Herman Timberg will play with the act in the future.

JACK NELLEN'S NEW ACT

New York, Nov. 17.—Jack Nellen, late of the Yankee Comedy Trio, has teamed with Irene Franler. They will show their new act to the bookers this week. Nellen recently arrived in New York after playing to the Coast and back. On the trip back he played independent time at the head of his own vaudeville unit show.

ODIVA ON ORPHEUM CIRCUIT

New York, Nov. 17.—Odiva, who bills herself as the *Samoan Nymph*, assisted by a school of Pacific sea lions, in an exhibition of fancy diving, feats of grace, agility and endurance, has been signed by the Orpheum Circuit for a tour of its houses, opening at St. Paul the last half of next week.

"AMERICA FIRST" REVISED

New York, Nov. 17.—See *America First*, the pretentious act put out by Hocky & Green last season and said to have cost more than \$15,000 to produce, has been revived and will reopen in about ten days. The number of people has been cut to six instead of twelve, as the cast originally contained. Bill Adams will be featured.

RANDALL EXPANDS ACT

New York, Nov. 15.—Bobby Randall, who formerly did a black-face single, is rehearsing an act built along the lines of the one done by Ted and Betty Healy. "Charlotte", who was formerly with Ed Conrad, a sister team and prima donna are to work in his support.

PAUL HALL IN AGENCY END

New York, Nov. 17.—Paul Hall, of the act Paul and Georgia Hall, has given up the footlights to go into the agency business. He is associated with his brother, Bert Jonas, who conducts a vaudeville agency in Loew's Annex Building.

BURLESQUE IN VAUDE. HOUSE

New York, Nov. 17.—*Smiles and Kisses*, new burlesque show, playing at the Prospect Theater here this week on the Mutual Wheel, was booked into a vaudeville house last week to break in. The attraction played the last half of the week at the Palace Theater, New Britain, Conn.

MORE CIRCUS UNIT SHOWS PLANNED

Independent Producers Follow Lead of Keith and Loew--- Dumb Acts Benefit

New York, Nov. 17.—What with two vaudeville circus units under way and at least two more contemplated for near production, it looks as if the dumb acts were really coming into their own this season.

The Loew Circuit was the first to give the circus unit show a try. A surprising pickup in business at each house where it has so far shown indicates that the public likes white-top entertainment out of as well as in season.

The Keith unit, the first of several like attractions, got under way this week in Baltimore. Andrew Downie, who until recently directed the Walter L. Main Circus, put it on.

Several independent producers, quick to sense the trend of popular demand, are lining up circus unit shows to play independent vaudeville stands. The first of these in all probability will be launched by Johnson & Lowenstein. This firm, in addition to its activities in the foreign vaudeville mart, also carries on quite a fair booking business. With a number of outdoor attractions under contract to them they will have little difficulty in shaping a show.

ASHTON BACK ON ROAD

Chicago, Nov. 15.—Harry J. Ashton has returned from Minneapolis, St. Paul, Sioux City, Omaha and Davenport, where he was on the Orpheum Circuit with Frank Van Hoven, "the Mad Magician". The act will play the State-Lake Theater beginning tomorrow.

BIG ORGAN FOR LOEW

Cleveland, Nov. 15.—A theater organ, said to be the largest in the world, is being installed at Loew's State Theater. Nine freight cars were required to transport the parts of the huge organ to Cleveland. It has 5,000 parts, including 400 orchestral instruments, and replaces an orchestra of 50 men.

GOLDIN'S ASSETS \$46

London, Nov. 15 (Special Cable to *The Billboard*).—Horace Goldin met his creditors November 12 and admits liabilities around \$45,000, while his only assets are \$36 and two rings valued at \$10.

ROBERTS BENEFIT A SELLOUT

London, Nov. 15 (Special Cable to *The Billboard*).—Arthur Roberts' benefit at the Alhambra yesterday was a sellout and may realize \$5,000. The theater was loaned for the benefit by Sir Oswald Stoll. Roberts is 73.

LA VETTAS IN CHICAGO

Chicago, Nov. 15.—Jack LaVetta and wife, "The Musical Hawaiians", were *Billboard* callers Tuesday. The team is driving thru from the North in an automobile and playing independent dates.

HORLICK AND SARAMPAS SAIL

New York, Nov. 17.—Horlick and the Sarampa Sisters, standard act, sailed for Europe Saturday and will open a tour, following their arrival on the other side, of England, France, Germany and other European countries.

ROSS AND MACK TEAM

New York, Nov. 17.—Ross and Mack, the latter formerly of Mack and Taylor, and Joe Ross, formerly with Verna Hayward, have joined a new act now in the process of production called *Vengeance Sweet*. Corinne Tilton is putting the act on. It will open soon to break in.

BACK ON BIG TIME

New York, Nov. 17.—The Musical Delphinios, who have not worked on the big time for two years, returned last week via Asbury Park, where they opened the second half in a new offering, described as a pantomimic novelty.

SAILING FOR ENGLAND

New York, Nov. 17.—Julla Ring and James Norvelle are sailing for England this week. They are to open a London engagement November 26 at the Victoria Palace and later will make a tour of the British provinces.

CIRCUS CLOWN IN ACT

New York, Nov. 17.—W. Al White, female impersonator and clown, closed recently with the Ringling-Barnum Circus and is now in rehearsal in a vaudeville act entitled *The Wonderful Boy*. It was written by Eddie Hayden O'Connor. Frances Standiford will be in the turn.

This Week's Reviews of Vaudeville Theaters

Proctor's 23d St., N. Y.
(Reviewed Monday Matinee, Nov. 17)

An average bill today with Yorke and Lord topping the list. The first four acts were tryouts. The chances of any of them are none too good for the big time. Sailor Reilly, a gob who says he's traveled the seven seas, opened the show in what might be classed as an act with possibilities. While his singing isn't so good the novelty of his offering, particularly the impression he gives of a down-and-outer seen in Central Park, with incidental lyrics, is diverting to say the least.

Perry and Dancing Shelks, colored, Perry a girl and the Shelks a male team, made a mess of the duce spot in a mediocre song and dance offering.

Black and Lewis, the former Johnnie Black, composer of *Dardanelles*, followed in a novelty singing turn not without bits from hits that Black has written. The act is not a strong one and Lewis leaves the job of entertaining almost entirely to his younger song-writing partner.

Williams and Hume, a much better colored act than was cast in second position, played to a pretty good hand in a routine of special songs and steps. Williams possesses a good singing voice and might have used it to better advantage on closing, doing an honest-to-goodness number instead of special verse without music.

Harry La Vall and his sister thrilled the audience in their sensational trapeze and ring stunts. They are skilled in their line and Miss La Vall proves herself quite a muscular girl for her size.

Harrison and Dobson scored nicely in a cross-fire comedy double laid in a set representing an auto license bureau. The physical examination of a bus owner applying for license approaches being a wow, and the song the boys use before the house drop, in one, to close, entitled *If I Were President of the U. S. A.*, made for a fine sendoff.

Gladys Delmar and band followed. Miss Delmar, specialty dancer, has an aggregation of musicians with her, including four men and a woman, the latter at the piano. Her dancing is fair, but not extraordinary, and as to the band, we have heard better.

Bayes and Speck, blackface comics, worked up a good hand in their boke offering. The boys are good performers and good showmen, too.

Odee, a novelty brought over here by Harry J. Mondorf, Keith's world scout, was on next. The feature of the act is an extra big mechanical head operated from within by a girl. By virtue of the rolling of eyes and other facial movements, it has a touch of the human about it. A team of specialty dancers, girls who look as tho they are Americans, do entertaining ballet and other stepping while the head looks down upon them from the background.

Yorke and Lord, slapstick kings if ever there were any, were received with open arms and serenaded thru their acts with lots of laughter and applause.

Kavanaugh, Everett and Company, closing, is a much better act than has been seen the past few weeks on the end of the bills here. The offering has class, is tuneful in its music and diverting in the various dances of its routine, and last, but not least, is beautifully staged and presented. There are five people in the act. No one had cause to walk out until the offering reached its finale, and even then most of them waited to give their applause. ROY CHARTIER.

Orpheum, St. Louis

(Reviewed Sunday Matinee, Nov. 16)

A bill of real merit is on display this week. Following the unusual photoplay program Kirk and Collier entertained with slack-wire walking. Five minutes, special in full stage; two bows.

Next came Jean Middleton, a young violinist, who besides entertaining with the violin, also is very pleasing with her personality and manner of dress. Eight minutes, in three; four bows.

Dave Ferguson in *The Lucky Stiff* was taken well by the audience. A one-act sketch on married life. There are four people in the act. Dave Ferguson represents the husband, George Spaulding the sweetheart of Margaret George and John Leister a messenger. Mingled with comedy and real life fiction. As the act closes Ferguson receives word of the inheritance of his uncle's fortune, provided he discards his wife. In preference to this Ferguson chooses his married life. Fourteen minutes, park scene in two; bows.

Al Fields and Johnny Johnston are refreshing as "Terry and Jerry"—two patter and song artists who dabble in radio effects by broadcasting their efforts. Ten minutes, in three; bows.

Elsie Janis opens her act with *The Undecided Blues*, a song written by her and taken well by the public. For the rest of the act Miss Janis convulsed with her parodies on *Yes, We Have No Bananas*. Assisting Miss Janis were Robert Brown Farley at the piano and Walter Vern Pidgeon in baritone with a real voice, who assists the act well. Thirty minutes, in four; bows.

Frank Van Hoven, "The Mad Ma-

THE PALACE, N. Y.

(Reviewed Monday Matinee, November 17)

Ten acts, the majority doing very well, in a show that will never be pinched for speeding around corners in excess of the prescribed eight-mile limit in this vicinity. Most of the audience probably missed the accustomed number of laughs from a low comedy source. The sudden cold snap neither hurt nor added to the usual capacity house.

Yong Wong Brothers, four Chinese men and boys and a woman, were an above-the-ordinary Oriental novelty acrobatic turn, in which contortionist stunts were the feature. Especially interesting was the work of a diminutive boy of the appearance of ten years or so, but who is said to be twice that age, as the topmounter. The boy did some fine contortion work in the hands of his partner, while the rest of the company proved skillful also toward the close.

Miss Lee Morse, in the second spot, did "character songs and Negro ditties" in voices that ranged from her natural fair to middlin' soprano to a husky baritone or falsetto. After her opening songs, in one, she accompanied herself on a guitar while singing Southern verses in front of a drop showing the cabin door. Just how strong the routine is at present would be unfair to judge, inasmuch as Miss Morse was ill and a physician was in attendance backstage, according to report. Many a big-time single would only be too glad to cancel the second spot here on less provocation, and Miss Morse is to be commended for her determination to go on.

Ernest Evans, in "Ripples of 1824", a dance offering, with a cast of six, plus Evans, did a rather novel routine, in which acrobatic accomplishments played the most important part. The numbers were excerpts from "The Merry Widow", "Chinese Extravaganza", "Reverie of an Artist", and a group of Spanish songs and dances, with a few bits in one filling the intervals. The sets are pretty, the staging fair, but the talent is ordinary thruout, with the exception of the prima donna, whose ability far outshone that of her partners. Evans himself appeared to be the poorest dancer in the act, which runs longer and in a slower tempo than the quality of the entertainment warrants.

Ward and Van, in "Off Key", proved a much-needed oasis of comedy. As "wop" comics, one at the harp and the other with a violin, they gathered the laughs frequently. It is quite an art to play a duet off key the way they have the routine set, and in addition the ever-slipping trousers of the violinist always went well. Toward the close they rendered a classical selection in legitimate style.

Alice Brady, in "Cassie Cook of the Yellow Sea", supported by a cast of four, closed the first half, the one-act playlet being an adaptation of a melodrama in which she appeared a few seasons ago. It would seem that the present version could be made even more suitable to vaudeville's needs. A little less talky, with a bit of action, would help. Miss Brady's work is far from being equaled by her leading man, who could make the sketch much stronger without outshining his partner. The story and locale make for interesting material, as it deals with "two bits of human driftwood" drifting in a Chinese port.

John Giuran and La Petite Marguerite, in their classical dance revue, with Paul Haggerty at the piano, opened the first half. As usual they proved a classy team in a worth-while routine and fine setting. An apache dance is done in addition to their other terpsichorean endeavors. Their accompanist offered a solo on the piano and cello between dances.

J. C. Nugent, in a monolog, was fairly humorous at times. Nugent is quite a versatile actor and author, having legitimate comedies to his credit, his efforts including "Dumb-Bell" and "The Rising Son". He ambled along to good returns, but surely is in need of a stronger close. His early stuff deals with various things, including bootlegging, and later offers to speak a minute each on any three topics selected by patrons. These, yelled from suspicious sources, were Wiskers, Woodrow Wilson and Women. This first one seemed to be the only success for the majority of the patrons.

William Morris and Family, in "All the Horrors of Home", gave a delightful treat with a realistic comedy, depicting the average family's unsocial attitude toward the father. In this particular case the head of the house proves it to his selfish wife and offspring. Three children, plus Mrs. Morris, are in the sketch, unusually well acted.

Margaret Young, with Neuman Fier at the piano, sang a cycle of characteristic songs in her favorite phonograph record style. The next-to-closing spot was meat to this songstress, who was doing encores after 5 p.m., going stronger all the time. Her material, credited to Jack Yellen and Milton Ager, is powerful, and each punch line hit home without a miss.

Cooke, Mortimer and Harvey closed the show in "A Ball Game in the Dark", which was a sort of basket-ball contest on bicycles, with the girl as referee. M. H. SHAPIRO.

gician". Is back with his same act and, as usual, stopped the show. Fifteen minutes, in five; bows.

Bostock's Riding School with Lillian St. Leon was well taken. An equestrian act with five riders and horses. Ten minutes, in two; bows.

THOMAS MacNEARNEY.

Keith's, Cincinnati

(Reviewed Sunday Matinee, November 16)

A fairly good bill, with Osear Lorraine, "the violin nuttist", getting the maximum of attention from the audience.

Pathe News, Acrop Fable, Topics of the Day.

The Four Readings, "Jugglers of Human Beings", score heavily with the audience. These men present a fast acrobatic act that features leaps into handstands. A thrilling turn. Eight minutes, special set in full stage; applause.

Leo Flanders and Genevieve Butler in a "Vaudeville Concert". Miss Butler, in a routine of songs, topped with an operatic arrangement of *Swanee River*, the arranger being Flanders, who played in a piano solo when Miss Butler exited for a change. Thirteen minutes, special drop, in one; three bows.

Will M. Cressy and Blanche Dayne present a scene from Cressy's novel, *The Hills of New Hampshire*, entitled *The Village Lawyer*. Much hokum, but very effective, as hokum usually is. It was well liked by the audience. Cressy was

given an ovation upon his entrance. Seventeen minutes, special set, in full stage; three curtains.

Joe Rome and Lou Gaut, a very tall and a very short lad, in a routine of comedy and dancing that gets over nicely. The appearance of these two extremes side by side is good for a series of laughs any day. Eleven minutes, in one; bow.

Pepto, the Spanish clown, assisted by two men and a very attractive senorita. Pepto's imitation of a crying baby was the best thing he did. One of the men and the girl, in a cornet duo, *La Palma*, add much to the act. Nineteen minutes, special drops and drapes, in one and full stage; applause.

Maurice Diamond and Company, with Helen McMahon, in *Originalities of 1924*, an attractive revue with three girls, who sing and do dance specialties, and the Stroud Twins, boy hoopers of creditable caliber. Diamond's imitation of Leon Errol in *Sally* is enough like the latter to be good. A splendid company in a splendid little revue. Twenty minutes, special drop and drapes, in one and full stage; four curtains.

Osear Lorraine, "the violin nuttist", assisted by a woman in an upper box, proved the feature of the afternoon. His comic patter and gags got across nicely. The girl possesses an excellent voice. Twenty-eight minutes, in one; two encores and bows.

Ralph Lohse and Nan Sterling performed creditably on the Roman rings and got a good hand. Six minutes, special apparatus; applause. CARL G. GOELZ.

Palace, Chicago

(Reviewed Sunday Matinee, November 16)

The Galetti Monkeys opened the show and the near-human intelligence the animals displayed caused wonder as well as merriment. Splendidly conceived, swift action and expertly performed. Ten minutes, full stage; two bows.

James Donovan, back again with his Irish stories, some new and some old, was as pleasing as ever, while his coworker, Marie Lee, danced to the delight of the audience. Their team work gives Miss Lee opportunity to prove her versatility, as she sings, dances and adds a bit to Donovan's cross-fire humor. Twenty-two minutes, in one; encore and two bows.

Bessie Barriscale and Company do very well with *Scrubby*, but leave the impression that Miss Barriscale is a better cinema artist than an actress in the spoken drama. The action is long drawn out and the ending sudden and unsatisfactory. The first part needs to be shortened. The audience seemed fairly well pleased. Twenty-two minutes, full stage; three bows.

An unusual novelty, instructive as well as entertaining, is that of Birdie Reeve. Her mastery of English is remarkable and her manner of injecting the use of good English into an act displaying her skill as a typist is astonishing. Her dexterity, skill, quick wit and charming repartee won the audience. Twenty-one minutes, in one; three bows.

Hackett and Delmar return this year with another gorgeous offering, *Dancing Madness*. For a vaudeville revue to be so well staged, costumed and acted is rare. In dancing Miss Hackett has the advantage over other classic dancers, her contortions being marvelous in execution. Mr. Delmar is a nifty partner and the eight fast steps are pretty and add considerably to the production. Twenty minutes, full stage; encores and three bows.

Leo Carillo still does dialect stories with the same grace and charm that characterize all his stage efforts. He did Edgar Guest's poem, *Home*, as an encore and it captivated. Twenty minutes, in one; two encores, three bows.

Ted and Betty Healy's only reason for not stopping the show was the fact that their act was succeeded by one that was in the nature of an encore. Healy is one of the best comedians in vaudeville. His work is peppy and so swift that the audience is continuously convulsed with laughter. Betty assists with songs and dances that are in keeping with the excellence of the act. This was the big hit of the bill. Thirty minutes, in one and full stage.

Synopated Toes proved a continuation of the Ted and Betty Healy act. There was another period of nut stuff that introduced a dancing pair and two clever boys, who added greatly to the side-splitting comedy. Fifteen minutes, full stage; three curtains.

Fred and Annie Henning did a club-swinging stunt, about the usual of its kind, with some hat juggling that was clever. A youth, not mentioned on the program, proved versatile and skillful, and, with proper coaching, will certainly win a high place in vaudeville. Fifteen minutes, in one; two bows.

BOB MORNINGSTAR.

Majestic, Chicago

(Reviewed Sunday Matinee, November 16)

Mascot, an educated pony, opened the new bill. Man handled pony, assisted by a woman. The act pleased. Ten minutes, in full; two bows.

The Lyric Four, all men, have good voices and sing harmoniously. The act is worth a better repertory. A certain insipid tendency toward suggestiveness makes that part of the act mediocre in one spot. The boys deserve better material that would be in better taste; otherwise it is well worth while. Ten minutes, in one; two bows.

Alexander Brothers and Evelyn, expert ball bouncers. A standard presentation. The silent comedy is clever and effective. Always welcome. Ten minutes, in two; two bows.

Sampson and Leonhard, man and woman, have an act that starts dully with too long an introduction by the man, warms up and ends strong. Funny comedy concerning a maharaja and a vamp. Twelve minutes, in one and a half; two bows and encores.

Irving Edwards entertains with songs, jokes and a bit of dancing. He entertains very well. Fourteen minutes, in one; three bows.

Ryan and Mitchell, two men and two girls, have a comedy automobile act. A good deal like other auto acts, but brings a lot of laughs. Ten minutes, in full; two bows.

Bender and Armstrong, two men, have a comedy offering in which a burlesque mind-reading stunt is the feature. Quite funny. Ten minutes, in one; three bows.

The Loretta Gray Revue has one man and five women and is a lively, well-dressed and neat dancing presentation. Repertory is good and the toe dancing is unusual. The girls make an excellent appearance. Ten minutes, full stage; three bows. FRED HOLLMAN.

From Coast to Coast by Special Wire

B. S. Moss' Broadway,
New York

HIPPODROME, N.Y.

Grand O. H., St. Louis
(Reviewed Sunday Night, November 16)

(Reviewed Monday Matinee, Nov. 17)

(Reviewed Monday Matinee, November 17)

While this week's bill is entertaining enough, it took an old Charlie Chaplin release, *The Pilgrim*, to attract an overwhelming attendance. Fenton and Fields harvested as many laughs as the rest of the program put together.

Stanley and Doman do a neat turn replete with contortions, handbalancing and backbending. The act opens with Stanley perched on a lamp stand. After freeing himself from an entangled position he does a series of splits with the aid of two chairs. From an improvised trapeze Stanley, twisted out of shape, leaps to the stage, landing on his hands. Miss Doman, who is not exactly sylphlike in figure, executes some difficult backbends. Frank Whitman shows real dexterity as a dancing fiddler. To him a bow is of secondary importance. He draws plausible music from the violin by using a playing card, a half-pint bottle, a match-stick.

William J. Kennedy and Company are pleasing in a satirical comedy skit, presented in several episodes. The entire action is played in front of a painted church drop. It is Christmas Eve and Kennedy, as a gent in dire circumstances, believes that a jail sentence affords the only relief. He employs various methods to land behind the bars. He tries his hand at being drunk, turns Bolsheviki, forces his attentions on a girl, turns in a fire alarm, but the police pass him up on each instance. Just when all is hopeless he is invited by a society girl to her home and is given money to dress up for the occasion. The fire alarm turns out to be the real goods and he receives a handsome reward. Fortune is smiling on him when the police return. He is accused of having marked money and under protest is packed off to jail. Pearl Bailey, who plays the society bud, does exceedingly well in an ingenue bit, and the rest of the players are ample.

Ray Hall, Edith Ermine and Louise Brice offer some good entertainment in a singing and dancing novelty, entitled *A Night on Broadway*. A cyclorama of Broadway at night was one of the features of the act. Hall sings *Broadway Blues* thru the smoke of a cigarette concealed in his mouth and cleverly handles a unicycle. Misses Ermine and Brice do well with violin and piano.

Fenton and Fields as black-face comedians go over big with their line of nifties, gags and dances. While one of the pair makes several attempts to sing, the other at various times rushes on with a large package containing his lunch, telephone, caged cat, bulldog and finally a long string of sausages.

The Griffin Twins are clever dancers and present their act in great style. They make their entrances thru a picture frame backed by a black velvet drop and were particularly effective in their Egyptian and gladiator numbers. For a finish they do a barefoot dance in bathing costumes.

The Charlie Chaplin picture was followed by Joseph Stanley's playlet, *The Little Romeo*, featuring Jay Dillon and Betty Parker. Others in the cast are William Cifton, Helen Handin, Juanita Wray, James Calligan and Ellen Dagnova.

GEORGE BURTON.

Palace, Cincinnati

(Reviewed Sunday Matinee, November 16)

A good entertainment this week. Photoplay; *Married Flirts*. Act not "caught"; Fred Sasmann.

Noack opened the show in "two", with special traps, presenting his equilibristic act in a skit. He does some very clever balancing on his elbows, with feet in air; likewise balancing in various positions on a pyramid of chairs, topping a small table. He worked speedily and scored. Seven minutes; one bow.

Four Pals, quartet. This turn is presented with enough originality to make it well liked on any bill. Two men work straight and two work comedy, being garbed respectively in tuxedos and the usual comic's eccentric wardrobe. *Way Down in Dixieland*, *Hugo*, *Who's Sorry Now?* and *Red-Hot Mama* were sung by the four, while *Wonderful Baby* was soloed and called forth bows and encore. Eighteen minutes, in one; six bows and encore with the *Pussycat* song.

Tower and Dargell, man and woman. Opened with eccentric dancing to the national *Romance* anthem, then pulled their lines fast and furiously and copped the desired laughter, the much of it undoubtedly was taken away from the snappy capers and laughs the woman puts into the routine. Wise cracks galore. Ten minutes, in one; two bows.

Mazette, Lewis and Company, in three, special pretty eye. This is distinctly a surprise act and has all the earmarks of being sufficiently meritorious for big time. Man and girl open with exhibitional solo stepping. Woman pianist sings *I Adore You*. Solo dance by the girl. Man and girl start the La Parisian one-step. Girls "hurt" foot. Excitement. Curtain dropped. Man steps into olio

They walked out on the Royal Siamese Troupe at the Hippodrome this afternoon. The dancing did it, and for once we don't blame 'em much. Insofar as the average American vaudeville fan goes, this brand of stepping may best be described by an eight-letter word meaning not so good.

This doesn't go for the four exponents of Takraw, the Siamese national sport, however. They're there. Eliminate the dancers and give the native band the air and this would be a great act. Of the Takraw players, we will have more to say anon.

For the moment let us discuss some of the other features that go to make up this week's lineup. There's Lillian Letzel, representative of the circus; Mabel Ford and her company of admirable hoofers; Lou Holtz, late feature of "Scandals"; Donald Brian, Virginia O'Brien and Gitz Rice, billed as "A New Stellar Triangle"; Fred Galetti and Iola Kokin and their comedy monks; Charles Kellogg, that interesting personality from the backwoods; Gaston Palmer, the French humorist juggler, and Tommy Russell and Ernie Marconi. This afternoon's show ran one act shy. The Four Casting Stars, billed to open, failed to put in an appearance. There was a not overly populous house on hand, neither were they overly enthusiastic. In fact they were about 60 degrees colder than the weather outside, and that was near to freezing.

Russell and Marconi. They are billed as "A Musical Comedy Skit". We failed to get the connection. Their specialty is piano-acordion and fiddle duos. They proved themselves extraordinarily good at it, too. Their routine of "Little Bits of Big Hits" has popular appeal and is enlivened by comedy business that should have earned them a better hand.

Gaston Palmer, held over from last week, juggled and kidded his way thru the next spot. A genial and clever chap this Palmer. However, he fared no better than the preceding turn. The audience refused to thaw.

Mabel Ford, assisted by Lew Golden, Harry West, the Hope Twins and a hot band, followed. They displayed a varied routine of nifty stepping, in which the assisting artistes outdistanced the featured member. Particularly good were Messrs. Golden and West and the Misses Hope. The Hippodrome corps de ballet provided a not unattractive background for several of Miss Ford's specialties. The members of the band, headed by Cyril Mockridge, acquitted themselves most creditably.

Lou Holtz was not his accustomed hit. He needs new material, and needs it badly. The folks out front beat him to it on nearly every story. His "O Sole Mio" burlesque saved him from taking a flop.

Charles Kellogg repeated his interesting nature study offering. He's a holdover and this is his last week. Then it will be back to the woods. For further particulars regarding his specialty see New Tunes.

Lillian Letzel, opening intermission, scored the nearest approach to a hit during the afternoon. This dainty little aerialist from the Ringling Bros. and Barnum & Bailey Circus was introduced by Lou Graham of the same show. The management has provided what it no doubt believes to be a real circus atmosphere for the performance of her remarkable feats of endurance. The midgits from Toy Town and the ponies from the same place are paraded across the stage at the opening, while the Hipp. steppers attempt to sing—and when we say attempt that's just what we mean. However, there's Miss Letzel and she makes it an entertaining act despite the best efforts of the management to obviously do otherwise. You can't kill real ability and Miss Letzel's got it.

Following are Donald Brian, Virginia O'Brien and Gitz Rice. This is a big-time trio, but their material's not. Mr. Rice and a gent by the name of Arthur Samuels authored it. They call it a "Recital of Musical Comedy Songs". Now we know why so many musical comedies flop.

Fred Galetti and Iola Kokin bring a bit of novelty to the next to closing spot with their comical monks. It is the antics of the latter that holds this turn up, not anything that either Mr. Galetti or Miss Kokin does, altho in all fairness to the latter it must be said that she dances nicely if not astonishingly. It's the monks, particularly in their barber-shop stunt. The wooden soldier dance of one of the monks also was extraordinarily funny.

Closing came the Royal Siamese Troupe, consisting of, to quote the program, "The Leading Dancers, Musicians and Takraw Players of Siam," including Princess Mon Luang Sud Chitra. The Hippodrome has sought to provide an appropriate setting. Just how well it has succeeded we are not in a position to state. Anyway, they are to be complimented on not dragging in the house corps de ballet. As for the dances offered by this troupe of diminutive steppers, they may be the bees' knees in their native country, but they're a lot of bologna insofar as the appreciative ability of the average American vaudeville fan is concerned. This particular brand of stepping consists of bow-legged postures, balancing first on one foot and then the other, and the waving of the hands and crooking of the fingers in a more or less graceful manner. As for the music, oh, my ears! But Takraw! Now there's a real novelty for you. The four players who demonstrate the intricacies of this game show remarkable skill in projecting a wicker ball from their various bodily members without touching it with their hands. This requires some nifty footwork and headwork as well. And by headwork we mean mental as well as physical. A couple of these chaps do back kicks that would make Pavlova turn green with envy. Yes, this Takraw is a great novelty. But the dancing and music—oh, deah; oh, deah!

ED. HAFTEL.

and offers to show any woman his new steps. He asks for volunteers. A woman leaves her husband after hot dispute in nistie. She is large; the male dancer small. They step. Several funny falls. Then real dancing ability is shown by woman plant, much to the enjoyment of the crowd. The dancing developed from a scream into a laugh riot. Twenty minutes; curtains and bows aplenty.

Fox and Allyn, in *Tro Let*. This young man and young woman seem very much at home pulling wise cracks, much to the delight of their listeners. The man plugged *I Find 'Em*, *Fool 'Em*, etc., and the team worked the *Where Have You Been All My Life* song to applause. Twelve minutes, in one; two bows.

Herbert Crowley's presentation of *The Different Race*, with eight sailors, is truly pleasing and enjoyable. Working in full, before special drapes, seven female impersonators and two straight men kept the crowd wondering what was coming next. And there were surprises! The "choristers" had the auditors' good will, laughter and plaudits from curtain to curtain. The Blingie-type male likewise

held his own for popularity. The act is a wow in its entirety. The marriage-didn't-take-gag ought to be out for the sake of cleanliness. A turn designed chiefly for fun purposes and succeeding admirably. Eighteen minutes, five curtains; encore.

PHIL LAMAR ANDERSON.

"CAT CAME BACK" IS
NEW HOPWOOD PLAY

The Cat Came Back is the title selected for the next Avery Hopwood play which A. H. Woods will produce, but doubtless the changeable Al will see that it is changed to something else. Robert Ames has the leading part and rehearsals commence November 24 under the guidance of Bertram Harrison.

LAMONT REVISING ACT

Lester LaMont, the *Paper Fashion Plate*, will be routed over the Delmar Southern Time, while his new act, a Keith office attraction, is being prepared.

Another very good lineup is on display here this week. Following the usual photoplay program the M. E. G. Lime Trio of gymnasts feature Emil Solbrig in a novelty act that went over very big and put the house in fine humor with their funny flops. Seven minutes, special in full stage; two bows.

Marion and Jerry Ross, man and woman, put over a nice little act of old and new comedy, with a few songs and a little dancing. Their singing is not what it should be, but they got a good hand and sold the act well. Twelve minutes, in one; two bows.

Next came Bill and Bell Graves in a great little bedroom skit. They represent man and wife trying to get ready for a supper in a hurry. After they do get dressed they learn that they are a day ahead of time, so they decide to stay dressed till the next day. The skit is full of good comedy and pulls plenty of laughter. Fifteen minutes, full stage; three bows.

The Ja Da Trio have their same act, a lineup of a number of original songs, accompanied by one of the boys at the piano. A dance and song for an encore, of which they were well deserving, put the climax to their act. Fifteen minutes, in one; four bows and an encore.

Naomi Ray and Alice Bertram, with Eddie Harrison, two women and a man, help materially in making this week's bill a good one. They sing and dance and tell a few good jokes and, for two girls, they put over their act very good and went over big. Eighteen minutes; special in two; four bows.

Taylor and Bobbie have a good conversational bit that keeps the house in laughter. Bobbie, a little redhead, helps Taylor put the act over big. They are the kind that just naturally make that kind of an act go with any kind of an audience. Fifteen minutes, in one; five bows.

Dance and syncopation, featuring the Capman Boys and The Fashionettes, combine two of the most popular present-day forms of entertainment. The act is made up of six girls and the two Capman boys and stopped the show. The Capman Boys entertain with their dancing. They have a lot of new steps and are helped out by their feminine orchestra, which also introduces several new bits of entertainment of its own. The girls are all expert on their instruments. Twenty-four minutes; special gaudy hangings, in one, then into full stage; five curtains.

Jean Boyde held the next-to-closing spot. She is a unique peepologist and an eccentric comedienne of the "nut" variety. She cuts up capers that are highly original and waves her arms with reckless abandon. She put her act over very good. Nine minutes, in one; encore and five bows.

The last act is one that put the house in laughter and kept it that way—Ray and Arthur. They have an act we like to see on a bill now and then. Ray is a blackface and Arthur gives him plenty of help in their turn. Taken from a novelty mystery act. They call it *China* and pull many laughs. Ten minutes, full stage; three bows.

THOS. MACNEARNEY.

Pantages, San Francisco

(Reviewed Sunday Matinee, Nov. 16)

A good house, a well-balanced bill and a fair show, on the whole, the acts not getting the applause their work warranted.

Photoplay, *Revelation*. Rekoma, man equilibrist, in a good act in which he works with chairs and pedestals. Well received. Six minutes, one bow.

Barry and Rollo, two girls and a piano, in a catchy routine of songs and good instrumental work. Twelve minutes, one bow.

Rhona Lloyd, William Bardin, Sharr Hockman and Dorothy Sloane are singers and dancers in *Flashes of Melody and Dance*. Miss Sloane presents some good dancing and toe work. The singing is also good, especially the rendition of *On the Road to Mandalay* by Bardin. It went over big. Eighteen minutes, two bows.

Charles T. Aldrich, quick-change artiste, was the headliner and showed some exceptionally fast work. His efforts were not as well appreciated as his cleverness deserved. Fifteen minutes, two bows.

Shriner and Fitzsimmons in a sketch, *The Newsdealer*, an act seen here before. There are few new lines. Fifteen minutes, two bows and an encore consisting of a comedy dance.

Bordner and Boyer, acrobats, in casting and trampoline work, together with comedy stunts and nifty trapeze features. The act was easily the applause hit of the bill. The turn is especially good for closing. Ten minutes, two bows.

E. J. WOOD.

He has added a new \$500 drop and special music is in preparation, his manager, Mrs. Hazel LaMont, advises. The act will first be seen in or around New York.

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

(Reviewed Thursday Night, Nov. 13)

A headliner invariably can be depended upon to bolster up a program of light-weights and by that saving grace an audience is assured of viewing at least one good act in the course of an evening's entertainment. When every act on a bill hits the high-water mark, as it does at the Flatbush, then the headliner must look to his or her laurels. Jessel, in the next to closing spot, is preceded and followed by a field of comparative light-weights who romp in for a share of the honors.

Jeanette and Harry Shields are dancers of no mean ability. Both stretch their toes into space for an appreciable height and to show what legs can do Jeanette goes back kicks with both limbs that pass her nose by inches. Her interpretation of the swan dance is sincere, artistic and tragically expressive. She was rewarded with a shower of applause.

George Watts and Belle Hawley, whose act the writer viewed recently at the Broadway, New York, have added some new numbers to their repertoire. Watts goes big with *Nothing Is Going To Stop Me Now*, the lyrics of which are unmistakably blue, but with a double entendre to act as a shock absorber. While the laughs are plentiful his skating on thin ice may act as a boomerang with more staid audiences.

The Worm, as presented by Raymond Bond and Company, is an inoffensive little comedy abounding in humorous situations. Bond, who happens to be the author, plays the role of a timorous youth who is a shrinking violet by nature, but becomes a hero by an ingenious trick. Bond plays with the assurance of an actor well schooled in Broadway productions. The girl, in the sweetheart role, rings true.

George Jessel, in a few moments of humorous sentiment, as the billing reads, in reality chatters for 22 minutes. He piles in his laughs during a telephone conversation, supposedly with his mother. At times he lapses into a conversational tone, when his comedy is wholly lost to patrons in back of the house. A word of praise rightfully belongs to Mary Lucas and Lillian Price, two little winsome misses who make a cunning picture in their gingham knickers. They are the bees' knees, as the saying is.

Harry Webb and Entertainers are a distinct hit. Webb's musicians are entertainers in every sense of the word. Not only do they play scintillating and ululating music, but sing, dance, clown and cavort about the stage. They even indulge in some nifty acrobatics. It is not often that one sees so versatile a group of players. The instrumental program includes *White Egypt*, *Is Sleeping*, *Follow the Swallow*, *Blue Evening Blues*, *Old Familiar Faces*, *Riddle Dum Bum* and *If Winter Comes*, all of which are given appropriate and colorful settings.

GEORGE BURTON.

Keith's Jefferson, N. Y.

(Reviewed Thursday Matinee, Nov. 13)

A show is on display at the Jeff. for the last half that has all the essentials of big-time entertainment. Victor Moore and Company and the Weaver Brothers, two acts that never fail to click, head it. *The Co-Eds*, a collegiate revue minus the inevitable chorus men with the heavily daubed rouge and lipstick, ably support the headlining talent, while Spadaro, a foreign entertainer, who should have been brought to this country long ago; Dippy Diers, that laugh-making clown; Tommy Christian and Band; the cute little White Sisters, and a knockout casting and trampoline novelty, the Lamys, complete the list.

Diers and his young lady assistant opened. His bucket and water-balancing bit will always go big, and the table-falling stunt gets funnier the oftener one sees it. Diers is a good showman. That counts a lot these days.

Spadaro, working alone, does an act that is sort of nondescript—difficult to classify, as it were. He comes out, primed up in a tux, and high hat, and proceeds to clown his way thru some song and piano novelties. Most of the numbers of the routine are without heads or tails, but the second spot at this down-town stand was fortunate in also having a good showman. Alho the name Spadaro is suggestive of the Spanish or Italian, he reminds one a good deal of an English music-hall artiste. He was very cordially received here.

The Co-Eds, a new act featuring Gale Beverly, who hails from the musical comedy fold, showed us a thing or two in the way of stepping and warbling. We were on our toes all the way thru the peppy little offering. It has one thing at least that is good vaudeville and that's its speed. No stalling, lagging or letup in this act. The four boys who work with Miss Beverly are all finished stppers, while the jazz singer ranks as a "post-graduate" in her line. The act was heartily applauded.

The Weaver Brothers made their usual killing. These two boys probably could play a light opera with a couple howls of soup if you asked them, they are so capable of getting music out of most anything. The Arkansas jazz band bit made for a climactic finish, stopping the show. This is not unusual for the Weavers, however.

Tommy Christian and Orchestra, a



COLUMBIA BURLESQUE COLUMBIA THEATRE NEW YORK



"STEP ON IT"

(Reviewed Monday Matinee, November 17)

Review

Hurtig & Seamon have given to this show a production that compares favorably with anything ever seen here before in burlesque in scenic and lighting effects, gowning and costumes, for there are several full-stage sets that are novel in their conception and apropos to the lines and the actions of the performers, dancers and ensemble numbers. The gowning and costuming of the feminine principals are costly and attractive and the costuming of the choristers colorful and classy, while the attire of the men principals ran the gamut from grotesque for the comiques to full evening dress for the other principals, including full evening dress at times for Co-Comique Seamon.

George Niblo and Helen Spencer are the respective stars in this presentation, and never have they appeared to greater advantage, for in this show George first appears with a silk-topper in classy frock-coat attire, while Helen makes frequent changes of costly gowns in her leading lady scene and colorful costume a laoubret in her singing and dancing numbers. In her leading lady scene in gowns she appears more slender, symmetrical and stately than ever before and in her soubret costumes more modlesque and admirable. In their specialty with their *Yama Yama* number and their dancing upon an elevated platform they display far more pep, talent and ability than they have ever done before in previous shows, and the same is applicable to George as a comique in bits and Helen in her scenes and numbers.

Marty Semon is cocomique to Niblo and appears in frequent changes of tux. and grotesque attire, with little or no facial makeup, which is surmounted by a scarlet wig, and there is a noticeable improvement in his every line and action, for he humors his lines and actions continuously for laughter and applause. Comique Semon combines his comic abilities with that of a clear-dictioned straight man by feeding Comique Niblo in many scenes far more humorously than most straight men could do. Never have we seen or heard two comiques get as much out of the catchline "I'm no horse", for there were numerous repetitions of the catchline with equally numerous repartees from both Niblo and Semon along altogether new lines.

Morris Lloyd, a classy-appearing singing and dancing juvenile, in scenes was a talented actor and in his specialty with Helene Ardell a melodious singer and intricate dancer.

Jim Hall, Ben Bart and Ben Joss as The California Trio appeared at frequent intervals thruout the show in their vocalistic specialty, in which they appeared as evening-dressed juveniles and uniformed cops, and in two of their numbers they were accompanied by Georgia Emmett and they fully merited the repeated encores given their each and every number.

Georgia Emmett, a slender, stately brunet prima donna with a sweetly modulated yet resonant voice, handled her each and every number for merited encores and in the specialty a la an Irish lord in emerald green attired for songs apropos and an Irish jig that went over for repeated encores.

Helene Ardell, a bobbed, brown-haired, dimpled-cheek, ever-smiling ingenue-soubret, put her numbers over with telling effect and in a specialty with Morris Lloyd danced in unison.

The choristers have everything in their favor—youth, beauty and the talent and ability to sing in harmony and dance in unison, and the latter is especially applicable in a number in which they drill with military precision. There are several girls in the chorus who distinguish themselves in the trolley-car scene by their individual lines and actions, one especially, a tall, slender blonde, who has the makings of a decidedly clever comedienne, for she manhandled Comique Niblo in a manner that evoked continuous laughter and applause.

The opening of this show took place in a floral garden with an ensemble and principals in several numbers that had every aspect of a classy musical-comedy presentation and closed with a scene in an insane asylum garden along the lines of light opera. The part opened with a drape in one for Lloyd and Ardell's specialty, and the second scene was a colorful drupe of splendor for Naomi and the Brazilian Nuts, programed as "the premier colored vaudeville act of America." In which there are two extraordinary male musicians, one at the piano who can play equally as well with one hand as he can with two, and the other a short-statured fellow who offered something novel and unique in the way of musical instruments, programed as "phono fiddle", which he played like a master musician, afterwards giving a remarkable exhibition of acrobatic dancing that has only been achieved by One-String Willie in person. A tall, slender, classy juvenile in dances exhibited some steps not heretofore seen, and Naomi, a pretty-faced, bobbed brunet, put over three numbers with telling effect, making a complete change of gowns and costumes, which were costly and attractive for her each and every number.

The comedy "wows" in this show started with a trolley-car scene with Comique Niblo as conductor and Comique Semon as the motorman, with several tough-talking passengers that included a petite, bobbed brunet, who handed Niblo some artistic and realistic wallops. While this bit has been seen before it has been given a lot of new lines that were highly humorous. The insane asylum bit has had much new material added to it that tends to evoke more laughter and applause.

In the second act there is an elaborate ocean scene with Comiques Niblo and Semon fishing from a small rowboat, during which they keep the audience hilarious with their humorous sayings and funny actions, and this is heightened by the appearance of Ingenue-Soubret Ardell as a mermaid.

Another big scene and something altogether new to burlesque is a full-stage set income-tax office with Comique Semon as the tax collector, Comique Niblo as the bum and Helene Spencer as a French actress, and there was no letup to the laughter and applause given their every line and act.

Taking the production and presentation in its entirety it is a combination of class, cleanliness and low comedy that will find favor with burlesque patrons everywhere, and the laughter and applause that prevailed thruout the entire performance this afternoon is indisputable evidence that the patrons of the Columbia Theater are far from being hard boiled when they get what they want in burlesque.

ALFRED NELSON (NELSE).

nine-piece band, got over nicely in a batch of popular tunes enlivened by a couple of brief specialties for which members of the outfit doubled. The band is better than the average.

Victor Moore, Emma Littlefield, his wife, and the third member of their act, an unbillied man, were a good-sized hit in the offering, *Change Your Act or Back to the Woods*, which is supposed to hold the record for most performances at the Palace up the steen, the turn being over 20 years old. This record speaks for itself.

The White Sisters, vivacious young ladies, who might call themselves the White Kids, in keeping with their size, doled out much good entertainment in a fast-moving routine of songs and dances. We elect them better hoofers than

singers. The Irish jig finish tops off their efforts to perfection.

The Lamys, trampoline-casting act, closed. This is one of the fastest and finest offerings of the kind in vaudeville. It got a tremendous hand.

ROY CHARTIER.

Proctor's 58th St., N. Y.

(Reviewed Thursday Matinee, Nov. 13)

While none of the acts attains great heights, the nearest approach to anything like a headliner is made by Mlle. Juliette Dika. Taken all in all the program for the last half of the week is pretty evenly balanced.

Major Jack Allen, big game hunter from the wild and woolly West, shows

(Continued on page 18)

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, Nov. 13)

The vaudeville program consisted of five acts instead of six, the usual number, due to the inclusion in the program of B. S. Moss' revue, *Cocktails* of 1925, produced by Harry Shaw of the Amateur Production Department with a cast of neighborhood amateurs.

The Three Lordons opened the regular bill in their novelty trampoline and casting act, getting over to nice returns. The delightful dance done by Miss Lordon was diverting to say the least, while the accomplishments of the brothers Lordon on the horizontal bars and trampoline are of a sensational order calculated to win approbation at all times.

Dixie Hamilton, a syncopating young lady, who smiles winningly and is about the jazziest queen of song we have seen for some time, literally ran away with the deuce spot. There is something of Dixie in Miss Hamilton in the way she handles the kind of songs written about the country below the Mason-Dixon Line, but made famous here.

Harry Green, as George Washington Cohen, advocate and practitioner of the truth and nothing but the truth, in his offering, *The Cherry Tree*, not many years from being a decade old, was the treat of the evening. This sketch was written by the late Aaron Hoffman—one of the reasons for its unusual success. Green does his part capably, and his supporting cast, Walter Allen, Marie Hurst, Boyd Rowden and George Park, all handle their roles capably. Green was applauded into a "thank-you" speech.

"Dr." Rockwell, formerly of Rockwell and Fox, monologist, with a great line of gab, was a bit of a wow. He talks of bobbed hair, fat women and other ailments, giving the cures he has worked out, etc. There are many rickticklers in Doc Rockwell's scientific dissertation, and his description of a spinal column, using a banana stem as a specimen, completely knocks the audience for a goal. Rockwell does an afterpiece with the closing act. Madelyn and Norman Meredith, dancers, working from a balcony box, and making cursory remarks about the Merediths and their dancing.

The Meredith offering is a delightful one, comprising dances of the folk, ballet and ballroom order, prettily executed in a nicely dressed setting. Egeed into an encore, chiefly by Dr. Rockwell, they did a jazz dance (ballroom genre) as a flapper and young college freshman would do it.

The amateur production, *Cocktails* of 1925, followed. To the writer the average vaudeville act is bad enough. He didn't stay to see the production.

ROY CHARTIER.

Lafayette, New York

(Reviewed Friday, November 14)

Two white acts and one presented as East Indian led up to the *Lafayette Follies*, a neighborhood musical tabloid, the draw card for the week. The *Follies* is described on Jackson's page of this issue. Suffice to state here that Jimmie Johnson provided a wonderful little performance with amateur talent.

The Max Shelland Troupe of hand-balancers, working before a special drop, began the entertainment with a nice ten-minute routine of work with see-saw springboard. Three men in the act worked fast with no wasted time.

Faye and Thompson, man and woman with a line of innocently pleasing chatter, some extremely graceful dancing and a surprise finish, were next. Twelve minutes, in one, to good applause.

Princess Alga, said the cards announcing the next act, while outside the billing read "Rajah Javedah". Anyhow a dark man with a woman who may have been white or colored presented 20 minutes of a routine of mind-reading stuff that is very similar to another act of the sort that has often been seen in the house. However the turn lacks the speed of the other and is not so finished. No less than eight times the man was obliged to help out the "Princess" with corrections and suggestions during the ten minutes he paraded the aisles. Twice he lapsed from the foreign dialect to make facetious comments to patrons. On one occasion while correcting the woman she very audibly told him to "Shut up".

The act is well dressed and ran 20 minutes. They seem to encourage inquiries about "the numbers", a modernized form of gambling based upon the daily report of New York clearing house numbers. Private interviews are solicited.

A film concluded the program.

J. A. JACKSON.

LUNCHEON FOR DR. MAYER

New York, Nov. 17.—Dr. Edgar L. Mayer, celebrated tuberculosis specialist, will be honored guest at a luncheon to be tendered him by prominent members of the theatrical profession this week at the National Vaudeville Artists' Clubhouse. Dr. Mayer is responsible for the foundation of the recently opened home for the care, treatment and possible cure of tuberculosis, the first in this country where afflicted members of the theatrical profession are admitted without delaying formalities and where they receive the free services of practically every specialist of Saranac.

E. F. ALBEE DETERMINED TO CUT ALL OBJECTIONABLE MATERIAL

Not Merely "Smut" But All Irritating Bits Must Go, Keith Head Rules--New System Inaugurated To Check Up on Acts

NEW YORK, Nov. 17.—In effort to further stamp out the use of objectionable material in the routine of various vaudeville offerings, a system of checking up on acts that have been asked to cut certain lines and pieces of business has been put into effect on the Keith Circuit.

House managers are now co-operating thru a central source which interchanges their reports on the "cuts". This was brought about by E. F. Albee, who learned that many acts would do away with lines and business at houses where the managers requested them to cut it out, only to put it all back in the act when playing another house.

The new plan makes it possible to check up on an act at its very first show in accordance with the printed reports received from other house managers thru the Keith offices. In some instances, however, material will be cut at one house with the understanding that it is permissible to use it at other theaters.

Contrary to general belief, the material classed as objectionable is not always in the category of the blue and off-color bits. At some houses, it is pointed out, the mere mention that "Santa Claus is dead" has been found to have an unusually depressing effect on the children at matinee performances. Those members of the audience must be taken into consideration as well as the older patrons, is the edict of Mr. Albee.

Managers in all the Keith houses will be held responsible for the shows of the acts on the bills in regard to violations of the "cuts" that have been complained of and which have been marked for deletion. The "complaints" are more numerous than is generally supposed and are made each week by vaudeville patrons of all walks of life, especially women.

Last season a flood of letters arrived at the Keith offices as a result of an objectionable characterization by a girl comedienne who did an inebriate part during the course of her act. This part was done by the girl for several seasons and considered one of her best bits. She worked mostly in small-time houses, and as soon as she made the grade the big-time audiences immediately developed an aversion to it. This was not the case at all houses, however, but the complaints, it is said, had to be heeded by the circuit heads.

Basing his efforts on such examples, Mr. Albee is determined to separate all possible irritating material from vaudeville acts, as well as the more obvious so-called "smut".

LEW WELCH TO REVIVE "THE PRODIGAL FATHER"

New York, Nov. 17.—The *Prodigal Father*, with Lew Welch, is to be revived after several years of dormancy. It is to open this week with a cast, in addition to Welch, including Don Costello and Annette Hoffman. All three members of the resurrected sketch played roles in *Able's Irish Rose*, Welch himself having played the part of Solomon, Costello the role of Able and Miss Hoffman the part of Mrs. Cohen.

"AMATEUR NIGHT" OPENS

New York, Nov. 17.—An act titled *Amateur Night in London*, with a cast of six people and laid in the scene of a cheap music hall in London, opened the second half last week at Keith's Riviera Theater, Brooklyn, to show for the bookers. Members of cast are Charles Homer, Julius Dolare, Jimmie Dyson, Hazel Dell, Billy Kelly and Charles Cardon.

HILTON AND NORTON SPLIT

New York, Nov. 17.—Lew ("Schlinky") Hilton and Ned ("Clothes") Norton split partnership following their appearance at the Royal Theater week before last, the final date they were booked on the Keith Circuit. Neither Hilton nor Norton has made any announcement regarding new partners.

"EXCESS BAGGAGE" OPENS

New York, Nov. 17.—Elizabeth Kennedy opened Thursday at Hagerstown, Md. in *Excess Baggage*, a new act written by Richard Warner, who is in Miss Kennedy's supporting cast. The others include Evelyn Watson and Sadie Kennedy. The act is produced by Rocky & Green.

EX-KAISER'S NEPHEW IS COMING IN BAND ACT

New York, Nov. 17.—M. S. Bentham, who spent several months abroad last summer, has arranged for an appearance here on the Keith Circuit of Prince Joachim, said to be a nephew of the ex-Kaiser, now in exile at Doorn. Prince Joachim has a band.

LORRAINE SISTERS BOOKED

New York, Nov. 17.—The Lorraine Sisters, acrobatic high-kicking dancers, who were formerly in *Moonlight, Little Nellie Kelly* and other musicals, started a big-time Keith route today at the Royal. The Lorraine girls opened their stepping turn, in which they are supported by William Taylor and Roy Sheldon, a few weeks ago on Keith's popular-priced time, Lee Stewart, of Stewart and French, is handling the act.

BROWNLEE'S FOLLIES BAND

Brownlee's *Hickville Follies* band is playing a return engagement over the Ackerman & Harris Time. Capacity business is being done at the houses due to the band's street parades and concerts in front of the theaters, it is reported. The act is under the direction of Frank A. Gladden, of Chicago, and expects to finish for A. & H. late in December.

NEW ACT BY NIESSE

New York, Nov. 17.—Lee and Dodge open this week at Proctor's 58th Street Theater for a tour of the Proctor and Keith circuits in a new act from the pen of Carl Niesse.

KEITH ADDS ANOTHER

Dayton, O., Nov. 17.—The B. F. Keith interests have taken over the Galety Theater here and will run it on a combination vaudeville and picture policy.

MULDOON TO APPEAR IN PICTURES

Duluth, Nov. 15.—Bill Muldoon this week quit the cast of the H. Grattan Donnelly's *Jazz Time Revue* to return to his home in Boston for a short rest, following which he will begin work under his three years' contract to make two-reel comedies for Robert Brunwood. It. Lee Carr replaces Mr. Muldoon in the act.

COLORED ACT FOR BERLIN

New York, Nov. 15.—Contracts were signed this week whereby Johnson and Dean, colored artistes, and their eight-piece jazz band will appear in a German production, to be presented in Berlin next summer. Johnson & Lowenstein represented the artistes in the negotiations. The contract is for one year.

BABY PEGGY AIDS FUND

Memphis, Tenn., Nov. 17.—Baby Peggy, the kid movie star, appearing at the Pantages Theater here, is aiding a local charity, whose aim it is to raise a free milk fund. The little actress is to make several personal appearances in behalf of the fund.

BERNARD AND SCARTH BACK

New York, Nov. 17.—Jule Bernard and Florence Scarth, who formerly worked for the Shuberts on their now demised vaudeville circuit, returned to Keith's today at Morristown, N. Y., in their act, *Loan-Sum Street*.

AUDITIONS FOR 'AMERICAN CHORUS'

New York, Nov. 17.—Auditions for S. Jay Kaufman's *American Chorus*, which is to be headlined in vaudeville over the Keith Circuit, were held at the Ritz-Carlton Ballroom Saturday afternoon. Contralto and mezzo sopranos only were selected from the group which tried out for the act.

LINDER IN NEW BRITAIN

New York, Nov. 15.—The Lyceum Theater, New Britain, Conn., reopened Monday with a bill of four acts booked from the Jack Linder Agency. The house was booked last season by the Dows. Its policy this year is four acts on a split-week basis.

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COPYRIGHT INFRINGEMENT SUIT TAKEN TO U. S. COURT OF APPEALS

Pastime Amusement Co. Bases Appeal on Wording of Copyright Law---American Society of Composers, Authors and Publishers Welcomes Suit as Test Case

RICHMOND, VA., Nov. 15.—For the first time since the Supreme Court of the United States handed down the Shanley Decision in 1917, upholding the lower courts and the American Society of Composers, Authors and Publishers in its right to collect a performing rights' fee for the public performance of its music, a copyright infringement suit won by the society in the Federal Courts has been taken to the United States Circuit Court of Appeals.

The case involved is that of The A. S. of C. A. & P., brought against the Pastime Amusement Company of South Carolina, in behalf of one of its members, M. Wittmark & Sons. It was charged that the organist at the Princess Theater, a motion picture house in Charleston, S. C., infringed upon the society's catalog in January, 1922, when she played a chorus of the song, *Kiss Me Again*, while the theater was not licensed to use the music in question.

Federal Judge Cochran, who heard the case early this year, decided that the playing of the chorus as part of the medley constituted an infringement of copyright, and handed down an opinion on such matters said to be a classic and a liberal education in such copyright matters. (*The Billboard* printed this decision in full at the time.)

The high spot on the grounds upon which the appeal was filed and argued this week before the Circuit Court of Appeals was the contention that the playing of part of a song did not constitute an infringement. This was based on the wording of the first copyright bill introduced in Congress in 1906. This original measure pertaining to copyright read in part, "to publicly perform in whole or in part thereof."

In the brief of the Pastime Amusement Company it was pointed out that in 1909 when the Copyright Act was passed as it now stands the words "in whole or in part thereof" had been omitted. On the other hand, counsel for the society showed that added to the Copyright Act of 1909 before passed was Section 3, which reads: "shall extend to and protect all copyrighted component parts of the work copyrighted, whatever form, style or size."

Other points were raised in connection with the appeal, but like the specific ones mentioned above attorneys for the society showed that a precedent has already been established in their favor. Until now all defendants found guilty of copyright infringement since the Shanley case settled their suits instead of filing an appeal. However, according to the society's representatives here, the appeal is welcome, as it will settle many propositions confronting other defendants who have recently lost suits brought against them by the composers' organization.

Albert Sottile, president of the Pastime Amusement Company, which operates a chain of houses in South Carolina, was represented by Attorneys Hagood, Rivers & Young, J. C. Rosenthal, general manager of the society, was here to look after his organization's welfare, the local attorneys being J. N. Nathans and William E. Arnaud. Counsel for the society who prepared its brief included Thomas G. Haight, Nathan Burkan, general counsel, and Louis D. Frolich. As is the usual procedure, decision was reserved by the U. S. Circuit Court of appeals.

BEGIN DELMAR ROUTE

New York, Nov. 17.—Bollinger and Reynolds closed their Keith Time at the Broadway here last week and opened today at Richmond, Va., for a tour of the Delmar Circuit.

DE WITT ACT RETURNS

New York, Nov. 17.—De Witt, Burns and Torrence returned to the Keith Time last week at the Regent Theater in Frank De Witt's creation, *The Awakening of the Toys*. The act is booked for the balance of the season.

Proctor's 58th St., N. Y.

(Continued from page 16)

by means of pictures how simple it is to trap bears and mountain lions. He uses no firearms on his expeditions. All that he requires is a pole and a lasso. According to his version the essential qualifications for a successful hunter are nerve and the inclination. The rest is easy, so he says.

Ergottl and Herman sing, dance, put over a few gags that would not fit at Sunday-school picnics, rough-and-tumble acrobatics and hand balancing. The midget makes his entrance from a hat box carried onto the stage by the girl. The act gets a fairly good hand.

Joseph E. Bernard and Trid Jason offer a comedy skit, *Who Is She?* The act is of no particular consequence, but has some bright lines, which Bernard delivers in a breezy manner. Husband

and wife have just returned from the opera. For a space no word passes between them. The wife then goes into a rage, accusing the husband of ogling a fair-haired damsel. Peace is restored until husband receives a telegram from Pearl, who is an old friend. Wife has her doubts about Pearl, but it is Johnny Pearl all right enough, and all is peace and quite. Miss Jason does very well as the wife.

Mlle. Juliette Dika, a French singing comedienne, puts a lot of personality into several numbers sung partly in her native tongue and partly in English. They include *Je Na Compris*, *None of My Business*, *It's Your Cat*, *Where Is Hickey Dink*, and for a finish *The Soldier's Dream*, an intensely dramatic offering which was made famous by Sarah Bernhardt.

Frank and Teddy Sabini present an amusing skit, *I Quit*. The best part of their act takes place in the orchestra pit, when Sabini threatens a brother musician, who is a plant, with total destruction. His partner sings a mammy number, *Go To Sleep*, pleasingly. The playing of the piano, banjo, guitar and flute are some of Sabini's accomplishments.

Gotham Roamers, an excellent combination of musicians, play some lively hot tunes. They form a musical setting for Nina Brandon, a comely toe dancer. Miss Brandon is quite effective in her mechanical doll number. The Ryan Sisters contribute their share with a group of songs. One of the musicians, whose name does not appear on the billing, is fairly good in a soft-shoe dance.

GEORGE BURTON.

Loew's American, N. Y.

(Reviewed Thursday Afternoon, Nov. 13)

Comedy won first place at this afternoon's show at Mr. Loew's American. Alton and Allen next to closing and Allen and Canfield, on number three, shared applause honors on the 60-40 basis, with the latter team getting the long end. Taken as a whole, it was a pretty good bill. Even the films weren't half bad.

Les Zuados, a mixed double, started the proceedings with a nifty exhibition of trapeze acrobatics. Several of their stunts were a positive sensation. Feats of endurance, skillfully performed aerial acrobatics and balancing comprise the routine. They scored a nice hand.

Campbell and Esther put on a jazz vs. classic fiddling bout in the spot following, which failed to score a knockout, but which did very well after it got going, nevertheless. The man upholds jazz, his partner the classic in music. The audience sits in judgment. The routine is connected up lyrically, there is some fair singing and a bit of dance at the finish.

Allen and Canfield, the feminine member of which showed unusual ability at clowning, stopped the show. Wise cracks carrying a whale of a comedy punch, and singing of an order that smashes across did the trick. They sure know a thing or two about selling their stuff. And believe this reviewer, they've got something to sell. This is as fine a comedy double as we've ever caught at a pop house.

Steele and Winslow closed their first part with their burlesque roller skating turn to excellent results. They are a funny pair; physical extremes. One, the taller of the two, does a dame throat, and "her" partner various comedy knock-about roles in the several scenes that comprise the act. Their efforts are not confined to laughmaking alone, for on more than one occasion they show marked skill on the casters' d' pupples.

The Four Adrienne Girls, probably from the show of that name, followed the comedy two-reeler which splits the vaudeville bill at this house. They are a quartet of attractive misses who sing nicely either in duo, ensemble or solo. Their program is well balanced, a blending of pop and musical comedy numbers, which found favor with the American fans.

Townsend Wilbur and Company next offered a laughable three-people skit. This turn is far better written than the average, and that goes for the acting too. It moves at a rapid pace; the situation, while not astonishingly novel, nevertheless is diverting, and the dialog is equally so. This is a bedroom skit without a bed. It concerns the efforts of a newly wedded couple to break the news to father. This is not successfully accomplished until after father catches the two in what under other circumstances would have proved a rather compromising posi-

tion. All of which makes for laughs and then more laughs.

Alton and Allen, with their nut songs and eccentric dancing, mopped up in the spot following. A couple sure-fire performers these. Their stepping was a scream. Their songs equally so. For a finish they use a gag song with numerous verses, each one packing a bigger wallop than the preceding one, with the result that they did their stuff long after their allotted running time.

Selina's Animals closed with a clever display of stunts possessing more than the average degree of entertainment value, insofar as turns of this kind go. ED HAFTEL.

EQUITY BALL A SUPERB SPEC. OF BEAUTY

(Continued from page 5)

guished Firmin Gemier, visiting French stars now playing in New York, honor guests of the Actors' Equity Association, and a distinguished assemblage greeted their eyes. So much discrimination had been shown in the advance sale of tickets that the occasion was more exclusively a theatrical gathering than in previous years. To avoid a repetition of the uncomfortable dance crush of last year, Mr. LeGuere stopped the last-minute sale of tickets after a certain number had been sold, disappointing a huge and eager crowd clamoring for admittance.

Notables Among Boxholders

Among the many notables who had reserved boxes, bringing the advance sale of boxes up to \$9,600, were Ethel Barrymore, Thomas Melghan, James K. Hackett, Laurette Taylor, Otto Kruger, Players' Club, Lamb's Club, *Abie's Irish Rose* Company, Margaret Lawrence, Anne Nichols, Violet Heming, Grant Stewart, James Kirkwood, John Emerson, Mary Ellis, Danche Ring, United Scenic Artists, Walter Percival, Andrew Mack, George White, Genevieve Tobin, Gypsy O'Brien, Jefferson DeAngelis, Walter Wanger, Richard Carlyle, Ed Wynn, Jack Hazzard, Florence Johns, Margaret Dale, Vincent Astor and Mrs. Henry B. Harris.

Dancing began promptly at 11 o'clock, and found the dance floor crowded by a gay throng, eager for the promised dance melodies by the orchestras of Frank Tours, Victor Baravelle and Vincent Rose, and George Olsen's Band. That the inspiring effect of the music had not been overestimated was attested to by the loud murmur of disappointment when George MacQuarrie announced, at the conclusion of *The Midnight Jollies*, that there would be no dancing during the supper hours.

"The Midnight Jollies"

The Midnight Jollies, as arranged and staged by Frank McCormack and George LeGuere, began promptly at 12 o'clock. The first number was a pageant of Broadway stars, Edmund Breese and James Kirkwood acting as Equity colorbearers leading the procession. A striking tableau was effected when Ethel Barrymore and Mme. Simone, John Emerson and M. Firmin Gemier joined hands as Walter Woolf sang *Hands Across the Sea*. Stars of Equity then blended voices in a stirring rendition of the Equity song, *One for All and All for One*. At the conclusion of the rousing song the silver drapes concealing the front center box parted, revealing a third tableau, with Blanche Ring as Music, Margaret Lawrence as Drama and Constance Talmadge as Pictures. Flashing diamond and sapphire letters spelling Equity were held aloft by Margalo Gillmore, Vivienne Segal, Carroll McComas, Genevieve Tobin, Marion Coakley and Gilda Leary, this number evoking a prolonged verbal tribute from the vast assemblage.

The following artistes then appeared: Rath Brothers, in a superb acrobatic presentation; Grace LaRue, in two characteristic songs; Carl Randall, in a ludicrous acrobatic study; Moran and Mack, in a droll and side-splitting monolog; East and Hazelton, in a much-applauded ballet specialty; Nat Nazzaro, Jr., in comedy tumbling stunts of unusual skill; Trini, star of *Artists and Models*, in a Spanish song and dance; Clissie Loftus, in imitations; Mme. Sophie Tucker, in a jazz song offering, followed by a perfect imitation of Madame by Miss Loftus, and concluding with Pearl Regay and the colorful Totem Pole Chorus from *Rose-Marie*.

At the end of this happily varied bill of entertainment supper was announced. At 2 o'clock dancing was resumed, the three orchestras seeming to weave the spell of a piper over the dancers of all ages, each one as young as the other, for the time being at least. It was 5:30 o'clock Sunday morning before the first contingent of home-bound Equityites got under way.

Being of the feminine gender, this reporter wishes to amplify the statement that the Equity Ball was a superb spectacle of beauty by adding that style in gowns and coiffures added to this impression. The orchids, fuchsias, greens and metal laces so popular at the moment were overshadowed by a preponderance of all-white satin gowns in a variety of treatments of the sheath silhouette; the skirts amazingly short. Nor can she resist mentioning, in closing, that the most popular man at the ball was George LeGuere, who, it was said, did most of the work, including the business and general direction. ELITA MILLER LENZ.

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A LICE DELYSIA, at present in Europe, has been made an offer to appear in vaudeville by the Keith Circuit. She may be here soon after the holidays to open.

BERTHA KALISCH, recently reported in these columns as considering a vaudeville tour under the direction of **WILLIAM SHILLING**, is to begin rehearsals soon in a sketch under the direction of **LEWIS & GORDON**.

PEARL BAILEY has been added to the cast of **WILLIAM J. KENNEDY'S** act, *Pinch Me*, at present playing the Keith Circuit. Before entering the motion picture field a year ago **MISS BAILEY** was identified with stock, musical comedy and various comedy sketches in vaudeville.



Pearl Bailey
 Met. star, appearing there in an act.

SAM SHANNON is presenting **GRANT and WING** in Keith vaudeville in a new dance act. They opened recently. **SHANNON** is at present staging an all-Indian revue for **PRINCESS WHITE DEER** and also is doing a vaudeville production along novel lines for **MASTER GABRIEL**.

THE LUMARS, gymnasts, formerly on the Keith Time, are to open soon for **LOEW**.

MCKISSICK and HALLIDAY, in their comedy offering, entitled *Superstition*, returned to the two-a-day at Proctor's 23d Street, New York, last week. They have not worked on the Keith Time since August of last year.

HOWARD KYLE opened an Orpheum route last week at St. Louis in his act, *The House at the Cross Roads*.

The **PICCHIANI Troupe**, acrobats, who recently closed with the **RINGLING-BARNUM Circus**, opened a Keith route at the Hippodrome Theater, New York, last week. The act is routed thru the winter.

The *Rose Revue* opened a tour of the Delmar Time at Clarksburg, W. Va., the last half last week.

EMILIE LEA, who stepped into vaudeville from musical comedy with **CLARENCE ROCK and SAM KAUFMAN** in an offering called *Paying the Rent*, and is at present touring the Keith Time, has been booked by the Orpheum Circuit, opening January 25 at Omaha, Neb. **MISS LEA'S** act was produced by **RAY PECK**.



Emilie Lea
 The **FOUR BARDS**, balancing and

acrobatic act, opened last week in Toledo, O., starting a Keith Circuit tour.

GEORGE and LILY GARDEN, xylophonists, returned to vaudeville this week at Pottsville, Pa., after an absence from the Keith boards since January, 1923.

MAUDE RYAN, formerly **INNIS and RYAN**, opened last week at the Palace Theater, Cincinnati, doing a single. She is booked on the Keith Time for the balance of the season.

Honeymoon Cottage, flash act, produced by **ANTON SCIBILIA** last week at Proctor's 55th Street Theater, New York, is to start on the Pantages Time next month.

The United Theater, Freehold, N. J., inaugurated a bill of vaudeville Saturday last, to be played the rest of the season on this day only, and for which **A. & B. DOW** are supplying six acts used.



Leo Carrillo

LEO CARRILLO, last season seen in *Gypsy Jim* and who early this month tried out a play called *The Saint*, has returned to the two-a-day. He opened an Orpheum Circuit engagement at the Palace Theater, Chicago, this week.

VIE QUINN opened this week with a new band which she has been rehearsing for some time. **MISS QUINN** is breaking in on independent time.

The **KNOX Comedy Four**, a new act, made its bow this week at Trenton, N. J. A few weeks breaking in and the offering will be seen in the New York theaters of the Keith chain.

LEWIS and DODY started a Loew Circuit tour at the State Theater, New York, this week in their comedy act, which has been playing the Keith Time several years.

JACK KLOTZ, of the press and photo department of the Keith Circuit, left that post Saturday to take a position with **SMITH & FORKINS**, Keith booking agents.

DANE CLAUDIUS and LILLIAN SCARLET, banjoists, who played the Hippodrome Theater, New York, many seasons, stepped into vaudeville this week at the Palace Theater, Orange, N. J., in an act called *Me and Was*.

ODETTE MYRTIL star last season in *Vogues*, is to hit the vaudeville trail once more, opening November 23 at Pittsburg, Pa., for the Keith Circuit in the act she previously did.



Odette Myrtil
 The **LUTES BROTHERS** have been booked out of the Chicago offices (Continued on page 20)

A CHRISTMAS SUGGESTION

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 From the horned shell of the curiously beautiful little animals, which abound in the hills of West Texas, Armadillo Baskets are made. The handle is formed by bending the tail around until it meets the mouth, where it is securely fastened. The illustration shows an attractive silk trimmed work basket. Our catalogue, showing "The Basket Beautiful", will be sent free upon request.

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 other comedy material which is useful to the vaudeville performer.

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ORCHESTRAS WILL PLAY OVER "BALLROOM CIRCUIT" BY MARCH

National Attractions, Inc., Organized With Capital of \$1,000,000---26 Major Cities and 20 Others Included in Circuit

New York, Nov. 17.—The ballroom circuit idea, to be played by traveling orchestras, will soon become a reality, according to the plans of the National Attractions, Inc., organized under the laws of New York and capitalized at \$1,000,000. Papers are being filed in Albany this week.

Heading the enterprise are L. O. Beck, owner of a chain of dance halls in the Middle West, including the new Euclid Gardens, Cleveland; J. E. Horn, general manager of Vincent Lopez, Inc., and George F. Barlight, New York financier. William Morris will be chairman of the advisory board.

In 26 major cities National Attractions, Inc., will either book, lease, build or operate ballrooms of large capacity, where bands will play one-week stands. In 20 other cities orchestras will play dance halls three days a week. Bookings will be arranged on the franchise system, such as big vaudeville circuits have in use. Play or pay contracts will be issued to orchestras for approximately 36 weeks of work. Big name and recording orchestras will be used as far as is consistent, each band to travel as a small road show, with its own lobby displays and other advertising matter.

Recording companies, it is expected, will support their respective orchestras with additional advertising and exploitation. The combination used will be varied, such as straight dance orchestras, novelty and singing bands, as well as other attractions suitable for ballroom presentation as added entertainers.

Executive offices will be in Cleveland, while the finance end of the business, booking and main publicity departments will be in New York. Special rehearsal halls will also be in New York, where

ORCHESTRA BOOKINGS

New York, Nov. 15.—Al Levine and orchestra of nine pieces open next Monday on the Keith Time for a vaudeville tour. The act, which is now breaking in out of town, includes a singer and a dancer, working in front of the band.

Ferreri's Melodians, a new orchestra, opened this week at the Club Ferreri in Greenwich Village. A vaudeville show is also put on twice nightly.

Sam Lannin's Roseland Orchestra has been engaged to supply the dance music for the new Club des Artistes, which opens soon on upper Broadway.

Three orchestras will furnish the music at the annual Equity Ball, to be held at the Hotel Astor tonight. The three bands will be under the direction of Victor Baravalle, Frank Tours, Vincent Rose and George Olsen.

Thru a tieup with the radio station operated by the Third Avenue Railway Company, the Nat Martin Orchestra, playing in the musical show, *I'll Say She Is*, will have the orchestra's name featured in the street-car card advertisements placed by the railway company. This is said to be the first orchestra so advertised in street cars at the expense of the car owners.

WOMAN PLAYS WORLD'S LARGEST SOUSAPHONE

New York, Nov. 15.—It remained for a woman to play the world's largest Sousaphone, said feat being accomplished yesterday afternoon at the corner of Broadway and 49th street. Cora Youngblood Corson was the player, and the instrument, in reality, an enormous BB tuba, manufactured for display by the C. G. Conn Company, of Elkhart, Ind. It is handsomely engraved with various objects, including the Conn plants.

The instrument was on display in the window of a large store at the above-mentioned corner, when Miss Corson, who plays the tuba in the Cora Youngblood Corson Sextet in vaudeville, made a bet with the manager of the local Conn establishment that she could actually fill the big tuba with enough wind to make it go. Traffic was held up for a while when two men hauled the BB out into the street and lifted it on Miss Corson's shoulders. It umph-ed sure enough.

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bands will be heard, trained and further developed under expert direction.

The ballroom circuit will be in active operation, it is hoped, by next March. Numerous owners of dance resorts are interested in the project, most of them now operating established places, who are desirous of booking a new band each week. A ready stimulant for their business is seen by them by the acquisition of a franchise enabling them to play a well-known band, new to their patrons, each week.

RITA MARIO IN CHICAGO

Chicago, Nov. 15.—Rita Mario, noted woman orchestra leader, is in Chicago preparing to take her orchestra on a vaudeville tour. Miss Mario's last appearance in vaudeville was when she closed in the Palace Theater here and went to Broadway. Her orchestra played in Henry Savage's *The Clinging Vine* Company. Previously Miss Mario had an orchestra in one Broadway theater for three years and it was this engagement that carried her into the Savage organization. She is one of the best known women conductors and has directed orchestras with as many as 70 musicians. Miss Mario has also directed bands at a number of the biggest auto shows and other expositions.

WHITEMAN CONCERT FOR NEWSPAPERMEN

New York, Nov. 15.—Paul Whiteman and His Orchestra gave a private concert at the Earl Carroll Theater Friday afternoon, where he invited newspapermen to attend the performance. The concert consisted of the same program scheduled for Carnegie Hall tonight, when the majority of the music editors and critics would not be able to attend. Following the concert, a luncheon was given by the musical director at the Tavern, where many prominent feature writers and cartoonists were dined. Nellie Revell was among the guests who came to pay their respects to Whiteman.

ZEZ CONFREY'S TOUR

New York, Nov. 15.—Zez Confrey's Orchestra of Victor recording artists is having a dance tour of the Middle Western States arranged for them thru the United Orchestras offices. There will be 12 men in the orchestra while on the tour, which is expected to start early in January. Melville Morris, of the United Orchestras, Inc., is making up the route, on a minimum guarantee basis by the managements that book the attraction. The cities included in the tour are Elkhart, Evansville, South Bend, Indianapolis, Muncie, Fort Wagoner, Marion and Terre Haute.

MOSS AHEAD OF DAVIS' BANDS

Philadelphia, Nov. 15.—Al Moss is now traveling ahead of the Meyer Davis road orchestras touring thru Pennsylvania, West Virginia and Ohio. Moss is booking and transacting other business for the orchestra while traveling ahead and has met with unusual success in arranging the concert and dance dates. The bands usually play a concert first and then play for the dance. Moss is a brother of Joseph Moss, manager of the New York offices for Davis.

SPINDLER TO BOSTON

New York, Nov. 15.—Harry Spindler's Orchestra closes here this week at a local restaurant and opens November 17 at the Healey Hotel, Boston, where it will appear for three months. Following the Boston engagement, the orchestra will be added to the cast of Earl Carroll's *Vanities*, and the combination of six men will be augmented by several musicians.

MORE WOMEN ORCHESTRAS

Boston, Mass., Nov. 15.—Nellie Chandler, whose Female Orchestra is now playing vaudeville in New England States, is planning to put out a number of other women orchestras under her direction, since managers of various resorts have

made requests for such combinations. While she specializes in dance music, Miss Chandler intends to expand to other branches, such as concert and novelty bands.

VAUDEVILLE NOTES

(Continued from page 19)

of the Orpheum Circuit for a tour of that time, opening November 30 at Davenport, Ia.

J. C. LEWIS, JR., and Company, singing, variety and comedy act, opened the second half last week at Yonkers, N. Y., to break in.

JAMES CARLISLE and ISABELLE LAMAL started a Keith route at Syracuse, N. Y., last week in their act, *The Interview*, by FRANK DAVIS, which has been laying off since last June.

VERA GORDON returned to vaudeville this week at the Broadway Theater, Philadelphia, one of the Stanley houses. She is to make a tour of the Keith Circuit.

VALENTINE VOX, ventriloquist, opened at Harrisburg, Pa., this week for a tour of Keith's popular-priced time. VOX bills himself as "The Clubman".

EDWARD S. KELLER is to handle the ABE LYMAN Orchestra in the future when playing vaudeville engagements. The LYMAN outfit at present is playing dates along the Pacific Coast.

The MAUDE FEALY and GRACE VALENTINE vehicle, *Forget-Me-Nots and Apple Sauce*, with HUGH O'CONNELL also in the cast, opened this week at Amsterdam, N. Y. The act is called a comedietta, written by ANGLIE BREAKSPERE and produced by CHARLES LOV-ENBERG, of the Keith Circuit's production department.



Grace Valentine

New York, where RAY MILLER and His Orchestra are holding forth.

WINK and JEAN DOWNING opened Monday at the Greenpoint Theater, Brooklyn, in their new act, *Now You Know*.

LONZO and MARY, absent for some time from the Keith boards, return next week at Norwich, Conn.

Thru the courtesy of S. Z. POLI, who controls six theaters in Bridgeport, Conn., sailors of the U. S. S. Trenton, which was assigned to Bridgeport for a three-day visit over Navy Day, were admitted free to all his houses.

MANAGER JAMES CLANCY of Poli's Capitol Theater, Hartford, Conn., offered a midnight show election night to a capacity audience, after which a banquet was enjoyed on the stage by HARRY ROSE, BUCH and JOY, BOBBY BREWSTER and Company, LEMAN and YOUNG, LAVIER and COLLINS and FELIX FERDINANDO'S Orchestra, who were on the bill.

RATH & GARREN'S sketch, *Marriage and Divorce*, is playing the U. B. O. houses in Canada. ANN ENGLE, GEORGE USHER and ELSIE DOUGLAS are in the cast. This is the fifth season for the act.

The BELLIS Duo, aerial act, is playing the Poli Circuit.

DICK JONES, of the old-time Silver Bell Quartet, popular 30 years ago, is playing clubs in New York.

HASSNER and WITT opened in Cleveland, O., in a new act and with special songs written by PHILIP J. LEWIS and LLOYD BELMORE.

CONRAD and TAFLAN Company, a classic dancing act, opened for GUS SUN in Detroit last week. MISS CONRAD formerly was a dancing partner of THEODORE KOSLOFF.

KIGHT and HAYES are playing vaudeville dates around Los Angeles for the winter.

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DON KAMERER and HIS ORCHESTRA of seven pieces at Liberty after November 22. Wira C. J. HOLDEN, Manager, Springs Hotel, West Baden, Ind., for reference. Dance. Wira DON KAMERER, Springs Hotel, West Baden, Indiana.

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Issue dated Dec. 13

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ARTURO BERNARDI

Reviewed Monday matinee, November 10, at Loew's State Theater, New York. Style—Protean act. Setting—Full stage. Time—Twenty-five minutes.

Bernardi does many interesting things in the course of his numerous changes. He is not averse to taking his audience behind the scenes. His first offering, a reasonably enough playlet, laid in a public dining room, entails the playing of a maitre d'hotel, followed by that of a waiter, guest, the wife, the other woman, another patron, a beggar and a policeman. He then exposes his lightning changes in a comedy trifle by means of a scrim. Bernardi seemingly takes a lot of punishment at the hands of his two assistants. In hustling in and out of his clothes he is obliged to stand for a considerable amount of pushing, shoving, punching and mauling. He actually leads the orchestra while impersonating Wagner, Mascagni, Liszt, Suppe and Sousa. G. B.

STROBEL AND MERTENS

Reviewed Monday matinee, November 10, at Loew's State Theater, New York. Style—Perch and hand balancing. Setting—Full stage. Time—Twelve minutes.

Strobel and Mertens open with a neat exhibition of lifting and hand balancing. This is by way of warming up to the best part of their work performed on a perch suspended from the gridiron. They work in unison while going thru various layouts on upper and lower end of the mast. A second pole is brought into play which the upper man holds in place by his teeth while his partner, dangling at the other end, executes a series of spins. This is an endurance test that receives a good hand. G. B.

RACE AND EDGE

Reviewed Monday matinee, November 10, at Loew's State Theater, New York. Style—Comedy skit. Setting—In two. Time—Twelve minutes.

Race and Edge may have originated from the English music halls, judging by their style of work and material. As a silly type of Englishman one of the team rounds up a goodly supply of laughs on reciting his experiences at a baseball game. The English version of the great American sport has been done times out of number, but paradoxically enough, the story ripens with age. The pair indulge in a brief comedy dance and song patter. *London Is Making a Wild Man Out of Us*. To be sure, the silly one is decked out in conventional high hat, cutaway, striped trousers, spats, cane and whatnot. G. B.

"THE CO-EDS"

With GAILE BEVERLY
And Wynne Taylor, Sydney Reiss, Alfred Reiss, Bernie Dossitt, Fred Bird
Lyrics by Alex Gerber
Music by Al W. Bran
Staged by Wesley Totten

Reviewed Friday evening, November 7, at B. S. Moss' Regent Theater, New York. Style—Dancing. Setting—In three, special. Time—Fifteen minutes.

Nothing short of delightful is the offering, composed of a snappy routine of up-to-the-minute dances, done in breezy style by a cast who dance unusually well. Miss Beverly is a Charlotte Greenwood prototype. From her red hair down to her toes she is graceful, can do comedy and works in an ingratiating style. Her personality gets over at once.

The dances are very well suited to vaudeville. There are no classical dances, just a varied assortment of newer steps, both as singles and ensemble numbers.

Material is written as tho the cast were tired of books and study and dancing was the thing. There is not too much singing, just enough. One of the girls sings

NAT MORTAN GETS MANY REPLIES FROM ACTS UNKNOWN TO NEW YORK THRU AD IN THE BILLBOARD

New York, November 6, 1924.
The Billboard,
Putnam Bldg., 43d street and Broadway, New York, N. Y.

Gentleman—I want to thank you for your kindness towards me in the way of publicity. I want to inform you that since I had my ad in your paper a couple of weeks ago I have received about 100 letters from various acts thruout the West and Southern territory—acts that have never been in New York and are anxious to come here and show what ability they have.

I think that if some of the burlesque producers would take a chance with some of these acts or a small scene, or in other words "gamble" with them, they would discover a lot of new talent, new faces and good acts—people who have never been seen in or around New York.

I thought I would drop you a line and let you know that I am well satisfied with the ad that I had in your paper.

With best wishes and good luck, I remain,

Your friend at all times,
(Signed) NAT MORTAN,
Artists' Representative.

NEW TURNS AND RETURNS

two numbers to ukulele accompaniment of a partner, and the untheatrical style is surely an asset. Miss Beverly makes several changes of costume, and her comedienne qualities were always refreshing. The boys, like the rest of the act, were neat and distinctive in their various steps. Miss Beverly, we believe, has been seen in musical comedy, and her vaudeville efforts are more than worth while. S. H. M.

SAM MANN AND COMPANY

In "Three Flats"
Reviewed Friday evening, November 7, at B. S. Moss' Regent Theater, New York. Style—Comedy sketches. Setting—In three, special. Time—Twenty-five minutes.

In this entertaining offering Mann is in the role of a janitor, the characterization being very much like the competent work of a well-known playwright specializing that style of stuff. There are many laughs thruout the act as well as much human interest. He is assisted by a cast of five others.

The set is a place drop, the center being the entrance to an elevator in an apartment house. On either side are two small drops, in use at different times. Action starts in "one" with the landlord telling the janitor a few things about running a house according to his ideas, mentions facts and suspicions about a tenant or two and then tells him to look for a leak in one of the flats.

Janitor enters the elevator, the indicator showing his progress, and then the smaller drops come into use, showing him in one of the apartments. The first flat is occupied by a man and wife who are quarreling and about to separate. The janitor, grasping the situation and with a license, peculiar probably to philosophical ones, manages to straighten the whole thing out, after many laughs and true-to-life observations.

In the next flat a phony marriage is about to take place between a young bank employee and an adventuress. The man, in the garb of a minister and about to consummate the ceremony, is none other than an accomplice of the woman. The boy has stolen \$50,000 from the bank thru love for the woman, but the janitor enters in time to frustrate the whole scheme and starts the boy back on the right path.

Next is the flat of a girl who is about to commit suicide because of a mistake in giving up her lover for a career. The janitor talks her out of it and phones his wife in the basement to send up the young man, who also was about to take the gas route the day before. He comes up, is the man the girls loves and everything ends lunkydory. Back in front of his elevator again, the landlord arrives, let up about more complaints, just about the time that the boy who robbed the bank returns to say he managed to replace the money unseen. The boy is the son of the landlord, and instead of getting fired the janitor is promoted to the job of superintendent. The whole thing is unusually well handled by Mann and the action is fast and funny. S. H. M.

Mlle. JULIETTE DIKA

Reviewed Monday matinee, November 10, at Proctor's Twenty-Third Street Theater, New York. Style—Singing. Setting—In one. Time—Eighteen minutes.

Mlle. Juliette Dika is heralded as "having come to our shores direct from a tour of France and England." She is an attractive, beguiling young lady with a slight French accent. Her act is one of songs, both in French and English.

Her opening number is a woe. It's several verses strung together under the title of *I Do Not Know*.

Another patter specialty, *It's None of My Business*, this one entirely in English, follows, and a French song, *Babies*, is then done first in English then in French.

While Mlle. Dika makes a change for a character number, an impression of Sarah Bernhardt singing *The Soldier's Dream*, a film is flashed on the screen which tells the story of the song. In this number Mlle. Dika wears a Napoleonic costume with black shawl coat. The big hand that came forth following this specialty, when reviewed, compelled Mlle. Dika to give an encore. She did *What's Become of Hinky Dinky Parley Voo*. R. C.

CHARLES GILPIN

Reviewed Monday matinee, November 10, at the Lincoln Theater, New York. Style—Dramatic sketch. Setting—In full. Time—Fourteen minutes.

Charles S. Gilpin, whose characterization of *Emperor Jones* placed him in the America's *Who's Who* of dramatic actors, and who has, since his appearances in the O'Neill piece, been without a satisfactory vehicle, broke in what seems to be a most promising dramatic tabloid at the Lincoln Theater.

The piece is a homely bit concerning a colored farmer in Oklahoma, upon whose farm oil has been found just before the final installment of his mortgage has been paid. A predilection for "white milk", the local name for moonshine liquor, gives the title to the bit and its use—the liquor, not the title—is produc-

tive of a dream-producing sleep that provides the opportunity for a speech that reveals the old Gilpin. For three minutes there is one of those deep, mellow, attention-arresting readings of lines that riveted the attention of even the Lincoln clientele, which is one not particularly inclined toward tragedy or stark drama.

The act runs about 14 minutes, using full stage set as a kitchen. Two people support the star. Lawrence Chenault, long known as a character actor in both drama and the films, makes a good heavy. Rose McClendon, featured in the title part of *Roseanne*, was cast as the wife. Illness prevented her opening and the part was played by a substitute, who, despite the brief chance for study, got over quite effectively with it.

The act should go big with white audiences and it is a vehicle with which Gilpin could easily appear as a super-feature in the theaters catering to Negro audiences. J. J.

BRADLEY AND ASHTON

Reviewed Monday matinee, November 10, at Proctor's Twenty-Third Street Theater, New York. Style—Song and comedy novelty. Setting—In one. Time—Ten minutes.

The comedy in Bradley and Ashton's act is much better than their singing, thus the good opening and the bad close, the vocal efforts being reserved for the finish.

The girl, attired in green misfit, handles the gags, the man doing the feeding. Material is not without its punch, but the singing that follows, a special parody to *Just a Girl Ain't Forget*, and another special ditty, called *Make Other Arrangements*, flops terribly. When reviewed the act was let down cold without the slightest indication of a hand.

The act worked in the opening spot here, which, of course, has its disadvantages. R. C.

CHIEF EAGLE HEART

Reviewed Monday matinee, November 10, at Proctor's Twenty-Third Street Theater, New York. Style—Song and talk. Setting—In one. Time—Eleven minutes.

Chief Eagle Heart announces from the stage that he comes from a tribe of Indians that inhabit the west coast of Alaska. He wears the feathered war regalia of chief and offers a few songs, the outstanding novelty of which is a rendition of *What'll I Do* in his native tongue. His other songs are in English. One of them is *When the Sands of the Desert Grow Cold*, interestingly rendered in a light baritone voice. A trace of his native dialect is noticeable in his singing and talking.

Chief Eagle Heart makes the mistake of attaching too much importance to a little speech he gives on the opening. He tells of his tribe, speaks of the late President Harding's visit to Alaska and goes into too much detail apropos of that far Northern land, its people, etc., etc. Too much of this sort of thing becomes boring.

The act ought to prove adequate with the speechmaking boiled down a little for the opening or deuce spots in neighborhood houses. R. C.

THE BOSTONIANS

Reviewed Monday matinee, November 10, at Proctor's Twenty-Third Street Theater, New York. Style—Jazz band. Setting—Specials, full stage. Time—Sixteen minutes.

The Bostonians is a jazz band of six people, colored, who are far from being finished musicians. The band is augmented by a specialty team, man and woman, also colored, who are no better in their efforts to sing and dance entertainingly.

The act opens with a popular selection rendered by the jazz outfit, following which the girl sings *A New Kind of Man* in a peppy, amateurish manner. The band does *The Storm* and the team executes a dance of far-below-average quality. A few more dances by the team, singly and together, in which hock steps stand out as the best thing they do, and several orchestra selections bring the offering to a disappointed close.

When reviewed an encore wholly undeserved both by merits of the act and the applause received was taken. So far as presentation, staging, costumes, etc., go we are unable to comment favorably. R. C.

ERGOTTI AND HERMAN

Reviewed Monday matinee, November 10, at Proctor's Twenty-Third Street Theater, New York. Style—Singing, dancing, comedy, acrobatic novelty. Setting—Special drop, in one. Time—Twelve minutes.

Ergotti is a midget and Miss Herman an attractive young lady who acts as an understander in various novelty risley and hand-to-hand stunts.

The act opens with Miss Herman carrying a hatbox onto the stage which, when opened, reveals Ergotti instead of a new chapeau. He jumps out and a brief crossfire follows, including the remark by Ergotti that "father had a small opinion

of mother" when asked by the girl why he is so small. The talk is topped off by a special song and acrobatic-eccentric dance. Ergotti next does a head stand without aid of hands, drinking a glass of water and lighting a cigaret while in this position. Miss Herman retaliates with a high-kicking dance that is not especially punchy, and after she and Ergotti have indulged in a few suggestive bits of business and dialog they execute some hand-to-hand and risley tricks, the latter more for comedy effect than anything else.

The act is entertainingly done and ought to be able to make the grade of the big time. It was well received, when reviewed, and will be as well received anywhere else, even if the suggestive business should be omitted. R. C.

SPADARO

Reviewed Thursday matinee, November 13, at Keith's Jefferson Theater, New York. Style—Comedy singing, dancing and piano playing. Setting—In one. Time—Twelve minutes.

Spadaro, heralded before his arrival here recently as an Italian comedian, gave us somewhat of a surprise. He speaks perfect English, feels very much at home on the stage here and if we were asked to guess where he might have hailed from we'd say the English music hall. His style is typically British and his stage presence congenitally American. Harry Mondorf, Keith's foreign agent, arranged for his engagement here on his last trip around the world. He has brought to the American stage a good showman and a right interesting entertainer.

Spadaro works in "one" with a piano. He dresses in tux and high hat and does a routine of songs, dances and piano solos after a clowning fashion. Novelties such as an imitation of his first appearance on a stage, which was neurasthenically capital, impression of ragtime ivory-tickling in Italy and various types of tunes, classified as sentimental, Spanish and Oriental, add greatly to the diversion of Spadaro's offering.

The comedy dances he does mutely testify to his agility in shuffling the hoofs, but he doesn't give us much of this dish. From the way he handles the piano we were a bit disappointed that he didn't give an honest-to-goodness solo—Rachmanloff's *Prelude*, Paderewski's *Minuet in G*, or something of that kind. R. C.

GEORGE ROCKWELL

Reviewed Thursday evening, November 13, at Keith's Hamilton Theater, New York. Style—Monolog. Setting—In one. Time—Seventeen minutes.

George Rockwell, formerly of Rockwell and Fox, is doing a single billed as *Dr. Rockwell in Quack! Quack! Quack!*

He has a great line of gab, centering mostly on various ailments of the human body, including obesity in women, bobbed hair, etc. As in all monologs, there is a bit of the political, but Rockwell slides over these parts quickly, finally coming to a demonstration bit in which he goes into the history, causes, effects, results, lils, etc., of the human spine. He uses the stem of a banana bunch as a specimen for his illustrations, and wows the crowd with his remarks apropos of the spinal column.

Another bit is the playing of a whistle-like-instrument, which he explains the Pled Piper himself used in his time. He says he can play any number on this instrument and without being serious tells the audience that if there are any persons who would like to hear a classic piece, he would play it if they wrote the request on a piece of paper and had an usheress bring it to the stage. Not expecting any request to come, the usheress handed him a slip on which was written *La Traviata*. He did it on the whistle but we couldn't distinguish the music from *Yes, We Have No Bananas*. Rockwell apparently never expected any request such as this. In fact he had gone

(Continued on page 23)

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An American motion picture exhibitor and theater owner, after speaking with a foreign film magnate, came to the conclusion that operators of various amusement resorts here had less cause to worry about the performing rights license fee paid to authors, composers and publishers than in any other country in the world.

The movie man is more convinced than ever that the members of the American Society of Composers, Authors and Publishers are fair and equitable in their dealings with the managements of places that perform copyrighted music for profit, with the result that the maximum license fee has never exceeded 10 cents per seat per year. Most times, when an exhibitor's organization made a deal for the entire State membership, the fee fell far below that price.

With the possible exception of Sweden, the writers' societies have been in existence in Europe for a third of a century and more. In such places the average musical composition has a limited sale in sheet music, rolls and records and others mechanicals. It is no surprise, therefore, that he looks to the amusement resorts that perform his product for profit to add to his revenue. As in this country, the law provides for the payment of such a fee and backs him up in no uncertain manner. The foreign organizations see that their members are well paid and use a more exacting system, requiring the daily report of each selection played or sung, so that dividends are paid to the respective authors and composers accordingly.

As mentioned in a recent issue of *The Billboard*, the newly formed Swedish society is out to collect about \$2 per seat per year from motion picture houses for the use of certain copyrighted music, which now will be mostly of American origin, since the affiliation with the A. S. C. A. and P. The owner of a chain of film houses in Sweden called at the offices of our society here and asked if their good offices could not be used to have the Swedish organization lower its license fees. For the six movie houses operated in Stockholm by Knut Husberg, the Swedish performing rights society wanted a fee of 15,000 krona a year. If there are 1,000 seats in each of the six theaters, the fee would be about \$2 per seat a year, and this would virtually eat all the profit to be made from running them.

In Italy the authors and composers have an unusually strong society, backed by Premier Mussolini, himself a member. On opening nights of a show the author is apt to cut in on as high as 20 per cent of the gross. As to the music, a few bars of a certain composer might be played and an agent on the premises tells the management exactly what he deems an equitable fee for the playing of the music. There are no "ifs" or "buts"; and if the manager doesn't come there immediately there is nothing to prevent his being thrown in jail forthwith, which is going to extremes, yet that is the situation there. The writers depend on their own country only for a livelihood and feel that they have the right to charge whatever they want for their product.

If the course of action sounds high-handed in Italy, it is hardly less so in France. Charts are also provided there for the orchestra leader or organist to keep track of what he plays, and a representative of the composer's society is on hand to see that he makes no accidental errors. The fee collected depends of course on what is played and how often, as well.

So it seems that the creative genius of the author and composer is held sacred abroad and not a thing to be hindered, but encouraged. In England and on the Continent they pay well for the use of music for profit. Here it averages at the most 10 cents a seat a year, and there are superinduced kicks about it from sources whose real important issues are anything but the small fees paid to authors, composers and publishers, whose works they could hardly do without.

Harms, Inc., is plugging the hit of George White's *Scandals*, *Somebody Loves*

Me, as an unusual orchestra dance tune. Like all Gershwin melodies it is tuneful and of the stuff that fast becomes popular. The public singing rights are still restricted, of course, but there will probably be no kick if a singing orchestra does a chorus or so in vaudeville. The professional department, however, is still working on *Memory Lane*, the waltz ballad which is selling strong thruout the country.

Richard J. Powers, Eastern manager for Sherman, Clay & Co., left New York early this week for the Pacific Coast, where he will spend about a month, visiting the home office in San Francisco, and the trade, while en route thru the Northwest and Canada. Returning, he will travel thru the Southwest, making the important music cities along the route. Eddie Van will be in charge of the Eastern end in the absence of Powers. Recent addition to the concern's catalog of popular selections includes the numbers in the score of Harry Carroll's *Pickups*, new musical comedy which opened in Los Angeles.

Vaughn de Leath, original "radio girl", made her final appearance before a New York microphone for sometime to come Saturday night. Miss Leath rejoins the cast of Belasco's *Laugh, Clown Laugh*, which goes on tour. She is really one of the pioneer radio pluggers.

Henry Palmer, who, under the name of Frankie Williams, composed a number of popular songs, left an estate of less than \$200 when he died August 1, according to his brother, Donald F. Palmer, of Brooklyn, in his application for letters of administration. Frankie Williams had a penchant for writing Irish ditties, his last one of note being *Mickey Donohue*, now being plugged by Jack Mills, Inc.

Hearst Music Publishers, Ltd., have started a unique customer-getting campaign with its dealers in behalf of the six fast-selling songs in its catalog. Prizes to the extent of \$1,000 are being advertised by music dealers, the first being \$500; second prize, \$200; third, \$100, and eight of \$25 each. There is no obligation on the part of the dealer, who is the medium thru which the music buyers vote or buy their music.

The competition is for the lay opinion of which of the Hearst songs are best, etc. The first prize will be given to the "competitor whose ballot most nearly corresponds with the popularity in which the songs have been allotted by the vote of the majority of the competitors. The second prize will be given to the next nearest, and so on. . . . The result (of the votes) will be audited and certified by a firm of public accountants and announced in various publications. Complete rules regarding the contest are available at dealers selling Hearst songs. The six numbers involved are: *Tallahassee*, *Bobbed Head*, *Better Keep Away*, *Bringin' Home the Bacon*, *In a Wonderful World All Our Own* and *Broken Dreams*. The contest runs for six weeks, beginning November 5, and the Hearst organization is confident that it has an excellent sales campaign in the new plan.

Dog on the Keys, a new piano solo novelty by Ted Shapiro, one of Sophie Tucker's syncopators, is proving another *Kitten on the Keys* for Jack Mills, Inc. Isham Jones' record of the solo on the Brunswick records resulted in scores of orchestra leaders sending for orchestrations. No less than 25 requests for the number arrived in one day's mail, which is making the Mills concern take more notice of the solo, which, incidentally, is part of one of the most complete catalogs of up-to-date piano solos in the world.

Zo Elliott, writer of *There's a Long, Long Trail*, happened to be in his home

town in New Hampshire recently, just in time to catch Chief Caupolican at a local vaudeville house. With the aid of sudden inspiration he went back stage and did some plugging on his own. The new number by Elliott and Milt Hagen, *Trail o' My Heart*, is now in the big Chief's routine. This is considered quite a feat for the modest Elliott, because it is still remembered that when he entered the office of E. B. Marks Music Company to place it he cleared his throat and announced that he had a new song, "not another *Long, Long Trail*, etc., but a good song." That was the first time that a song writer was ever known to admit his latest one was not better than one of his old ones.

The Jas. A. White Music Company, of Boston, last week released a new waltz ballad, entitled *If You Love Me Like I Love You*, which is arranged specially as a harmony number. Other songs in the White catalog are being featured by vaudeville acts, including Ted Lewis, who is using *Hawaiian Eyes*. *My Little Rose*, a Spanish fox-trot, is also a featured number. To further round out the catalog *Our American Flag*, a march song, will be put out shortly.

J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, was in Richmond last week, where he attended the hearing of the appeal filed by the Pastime Amusement Company, of Charleston, in the Appellate Division of the United States District Court. J. N. Nathan and Wm. E. Arnaud represented the society as attorneys. The case involved resulted some time ago in a sweeping decision by Federal Judge Cochran, who upheld the society's right to collect a performing rights fee and handed down one of the most complete decisions on copyright on such matter ever prepared.

Mrs. A. J. Stasny, of the music concern that bears her name, sails for Europe shortly, where she will spend about three months in visiting the foreign capitals and music centers on both business and pleasure. She will also spend sometime at the London office of the firm, which is successfully exploiting the Stasny numbers in England.

The Gene Rodemich Music Publishing Corporation, of New York and St. Louis, lays claim to one unique distinction, namely, that of being the only music publishers without a piano. This goes for all offices of the concern. This cheating of the pedal manufacturers is answered by the fact that the three songs in the catalog of the company are orchestral tunes. As leaders want orchestrations and not demonstrations, no instruments take up any useful space. *Shanghai Shuffle*, *Honolulu* and *One Stolen Kiss* are all on their way to popularity without ever having been heard on the piano, thru the efforts of the publishers.

Jack Palmer, Greenwich Village piano player, composer and all-round entertainer, is settling down to a humdrum life of song writing apparently. His latest composition, *Everybody Loves My Baby*, *But My Baby Don't Love Nobody But Me*, is one of the leading numbers in the Clarence Williams Company's catalog, and several others are in the works. He is also working on a musical comedy score. Like other writers of his type, most of his best songs were played around the Village for three or four years before being finally placed with a well-established publisher.

A new song, *All I Want Is Someone To Love*, has been published by Henry Stetson, who wrote the words. The music is by Bauer Bros.

Morning Glory Mine, by Ralph Franklin and Myrtle Bergen, has been published by Ralph Franklin.

Ring Tzigano, of the team of Lora Carol and Ring, now playing in *Hippity Hop* on the Columbia Circuit, has placed three of his latest songs with that show. They are: *You'll Never Know, She's a Tough Old Bird* and *Just Yesterday*, which was purchased and published by Foster, Inc., of Chicago. Tzigano writes that the music and lyrics and favorable mention of the numbers in the reviews speaks well of their merit.

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Song Fox-Trot.

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NEW TURNS AND RETURNS
(Continued from page 21)

into the rest of his monolog when the roughest came and had to wainly it. When reviewed Rockwell was a big hit. He took a couple encores to extremely encouraging applause. In the act that followed, Madelyn and Norman Meredith, Rockwell did an afterpiece, working from a tele-ony box and making sundry remarks about the Merediths, their dancing, etc. "Doc" Rockwell, as he is now to be known, will probably linger long in the memory of those who see him as an undisputed wow. R. C.

ETCHINGS FROM LIFE

Reviewed Monday matinee, November 10, at Loew's State Theater, New York. Style—Musical revue. Setting—Three scenes. Time—Twenty-five minutes.

There doesn't seem to be any particular reason for Joseph Howard calling his offering Etchings From Life. Several specialty artists appear as Nan Halperin, Carl Kendall and other headliners. To them falls the bulk of the show, which is but moderately entertaining. In addition to Howard the cast comprises Jack McIntyre, Mimi and Pomme, Frances Holcombe, Martha Lawrence and a lady orchestra. Marcheta is sung on the opening by a feminine member of this company to the accompaniment of spinet, harp and violin, with a black drop for the setting. Howard sings Dear Old Pal in the next scene, which consists of the same drop and a tree, possibly of the spreading chestnut variety. The Long-fellow poem may have suggested this setting, for under its liberal branches Howard, with grand gestures, brings on his artists, who sing and dance.

The picture is further enhanced by a comely member of the company, perched in the tree-top, strumming a uke. Howard also sings some of his own compositions. The third and final scene is just a suggestion of cathedral and altar. The entire company, clad in colonial attire, sing Wedding Day. G. B.

CAMPBELL AND ESTHER

Reviewed Thursday matinee, November 13, at Loew's American Theater, New York. Style—Musical. Setting—In one. Time—Twelve minutes.

A neat little act in which fiddling features. Campbell and Esther are a mixed double, the feminine member of which is an attractive miss. Campbell appears to be a young chap, at least his mode of attire, Eton jacket and all that goes with it gives him that appearance.

Their routine is not unusually novel—a controversy over the respective merits of jazz and classical music with the audience rung in as judges. An old melody is used as a starter. The girl playing it straight, her opponent ragging it. Subsequent melodies are treated in somewhat similar fashion.

There is a lesson in jazz playing, with Campbell as the instructor and Esther the pupil, which stands out as rather clever. This bit is done in song, with the "jazz exercises", forming a sort of violin obligato. Mighty Lak a Rose is played by both, with muted fiddles. This leads up to a pop medley finish for two violins, topped off with a bit of elementary stepping.

As we said before, a neat little act. A typical second spotter for pop bills. Campbell and Esther show themselves to be rather good at fiddling. They present a nice appearance and try very hard to please. That's just what they did when reviewed.

RAYMOND BOND AND COMPANY

Reviewed Thursday evening, November 13, at Moss' Flatbush Theater, Brooklyn, N. Y. Style—Comedy sketch. Setting—Full stage. Time—Fifteen minutes.

Raymond Bond offers a humorous comedy in The Worm, of which he is also the author. It deals with a timid youth who is the butt of everybody's jokes. The scene is laid in the office of an interior decorator. There is the girl secretary, who is in love with the boy, and the pompous employer, who pays marked attention to the fair one. He takes the girl into his confidence and tells her that the boy is nothing more nor less than a worm and exits into an outer office. The boy arrives late as usual. His sweetheart imparts a few caustic remarks on his lack of courage and lets him know just what the boss thinks of him. He won't stand for being called a worm and is about to have it out with his employer when the telephone bell rings. It is an offer to go with another firm at a bigger salary. He is now determined to ask for a raise or resign his position. He knocks gently on the door of outer office which brings a roar from the employer. This takes all the light out of the youth to the exasperation of his sweetheart. She tells him the telephone conversation was her own idea. The boss enters at this and proceeds to harangue the boy and then fires him. The girl and employer make for the door when a hold-up man enters with demands of "Stick them up!" The boy then takes the situation in hand and sends the gun-

man about his business. For his presence of mind the employer re-engages him at an increased salary and exits. The girl is overjoyed when the gunman returns and insists that he be paid for his job. It was the boy's idea this time, and the girl is none too pleased. He shows her a marriage license that he has been carrying around for the last month. He forcibly grabs her and makes her understand that she is to marry him whether she likes it or not. She likes this caveman method and they are off—to get married. G. B.

GOTHAM ROAMERS

Assisted by Nina Brandon and the Ryan Sisters

Reviewed Thursday matinee, November 12, at Proctor's Fifth-Eighth Street Theater, New York. Style—Jazz band and dancers. Setting—Full stage. Time—Twenty-two minutes.

This nice jazz orchestra with the usual instrument-ation furnishes some popular numbers in its repertoire. It forms a musical setting for Nina Brandon, a comely dancer. Miss Brandon is quite effective in a solo and a duo number. She is followed by the Ryan Sisters, who, like the popular human jacks, appear in short dresses. They sing Take the World Round and When I Was a Dandy. One of the musicians, whose name does not appear on the billing, is fairly good in a soft-shoe dance. An ordinary but not good for laughs time. G. B.

CHARLES PURCELL

Reviewed Monday matinee, November 10, at the Hippodrome, New York. Style—Songs. Setting—in one. Time—Fifteen minutes.

Here is a personable chap who sings nicely. He's a musical comedy. There's no mistaking that. However, he knows his vaudeville is not fairly well, and his offering is that by diverting. He draws from a limited treasury of song hits from some of the shows in which he has appeared. He tops this off with a comedy drunk—a specialty seldom seen these days—which gives him an opportunity to demonstrate his skill at laugh-making. Not to be too different, he throws in a sentimental ballad, the high point in his act insofar as applause returns go. For a finish he pulls a surprise by jazzing an operatic selection, after seriously announcing that he intends to sing it first in Italian and then in English, inasmuch as he believes that most folks prefer their opera in the latter language. He chooses Tosti's Dear Lady. Let Me Believe, singing it first as written, and then ragging it for the English version. This got a good laugh when reviewed and earned him a fair getaway hand.

STEELE AND WINSLOW

Reviewed Thursday matinee, November 13, at Loew's American Theater, New York. Style—Roller-skating travesty. Setting—Full stage. Time—Fifteen minutes.

Two men, extremes in stature, the taller of whom does a dance, offer a burlesque roller-skating turn in which knockabout comedy is blended in several scenes with feats calling for real skill. First off the two execute a burlesque on the conventional skating opening. This is followed by a Spanish specialty and is topped off with a travesty. There are plenty of falls and other laugh-provoking stunts and now and then a legitimate feat. Steele and Winslow prove themselves at all times clever performers. They have a fine sense of burlesque and they can skate. Costumes are changed to conform with the scenes presented, and several special sets are used. This act can make good on any time.

CHARLES KELLOGG

Reviewed Monday matinee, November 10, at the Hippodrome, New York. Style—Nature singer. Setting—In full, exterior. Time—Twenty-two minutes.

This is not Charles Kellogg's first appearance in vaudeville. It is the first time he has appeared on the stage in five years, however, and he is going right back to his California Sierras just as soon as he finishes at this house. Most everybody is familiar with his work. He is a naturalist, one who was born to the woods, and one who has lived in them the greater part of his life.

The wood creatures are his friends, sometimes for months his only neighbors. He has come to know them very well. To understand their habits, and even their "talk". This he demonstrates on the stage. He imitates various feathered inhabitants of the woods in trilling song. All of which proves very edifying and interesting. He explains that he "sings"—he doesn't use the word whistle—from his throat just as a bird does.

This ability to mimic birds or to sing as they do is a "gift of nature and not an accomplishment," he says. After hearing him perform one is inclined to agree with him. Mr. Kellogg in demonstrating his unusual talent does an interesting experiment in physics, in which he shows the action of notes of high vibration upon flame incased in a glass tube.

He produces audible tones which cause the flame to jump or flicker. He then strikes a note, the vibrations of which are so many that the ear fails to catch any sound and the flame is extinguished. He

also demonstrates how fire is made by rubbing sticks Indian fashion, explaining that this is still the only means of fire making in his backwoods home.

Some idea of how it would sound if all the feathered creatures which he imitates should congregate in one place and burst forth in song is demonstrated by a number of off-stage phonographs playing different bird-song recordings of his simultaneously. He joins in the medley for a finish.

The Hippodrome ensemble works thru this act as a bird ballet. This bit of stagecraft, if it may be called such, contributes very little to an otherwise very entertaining act.

VIENNA

By BARNET BRAVERMAN

Care Fremden Bureau, Wiener Bank Verein (American Express Co.)

VIENNA, Oct. 29.—Viennese have centuries of propaganda tradition behind them and therefore cannot be joshed by the bland statement issued by Jackie Coogan's publicity hounds that the American juvenile screen star's mission to Europe is one of innocent philanthropy, to wit, to help the children in the Balkans. Presto, hail the kid philanthropist!—greet the boy benefactor!—the young savior of the suffering youngsters in Balkan lands! The stuff was spread thickly and has led to many chorles. Instead of falling for the stuff Viennese have begun analyzing Jackie and they have come to some interesting conclusions. They wonder if Jackie could speak and act on the stage the roles assigned to him in the films.

The roles which Jackie Coogan plays have been fortunately well chosen and required no initiative and thought on his part as to their selection. His parts are best when confined to the character of a little street gamin, such as in Chaplin's delightfully ironical picture, The Kid. There is no mansiness in his work for the simple reason that he has no artistic individuality at present. At least, it isn't evident in his work. But what is noticeable well planned is the able direction under which young Jackie works. If his director has foresight, he will endeavor to produce more screen plays with young children in principal roles. It is the real director of Jackie's pictures who should be starred rather than Jackie, since remarkable intuition and sympathy are required to understand young children so as to bring out their best efforts. These are a few of the thoughts that are expressed as a reaction to the blunder-buss publicity methods of those behind Jackie Coogan. His promotion men should understand that in Europe and elsewhere earnest philanthropists work quietly and don't shout from the rooftops about the good they do.

As a result of all this altruism credited to a nine-year-old child who cannot possibly understand what it is all about some of the newspapers in Vienna have recommended that he give Viennese a taste of his philanthropy. The Vienna press has shown that Jackie's career as a philanthropic soul is welcome, thanks to the exaggerated "go-getter" brand of publicity that didn't get much more than many laughs from a kind but astute public.

Will somebody please page Morris Gest, Arthur Hopkins, Winthrop Ames and William A. Brady. I want these producers to listen to this: "I don't know whether your command of German lingo is 100 per cent or not, and I haven't inquired whether Oscar Beregi speaks or doesn't speak English. But if he doesn't, nab

(Continued on page 110)

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ACTORS' FUND SEEKS CHARTER CHANGE

Special Meeting Called for December To Discuss Amendments to Constitution

New York, Nov. 5.—The Actors' Fund has called a special meeting, to be held December 2 at 3 p. m. at the Lyceum Theater, to discuss several changes to the charter of the organization.

The first, and perhaps the most important, calls for changing the requirements of those qualified to receive aid from the fund. This is being done because of the widening of the amusement field by the cabaret, the radio and motion pictures. If the proposed amendment goes thru the board of trustees will decide whether the period of time spent by the applicant for relief on the stage qualifies him or her as a "member of the theatrical profession." In well-informed circles it is said that such a change is necessary so that bona-fide actors and actresses may enjoy the benefits of the fund, which, unless a somewhat strict definition is placed on what constitutes a "member of the theatrical profession," might have to be applied to cases which were not really stage-folks in the theatrical sense of the term.

The proposed amendment is as follows: Change Section 10, now reading as follows:

"Section 10.—The term 'theatrical profession' used in this act shall be held to include all persons pursuing the profession of and earning their livelihood solely by acting, singing, dancing, managing or performing in theaters, opera houses, music halls or circuses, as well as any and all persons wholly dependent upon the business of amusement for their livelihood."

So that it shall read as follows: "Section 10.—The term 'members of the theatrical profession,' used in this act, shall include all persons who have pursued the profession of and have earned their livelihood by managing, acting, singing, dancing or otherwise performing on the dramatic or vaudeville stage as manager, actor or artist for such period of time in each instance, and also all other cases of persons in any way connected with the dramatic profession as, in the sole and unrestricted discretion and judgment of the board of trustees of this corporation, shall entitle them to such designation as 'members of the theatrical profession.'"

The second change, which will be put up to the members at this meeting, will be one that will authorize the board of trustees by a three-fourths vote to alter, amend or add to the by-laws.

The third proposal will be to amend the charter so that the power to assess members will be taken away from the fund. This is being done to make the fund more in conformance with the federal government's idea of a fraternal association. The Actors' Fund has never assessed its members, tho by its charter it has the power to do so. Each year when the tax return is made to the government there is an inquiry as to what the fund has done with its assessments. The answer to that has always been that there was none, but to obviate

any chance of being mixed up with government red tape the fund proposes to take away the power of assessment, which has always been a dead letter, and stop any further inquiries from the tax bureau.

Notifications for the special meeting have been sent to all members by Secretary Frank Vincent and it is expected that there will be a full attendance.

RECENT ENGAGEMENTS

New York, Nov. 15.—Mart Fuller Golden, recently in *Wages for Wives* at the Cort Theater, Chicago, is returning to that city to play the chief comedy role in *The Love Test* at the Central Theater.

George Nathanson, recently in stock in Portland, Me., has joined the *Abie's Irish Rose* company, playing Duluth, Minn. He is playing the part of the Rabbi.

Barlow Borland has joined *Lass o' Laughter*, the forthcoming Henry W. Savage production. Mr. Borland was last seen on Broadway in *A Tailor-Made Man*.

The engaging of the above players was done thru the Leslie Morosco office.

EGAN TO DO PLAYS FOR B'WAY

New York, Nov. 15.—Frank Egan, the California producer, is now in New York and will make several Broadway productions this season. His first will be Doris Kean in *Starlight*, which was recently done with great success in Los Angeles and San Francisco. He will also do a dramatization of *The Moon and Sixpence*, by Somerset Maugham, with Ian Keith in the leading role. He may also try out a new operetta, called *Senorita*, with Zoe Barnett. Mr. Egan will be associated with Louis MacLoun in the production of *White Collars*.

"THE PROUD PRINCESS"

New York, Nov. 15.—Stuart Walker purposes presenting *The Proud Princess*, a new comedy by Edward Sheldon and Dorothy Donnelly, on Broadway about Christmastime, if the tryout to be given it in Cincinnati next week proves it okeh. Among those who will be seen in the Cincinnati production are McKay Morris, Beulah Bondi, Aldrich Bowker, Zeffie Tilbury, Julia McMahon, Ika Chase, Riker Kent, Timothy Thomas, Madame Burani, Jack Davis and Kapa Davidoff.

MILLER GETS FRENCH PLAY

New York, Nov. 15.—Henry Miller has begun rehearsals of *The Man in Evening Clothes*, a drama from the French of Picard and Mirande. This play was formerly held by David Belasco, who relinquished his rights recently to Mr. Miller. The cast engaged includes Carlotta Monterey, Marjorie Gateson, Marjorie Wood, Reginald Mason, Leonard Mudie and John L. Shine.

WANTS MADGE KENNEDY

New York, Nov. 15.—Robert Milton is negotiating with Madge Kennedy to play one of the leading parts in *God Bless Our Home*, the Philip Barry play once called *Poor Richard*. There is some doubt as to whether Miss Kennedy will accept the engagement as her husband, Harold Bolster, wants her to go on a trip to California with him. In the meanwhile Mr. Milton has added Walker Ellis and Mary Saunders to the cast of *God Bless Our Home*.

HITCHY IN CHICAGO

New York, Nov. 15.—George Nicolai and Jack Welsh have decided to send Raymond Hitchcock and his new play to Chicago. This piece, once called *18 Per*, is now known as *Dumb As a Fox*. It will open in the Windy City in a fortnight and New York will see it later in the season.

MINNIE DUPREE RECOVERING

New York, Nov. 15.—Minnie Dupree, who was forced to leave *Outward Bound* because of sickness, is rapidly recovering and will be able to work again in another week.

WALLACE FORD



Who is helping to make 'em laugh heartily as the ardent juvenile promoter of pigs in the Golden comedy, "Pigs", at the Little Theater, New York.

"CHEAPER TO MARRY" REPLACES "BEDFELLOWS" IN CHICAGO

Chicago, Nov. 15.—*Strange Bedfellows* gasped out a week of it in the Playhouse and quit last Saturday night because not enough people bought tickets to see it. This week the Playhouse is dark, but Manager Lester Bryant will have Samuel Shipman's *Cheaper to Marry* there beginning tomorrow night. With the exception of *Strange Bedfellows* the Playhouse sheltered quite a list of winners for a goodly period.

"THE HAREM" OPENS

New York, Nov. 15.—David Belasco presented *The Harem*, a new comedy by Ernest Vajda, adapted by Avery Hopwood, at the Apollo Theater, Atlantic City, last Monday. Lenore Ulric is starred in the piece, which created a fine impression at its premiere. Others in the cast are William Courtenay, Lennox Pawle, Robert Fischer, Virginia Hammond, Marjorie Vonnegut and Arthur Bowyer. *The Harem* will be seen at the Belasco Theater here early in December, at which time *Tiger Cats*, now playing there, will be withdrawn.

Before *The Harem* opened at the Apollo, Mr. Belasco was presented with the key of Atlantic City by Mayor Bader. A large crowd saw the producer accept the key, a wooden affair over a foot long.

"MILGRIM'S PROGRESS"

New York, Nov. 15.—*Milgrim's Progress*, the Harrison Orkow play which Hill-Strauss, Inc. is producing, will open in Stamford, Conn., November 24 with Louis Mann starred. This play is the first venture of Hill-Strauss, Inc., and Jack Welsh is directing the production for the firm. The company has offices in the Selwyn Theater building.

"TIN GODS" AGAIN

New York, Nov. 15.—Lewis & Gordon, in association with Sam H. Harris, are preparing to produce *Tin Gods* again. This will make the third time this play has been tried out, the last effort being made with Francine Larrimore in the leading role. Since then the author, William Anthony McGuire, has revised the piece. Casting will begin next week and rehearsals started at the earliest possible moment.

BEN HECHT WRITES PLAY

New York, Nov. 15.—Notwithstanding his onerous duties as press agent for Schwab, Liveright & Mandel, Ben Hecht, also known as a novelist, has written a play. It will be used as a starring vehicle for Constance Binney, when she is thrumturing in *Sweet Little Devil*. Miss Binney is under contract to Laurence Schwab.

Wallace Ford of "Pigs" Indulges in a Bit o' Reminiscence

When we first interviewed Wallace Ford, now leading man in *Pigs*, at the Little Theater, New York, several years ago he was just a wistful, diffident youngster, who had gathered his first stage laurels as the young soldier in Drinkwater's *Abraham Lincoln*. He then had two consuming ambitions: To be a Lamb and to sing with the Equity men's chorus at the annual Actors' Equity Ball.

But gone is the wistfulness of yesterday. We remarked this to Mr. Ford, a bit regretfully.

"Well," explained Mr. Ford, sonorously: "I am now a Lamb and have capered thru two Lamb's Gambols, I've sung with the Equity men at three annual balls, and I am now a member of the Green Room Club. I might add, further, that being the head of a family has spunked me up a bit, too, and, of course, I have attained the dignity of leading man."

We gazed at this husky young man searchingly. It was the ever-intuitive woman, Mrs. Ford, who read our mind and said reassuringly:

"The wistfulness is still tucked away in that region that lies beneath the upper-left vest pocket of the suit now worn by William Wallace Ford (Scotch-Irish). Wally, tell her why you were wistful," suggested Mrs. Ford ingratiatingly, curling up on the divan of the Ford living room with the air of one expecting to hear an interesting story.

"Do," we urged.

"All right, I do," declared William Wallace Ford, lighting a huge cigar. "All I need is a little encouragement," he commenced, after emitting a few graceful rings.

"Suppose you had arrived in Toronto, Canada, with a consignment of 500 orphans from London, England, at the age of eight, as I did, and were handed over to a strange foster mother with these kind words: 'If you can make anything out of him, take him; he's a pretty wild youngster.' Wouldn't you feel wistful, especially if you didn't have a relative in the whole wide world to defend you?" (We nodded assent sympathetically.)

"And wild and unruly. I was," continued Mr. Ford, with the true masculine touch of exultation over a naughty past. "You see, I had never known the softening influence of a real mother after the age of three," apologetically.

"Well the foster mother who tried to make something out of me was Mrs. Sherwood, a widow. She might have succeeded pretty well if she hadn't died two years after adopting me. Her son-in-law took me back to Toronto. The disposers of orphans placed me under a four-year contract of adoption with a farmer in Ingleiow, Manitoba. If kindness was one of the conditions of the adoption it was never lived up to. After a series of unspendable hardships I ran away. And I walked 23 miles in cold weather to do it, carrying my shoes most of the time to save them. And, say, if you had been that sorry-looking little urchin who told his story tearfully to a sympathetic conductor at the depot, you would have felt wistful, too." (We nodded another sympathetic assent.)

"My new-found conductor friend took me with him to Ilvers, Manitoba, and got me a job as 'call boy' in the round house, my particular responsibility being to awaken the husky crews of the engines, all of whom were necessarily very early risers and darn hard to awaken. Once awakened they were likely to be balky, which called for adroit methods of attack and defense on my part. When I had saved sufficient tip money to pay my fare to Winnipeg, I bade my sleepy clients adieu. In Winnipeg I found a job as a drug-store messenger and in the evenings worked as a theater usher at the theater housing the Winnipeg Permanent Players. After a long, long hounding of the manager I was permitted to make my stage debut as the bell hop in *Checkers*, at the tender age of 13.

"The rest you know; how Marle Tempert brought me to New York and how her return to London left me to my own devices. Job hunting threw me in with tent shows and I became a song and dance specialist on a showboat. Happier days brought an engagement with Gus Edwards' *School Days*, a season with Stuart Walker's stock in Indianapolis and a road engagement with Tarkington's *Seventeen*, which later came to New York in the cast. An engagement in 1915 was followed by my first real opportunity as the soldier boy in *Abraham Lincoln*. Then came *Broken Banisters*, *Abie's Irish Rose*, *Gypsy Jim*, *Nancy Ann*, last summer with the McLaughlin stocks in Cleveland and now—*Pigs*."

When Mr. Ford finished his story a silence enveloped us. Finally he sprang to his feet and after executing an intricate buck and wing, sang: "And he ain't goin' to be wistful no mo'."

ELIJA MILLER LENZ.

"OUTSIDER" FOR CHICAGO

Chicago, Nov. 15.—When Jane Cowl moves out of the Garrick into the Selwyn, November 22, the house will be tenanted the next day by *The Outsider*, an English play. Dorothy Brandon is the author and Lionel Atwill the principal actor.

BELASCO STARTS NEW ONE

New York, Nov. 15.—David Belasco, having presented Lenore Ulric in *The Harem* in Atlantic City, began rehearsals this week of the third production of his season, *Ladies of the Evening*, a play by Milton Herbert Gropper.

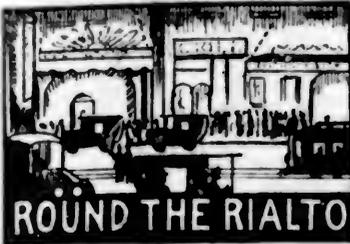
James Kirkwood has been especially engaged by Mr. Belasco for this play. Mr. Kirkwood arrived in New York yesterday from California.

The cast will also include Robert E. O'Connor, John Marston, H. Dudley Hawley, John Carmody, Bernard J. McEwen, Thomas Reynolds, Jose Yovin, Beth Merrill, Edna Hubbard, Kay Strozz, Allyn Gillyn.

After a preliminary tour beginning in Washington, *Ladies of the Evening* will open in New York around the holidays.

TO TRY DRAMATICS

New York, Nov. 15.—Julia Sanderson, long a favorite in musical comedy, has signed her last contract for a musical show. Miss Sanderson made this statement in Boston this week and pointed to Ina Clalre and Marle Doro as two players who successfully stepped from the lyric to the dramatic stage. She says dramatic roles have always appealed to her and she is going to try at least one.



ROUND THE RIALTO

THE half dozen or so openings this week have kept us on the jump, but in between we have been able to pick up a little gossip for our clients. . . . As for instance, EDDIE GARVIE. . . . NED drifted in to see us and informed us he will be seen in a new show before long. . . . He has been out on the coast for the past few months and looks as hale as ever. . . . Maybe a little haler. . . . If you know what we mean! . . . Tom attended a dinner given to GILBERT SELDES at the GREEN ROOM CLUB the other night. . . . S. JAY KAUFMAN was the host and there were many interesting people present. . . . GILBERT told us some diverting stories about his book, *The Seven Lively Arts*, and added that it is now going into its second edition. . . . KARL K. KITCHEN sat opposite us and gave us some of the finer points of globe-trotting. . . . After the dinner KARL and Tom went to the Manhattan Opera House and saw SARI FEDAK in *Gypsy Love*. . . . The performance was in Hungarian and the place was packed. . . . MISS FEDAK is a genuinely fine artist and she has a company of real excellence. . . . Altogether an enjoyable evening, tho we hardly knew what the performance was all about, seeing that it was in Hungarian. . . . On the way out we met the ubiquitous KELCEY ALLEN. . . . KELCEY introduced us to the manager of the Manhattan, a MR. THOMPSON, if we got the name correctly. . . . He invited Tom and KELCEY to hear the forthcoming debate on Prohibition which is to take place at his theater. . . . Since CLARENCE DARROW is to be one of the speakers, we shall be on deck. . . . We ran into SID CAINE, whom we had not seen in many a moon. . . . SID has left the music publishing business flat on its back and is now in the importing game. . . . "And doing nicely," says he. . . . At a theater we met JOE JACKSON, who is now personal representative for RUDOLPH VALENTINO. . . . No, this is not the comic cyclist, but a former member of the dramatic staff of *The New York World*. . . . We had not seen JOE for some years. . . . As a matter of fact, it is a long time since he was on Broadway. . . . He has many friends on the street and Tom feels sure they will be glad to know he is in their midst again. . . . With which, we shut the loud-speaker off for the week. . . . TOM PEPPER.

GUILD TO DO LAWSON PLAY

New York, Nov. 15.—The Theater Guild will produce *Professional*, a play by John Howard Lawson, in January, following the run of *They Knew What They Wanted*. The latter play will have its opening at the Garrick Theater November 24.

Mr. Lawson's play is called "an interpretation of American life which structurally as well as in idiom makes a definite effort to catch the jazz rhythm of the age." His last play to be shown on Broadway was *Roger Bloomer*, which was produced by the Equity Players.

WILKES TO DO BROADWAY PLAY

New York, Nov. 15.—Thomas Wilkes, the Coast producer, will present Marjorie Rameau in *The Valley of Discontent* on Broadway before long. This play, written by Bianche Upright, was tried out by Miss Rameau on the Coast last year and there was some talk of it being done here by A. H. Woods. However, it will be Mr. Wilkes who will do the presentation and rehearsals are slated to commence December 1.

TO DO FRENCH PLAY

New York, Nov. 15.—The Selwyns are about to produce an American version of Sacha Guitry's play, *L'Accroche Coeur*, made by Arthur Wimperis. It will be known as *The Kiss Girl*. Two stars will be seen in the leading parts, which were created by Guitry and his wife, Yvonne Printemps, in Paris.

"SPRING CLEANING" CLOSES

New York, Nov. 15.—*Spring Cleaning*, one of the big Broadway successes of last season, is closing its road tour in Philadelphia tonight. Many of the original cast were in this company, but, notwithstanding, business was not big enough to warrant keeping the play out.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 15.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Able's Irish Rose		Republic	May 22	1,064
Aches	Florence Reed	National	Oct. 29	25
Best People, The		Lyceum	Aug. 19	104
Blind Alley		Punch & Judy	Nov. 17	—
Husbandry, The		Bijou	Sep. 29	57
Cobra		Longacre	Apr. 22	240
Conscience		Belmont	Sep. 11	76
Dancing Mothers		Maxine Elliott	Aug. 11	114
Desert Flower, The	Helen MacKellar	Longacre	Nov. 17	—
Desire Under the Elms		Greenwich Village	Nov. 11	7
Easy Mark, The		Fifty-Second St.	Aug. 26	85
Expressing Willie		Forty-Eighth St.	Apr. 16	216
Fake, The		Hudson	Oct. 6	49
Farmer's Wife, The		Comedy	Oct. 9	44
Firebrand, The	Joseph Schildkraut	Morocco	Oct. 15	37
Great Mush		Earl Carroll	Oct. 2	44
Grounds for Divorce	Ina Claire	Empire	Sep. 23	64
Guardsman, The		Garrick	Oct. 15	47
Haunted House, The		Geo. M. Cohan	Sep. 2	87
High Stakes	Lowell Sherman	Eltzberg	Sep. 11	80
In His Arms	Margaret Lawrence	Fulton	Oct. 13	40
Izzy		Thirty-Ninth St.	Sep. 14	71
Lazylones		Vanderbilt	Sep. 22	61
Minick		Booth	Sep. 24	61
Mme. Sans Gene	Mme. Simone	Henry Miller's	Nov. 3	16
My Son		Nora Bayes	Sep. 17	71
New Brooms		Fulton	Nov. 17	—
Parasites	Francine Larrimore	Thirty-Ninth St.	Nov. 19	—
Peter Pan	Marilynn Miller	Knickerbocker	Nov. 6	12
Pigs		Little	Sep. 1	88
Rain	Jeanne Engels	Gaiety	Sep. 1	21
Second Mrs. Tanqueray, The	Ethel Barrymore	Cort	Oct. 27	21
Shipwrecked		Wallack's	Nov. 13	4
Show-off, The		Playhouse	Feb. 5	331
Simon Called Peter		Klaw	Nov. 10	8
S. S. Glen Alda		Provincetown	Nov. 3	14
Steam Roller, A		Princess	Nov. 10	8
Theatre National de l'Odeon		Jolson	Nov. 10	8
Tiger Cats		Belasco	Oct. 21	32
Uncle Tom's Cabin		Triangle	Nov. 4	13
Way of the World, The		Cherry Lane	Nov. 17	—
Werewolf, The		Forty-Ninth St.	Aug. 25	96
What Price Glory		Plymouth	Sep. 5	85
White Cargo		Daly's	Nov. 5	440

*Closed Nov. 15. **Closed Nov. 8.

IN CHICAGO

Able's Irish Rose		Studebaker	Dec. 23	432
Applesauce	Allen Dinehart	La Salle	Sep. 28	63
Beggar on Horseback	Roland Young	Adelphi	Aug. 24	108
Goose Hangs High	Norman Trevor	Princess	Nov. 2	18
Potters, The	Donald Meek	Great Northern	Oct. 12	45
Rom o and Juliet	Jane Cowie	Garrick	Oct. 19	36
Seventh Heaven	Helen Menken	Cohan's Grand	Sep. 14	81
Swan, The	Eva LeGallienne	Blackstone	Sep. 21	72
Welcome Stranger		Central	Sep. 7	90
White Cargo		Cort	Oct. 5	51

IN BOSTON

For All of Us	William Hodge	Selwyn	Sep. 29	49
Nervous Wreck, The	Otto Kruger	Hollis	Nov. 3	16
Potters, The		Plymouth	Nov. 3	16
Saint Joan	Julia Arthur	Tremont	Nov. 3	16

IN PHILADELPHIA

Aren't We All	Cyril Maude	Garrick	Nov. 3	16
Ashea	Maclyn Arbuckle	Wa nut	Nov. 10	8
Poor Richard	Florence Reed	Adelphi	Nov. 10	8
Spring Cleaning		Lytic	Nov. 3	16

IN LOS ANGELES

First Year, The	Everette Horton	Majestic	Oct. 26	27
Open Gate, The		Morocco	Oct. 5	54
White Collars		Egan	Jan. 31	370

DRAMATIC NOTES

An unnamed play by Martin Flavin, author of *Children of the Moon*, will be produced this season by Jacob Weiser.

James P. Beury, who produced *I'll Say She Is*, is about to stage a new comedy by John Meehan. It bears the title of *Bunk de Luxe*.

Robert Hilliard, who has been ill for some time, has put in an appearance on Broadway and attended several first nights recently.

Leon Gordon, the author of *White Cargo*, has written a new play called *Four Jokers and a Knave*. He will produce it in association with W. Herbert Adams.

Ollie Mack has been added to the cast of *The Easy Mark*, now current at the 52d Street Theater, New York. Mr. Mack was formerly with the well-known team of Murray and Mack.

Edwin Maxwell is directing the rehearsals of *Milphina's Progress*. The cast includes Louis Mann, Priscilla Knowles, Bella Poganni, Edward Crandall, Will D. Corbett and Jean Greene.

The new play for Jack Norworth, which Augustus Pitou is to do, has had its presentation deferred until after Christmas. The piece is an adaptation of one of the O. Henry short stories.

Guthrie McClintic is about to start rehearsals of the new play in which he will present Blanche Bates. Gilbert Emery has been engaged to play a prominent role in it.

Walter Prichard Eaton predicts that the drama will increase in popularity and the movies will decrease. He said the road show would disappear and its place would be taken by resident companies. Maybe!

The Guardsman, running now at the Garrick Theater, New York, will be issued in book form by Bunt & Liveright. Theresa Helburn, executive director for the Theater Guild, will write an introduction to the volume.

Cobra, which closed at the Longacre Theater, New York, last week, will be seen on the Subway Circuit and then go on a long tour of the country. Judith Anderson will remain with the piece as the leading woman.

Artistic Temperament is the name of the play which Oliver Morosco is about to produce. It is a comedy by Thomas Robinson, Elisabeth Risdon, Gail Kane, Donald Foster and Austin Fairman will be seen in it.

Charles LaTorre, lately in the pictures, has been engaged to play the role of a Mexican in *The Holdup Man*, the play in which Joseph Regan is to be starred by Mrs. Henry B. Harris. The piece opens in Batavia, N. Y., November 20, and will head for Chicago.

It is well-nigh impossible for a player to top a laugh with a laugh. Yet many a comedy player tries it and fails. Some seem to be always hopeful that they can beat this truth and then wonder why they fail to register. After a while they find it can't be done. Then one

Coming to Broadway

New York, Nov. 15.—There are five new dramatic shows due to be seen on Broadway next week and two plays in French to be presented by Firmin Gémier. Thus it will be seen that the pace set after Election Day has been kept up.

Monday night Frank Craven will blossom forth as a producer in his own right with *New Brooms*, a comedy of his own writing, at the Fulton Theater. The cast is headed by Robert McWade, Blythe Daly and Robert Keith.

There will be a revival of William Congreve's *The Way of the World* brought forward Monday night at the Cherry Lane Playhouse. This will be the first performance in America of this well-known Restoration comedy. The cast includes Gertrude Bryan, William J. Hainey, Auriol Lee, Murray Kinnell, Marie Hassell, Bruce de Lette, Laurence Tulloch, Vera Tompkins, William St. James, Jeannette Owen, Edmund Forde, Florence Miller, Esther Belford, Margaret Campbell, Arthur Davis, Frank Carrington and Tom Pace. The piece was directed by Dennis Cleugh and the settings and costumes were designed by Joseph Mullen.

For the second week of the Theater National de l'Odeon of France at the Jolson, Firmin Gémier and his associates will present a French version of *The Merchants of Venice* and Moliere's *Le Bourgeois*.

The Punch and Judy Theater will be reopened Monday night with *Blind Alley*, a play by Alice Fleming Sidman and Victoria Montgomery. It will be presented under the auspices of the Disabled American Veterans and for their benefit. In the cast will be Jane Meredith, Richard Farrell, John Costello, Emille Montrose, George Wellington, J. Carlin Crandel, Augustus Balfour, Ricca Allen, Kate Pier Roemer, Alberta Davidson, Charles Wagenheim and Dorothy Yates. J. Moy Bennett has staged the production.

Tuesday brings Helen MacKellar in *The Desert Flower* to the Longacre Theater. This play is by Don Mullaly, the author of *Conscience*, and A. H. Woods is the producer. Besides Miss MacKellar, Robert Ames, Elwood Bostwick, Marda Howard, Clyde Vaux and Dorothy Walters will be seen in the cast.

Wednesday night, Francine Larrimore will return to Broadway in *Parasites*, a new play by Cosmo Hamilton. The cast is made up of Clifton Webb, Theresa Maxwell Conover, Max Figman, Cecil Humphreys, Mary Hone, Franklin Pangborn and Beatrice Swanson. John Harwood has staged the production, which is being presented by Leo Shubert, and the settings are by Rollo Wayne.

of the first steps towards being a finished comedy player is mounted.

High Tide, by Eleanor Holmes Hinkley, is about to be put in rehearsal by L. Lawrence Weber. The producer has sworn a mighty oath that he will not reveal the names of the cast until the piece opens in Washington, December 15. We shall see!

The cast is now complete for *The World's Favorite* and consists of Edward Robins, Joseph Sweeney, John T. Doyle, Stanley Jessup, Irene Donner, Renee Rubins, Enid Markey and Dana Desbro. James P. Beury is the producer and John Meehan will stage the piece.

The four one-act plays by Eugene O'Neill which are playing at the Provincetown Playhouse, New York, under the title of *S. S. Glencairn* form as fine a bill of drama as this theater has ever housed. Capacity houses are the rule and most deservedly so.

Now that *Cobra* has bidden good-by to Broadway, another fine cast of players departs. But, it is safe to say that several of them will be seen there again shortly. The work of Judith Anderson, Louis Calhern and Ralph Morgan in this piece was on the very highest plane and Broadway needs such players as these.

Ray Collins has replaced Paul Harvey in *Conscience*, at the Belmont Theater, New York. Mr. Collins created the part and Mr. Harvey took his place a couple (Continued on page 36)

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DRAMATIC STOCK

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

Alhambra Players

Present Bernard McOwen's "Why the Bachelor" With Credit to Author and Company

New York, Nov. 15.—The announcement of Elmer Walters, resident manager of Loew's, Inc., Alhambra Theater, Brooklyn, that the Alhambra Players would produce and present a new play by Bernard J. McOwen, resulted in capacity audiences at all performances. Many producers of Broadway shows and play brokers seeking new plays for release to dramatic stock managers were present at the performances. The cast was programmed as follows:

Patricia Owen, Hotel Keeper....Anne Bronaugh
Betty Brown, Bank Cashier....Helen Gilmore
Jacqueline Morat, Milliner....Ruth Mero
Maria Bodkin, Garage Keeper....Mattie Edwards
Frances Goret, a Doctor....Mabel Montgomery
Beatrice Anderson, Organizer of Klan....
.....Emmy Martin
William Anderson, a Reckless Young Man...
.....Kenneth Deigneau
William Anderson, Organizer of Klan....
.....Bernard McOwen
Arthur Collins, Salesman Known as "Gabby"
.....Frank Harrington
Allen Blair, Salesman Known as "Skinnny"
.....Harold Kennedy
James Wells, a Banker....Frank Jamison
Bie Tubbs, Hotel Porter....John Dugan
Lytle Bishop, Leader of Orchestra.

The Play

The story is based upon the perfect understanding and congenial companionship of a young married couple blessed with a son at the end of two years. Not content with their own happiness, they desire everyone else to be happy and towards this end become the self-appointed exponents of a "klan" that becomes a great factor in bringing bachelors and bachelor maids into matrimonial alliances. Mr. and Mrs. William Anderson, organizers of the "klan", after having fostered 100,000 marriages, arrive in a small town and solicit the membership of various bachelor maids in the persons of Patricia Owen, an innkeeper; Betty Brown, bank cashier; Jacqueline Morat, milliner; Maria Bodkin, garage keeper, and Frances Goret, doctor.

Having secured the membership of all the available bachelor maids and introducing them into the mysterious rites of the "klan", the "Owl's Eye", an assumed title, issues notices to an equal number of bachelors in the persons of Arthur Collins, a salesman known as "Gabby"; Allen Blair, a salesman known as "Skinnny"; James Wells, banker, and Bie Tubbs, porter, to get married within a given time or be penalized by the "klan" for their sidestepping of the respective bachelor maids who have matrimonial designs on them. During the activities of the "klan" and their prospective victims a juvenile drunk appears upon the scene in the person of another William Anderson, whose similarity of name with the organizer of the "klan" causes humorous, perplexing situations that are laugh-provoking.

The "Owl's Eye" presides at a meeting of the hooded klan and their prospective victims and eventually brings them together in a perfect understanding that leads to congenial companionship, matrimonial alliance and happiness for one and all alike as the final curtain descends on a production and presentation that will doubtless give future entertainment to innumerable playgoers.

The Players

Anne Bronaugh, leading lady, is a petite, personally attractive, able actress in the role of "Patricia Owen", who confuses her own William Anderson, the reckless young man with the "Owl's Eye", otherwise the happily married William Anderson, organizer of the "klan". Miss Bronaugh was the personification of girlish simplicity throughout the presentation. Kenneth Deigneau, leading man, as William Anderson, the reckless young man driven to drink by his previous unsuccessful wooing of Patricia, who butts into the "klan", in all probability enacted the role according to script and we will have to see him in other roles ere expressing a personal opinion of his personality, talent and ability.

Bernard McOwen, author of the play, as the "Owl's Eye", otherwise William Anderson, organizer of the "klan", dominated the presentation on his every appearance in scenes, while his every line and act was emphatic. Emmy Martin, as Mrs. William Anderson, co-organizer of the "klan", has an exceptionally pleasing personality which is further enhanced by her self-possession, that was admirable. The inflection in her delivery of lines was sufficiently clear to leave an everlastingly

favorable impression of her talent and ability. Frank Harrington, as Arthur Collins, was a manly appearing, likable actor who has fully mastered the art, and why some discerning producers of Broadway productions haven't given him a stellar role is inexplicable. Harold Kennedy, as Allen Blair, gave to his role a touch of light comedy that can only be given by an accomplished actor of versatility. Frank Jamison, as James Wells, is typical of the small-town banker inclined to matrimony, yet who fears its consequences. His portrayal of the role was artistic and realistic. John Dugan, as Bie Tubbs, man of all work at the inn, kept the auditors convulsed with laughter at his stuttering response to numerous phone calls. Helen Gilmore, as Betty Brown, the feminine banker, was exceptionally vivacious in her scenes. Ruth Mero, as Jacqueline Morat, a milliner, was delightful in her girlishness and Frenchified mannerisms. Mabel Montgomery, as Frances Goret, a doctor, was regal in appearance. Mattie Edwards, as Maria Bodkin, a garage keeper, humored her lines for many laughs.

COMMENT

Considering the short time given for production it was artistic and realistic, with its little ivy inn interior and exterior, and a more attractive place in the country would be hard to find. The presentation was a credit to the company individually and collectively. Mr. Owen has given to the stage a laugh-evoking comedy that will appeal to young and old alike. There is room for improvement in the presentation by the elimination of some of the individual speeches which run to monotonous repetition. This is especially applicable to the lines of William Anderson, the reckless young man. The presentation is at least 30 minutes too long and with the elimination of some of the repetitions and a strong punch put into the final lines of speech the presentation can be improved greatly.

LYRIC THEATER PLAYERS DISBAND

Company Closes After 140 Consecutive Weeks of Popularity and Success

Atlanta, Ga., Nov. 15.—This week marked the close of the Lyric Theater Players, after 140 consecutive weeks of remarkable popularity and success. Walter S. Baldwin was the first managing director under the banner of Famous Players-Lasky Corporation, when the company opened March 20, 1922, as The Forsyth Players, later becoming The Lyric Players, housed at the Lyric Theater. Other directors during the two years were Willard Dashiell, the late Harry Andrews and Edwin Vail, the present director. Three house managers, W. J. Remand, John Crovo and Montague Salmon (now serving), have controlled the business side of the enterprise. The most popular players presented during the week run were John Litel, Clara Joel, Isabelle Lowe, Belle Bennett, Alice Baker, Kathryn Givney, Jane Stuart, Rankin Mansfield, Gus Forbes, Stuart Beebe, Lorraine Bernard, Wilfred Lytell, Edith King, Marion White and William Lloyd.

Out of the present company two records have been made. Mr. Forbes, character lead, has been with the players 125 weeks, while Mr. Mansfield, juvenile lead, played 108 consecutive weeks. Lorraine Bernard, second woman, was here more than a year, while William Lloyd, heavy, nearly reached that point. Other members to retire after this week include Edwin Vail, director; Wilfred Lytell, leading man; Edith King, leading woman; Marion White, ingenue; Gavin Harris, stage manager and utility man; William Macauley, second heavy and character man, and Ramona Weaver, character woman.

At present none of the players has any definite plans other than returning to New York. Mr. Forbes is seriously ill at St. Joseph's Hospital and will not leave Atlanta for some time.

COMPLETING NINTH WEEK

Regina, Can., Nov. 15.—The Permanent Players are completing their ninth week to well-pleased audiences, and *Our Wives* proved an artistic success. Alexander Campbell was immense in the role of Frank Bowers. *Just Married* featured Andrew Leitch, popular leading man, and Ruth Hall, new leading woman, who succeeds Miss Park. Mr. Sycord has filled the vacancy caused by the retirement from the cast of Frank Maddocks. Mr. Maddocks and Miss Park will again head their own company. The Regina Theater *Playgram* made its first appearance last week and is a very new sheet, brimful of clever squibs about the plays and the players. O. W. Powell is editor.

REV. WARREN LINCOLN ROGERS



The Rev. Rogers invited Jessie Bonstelle, well-known dramatic stock producer and leading woman of her own companies, and her director of productions, Adams T. Rice, to produce and present a pageant at St. Paul's Cathedral, Detroit, of which he is the dean.

Warren Lincoln Rogers

Ever Solicitous for Good of Church and Betterment of Stage, Co-Operates With Jessie Bonstelle To Bring Them Closer in Harmonious Environments

Jessie Bonstelle and her director, Adams T. Rice, will produce a pageant for St. Paul's Cathedral at Detroit November 22, commemorating its 100th anniversary. Dean Warren Lincoln Rogers, of the Cathedral, conceived the pageant idea and is eagerly sponsoring it. "It will be one of the most pleasing spiritual and social phenomena of the times," says Miss Bonstelle. "For it will be held in the church proper, with more than 300 of the congregation, representing not only this Cathedral but ten other parishes of Detroit participating. The city has already voiced loud approval and co-operative interest."

The pageant is the story of the growth of the Anglican and American Episcopal Church. The "Spirit of the Church", a young girl, seeks the domination of religion. Fear, doubt and criticism place obstacles in her path, but she follows the Divine Voice and is inspired by history. There is a wealth of interest in the tragic and beautiful episodes unraveled. Those of the Eternal City, Rome and the Christian Slaves, the coming of Augustine to England, Wycliffe and the Bible, the Founding of the Church in Philadelphia, will completely unite the past with the present to the founding of the Detroit church. The pageant marks the climax of an eight days' celebration.

Dean Warren Lincoln Rogers was ordained in the Cathedral on June 15, 1911. After being ordained he was rector of St. Thomas for two years, associate rector of Calvary Church, Pittsburg, Pa., and rector of St. Johns in Jersey City, N. J. from 1916 until 1920, when Detroit called him back.

"It is significant of the times that the church and the theater are working together," Miss Bonstelle says, adding: "It is a matter of widespread interest and only to be sponsored by so great a person as Dean Rogers. There is breadth in all that he does, in getting two people solely connected with the stage to produce the pageant; in the manner in which he grasps the finer points of our technic his character is outstanding and amazingly hopeful."

The writing of the pageant is credited to the dean and the staff at St. Paul's, and by the dean principally to his Curates, Dainton and McEvoy. It was edited and rearranged by Miss Bonstelle and Mrs. Rice. There is a character never seen, the "Divine Voice", who guides the adventurers toward faith. Dean Rogers will play this role. He has been named the world's greatest radio

Present "Irene"

Lawrence (Mass.) Stock Co.'s Offering of Musical Comedy Warmly Received—Give Fine Performance

Lawrence, Mass., Nov. 11.—Charles E. Cook, resident manager of the Colonial Theater, felt there was such a strong demand for musical comedies that he decided to present the famous song and dance show, *Irene*. When given a week ago it was the first time this company ever attempted a play of this sort, but a very creditable performance was offered and Lawrenceites warmly and enthusiastically received *Irene*. Patrons used to seeing the Colonial Players do nothing but straight dramatic and comedy plays were agreeably surprised to find that William Naughton and Mildred Dana, leading man and leading woman, could so successfully put over the roles they were called upon to portray. Miss Dana, in the title role, revealed a singing voice and terpsichorean ability better than average. Mr. Naughton held his own as "Donald Marshall" and contributed in no small measure to the success of the play. William Blair, who directed the performance, may well be proud of the job he did, for everything went off smoothly and without a hitch any place.

In the supporting cast were Byron Hawkins, William Malone, Frank Farara (who helped direct the play), Bertram Perry, Fern Chandler (whose work as a comedienne is well known and well liked, likewise being well done), Mary Allen, Florence Saxon, Barbara Gray, Elizabeth Fox (as the ever watchful, ever suspicious mother, who speaks with a brogue), Helen Stone and Franklyn George (who gave a good characterization of the effeminate man-dressmaker). The chorus of six was supplied by the Allen Studio of Dancing of Manchester, N. H., numbers being staged and supervised by Margaret Allen, who enjoys a little fame in these parts as a dancing instructor. For a group of students they acquitted themselves nobly.

Of course, the play could not be presented exactly as done on Broadway. The musical comedy performer and the dramatic performer are two distinct types, but it is all the more to the credit of such a fine stock company to be able to give as able a presentation as it did. Four extra specialty dance numbers were put on by members of the chorus in place of some of the bits that had to be omitted. All of the specialties were favorably received. Miss Saxon sang *Castle of Dreams*, and a quintet sang *We're Getting Away With It*. The entire company together with the chorus sang *Sky Rocket*.

Arthur Burns, who looks after the scenic work, excelled himself in the set that he designed and built, for it certainly was beautiful and pleasing to the eye and made a fine background for the play. Charles Cook deserves a lot of praise for the talented company he has assembled and for the delightful bills it has been putting on this season. Mr. Cook is well liked in Lawrence; his patrons and his company swear by him and give him their earnest and hearty support.—J. F. M.

JAMES PLAYERS IN NINTH WEEK

Lowell, Mass., Nov. 10.—Stanley James, directing manager of the Stanley James Players at the Opera House, is credited for bringing an excellent company here. This is the ninth week and thruout that period theatergoers have had the pleasure of seeing the latest releases produced and acted splendidly. Claude Miller is a fine director and Dan Finch a first-class scenic artist, and the result of their joint efforts is 100 per cent productions. The following well-known players are included in the company: Lillian Desmonde and Gerald Rowan, leads; Vessie Farrell and Wilmer Walter, seconds; Faith Avery, ingenue; Jack Casler West, juvenile; Harry Fisher and Dorothy Russell, comedy; Helen Aubury and Edward Latimer, characters, and Jack Dallas Hammond, general business.

MILDRED MAC LEOD IN TITLE ROLE

Mildred MacLeod has been selected for the title role in Edward Sheldon and Dorothy Donnelly's new comedy, *The Proud Princess*, which Stuart Walker is producing at the Cox Theater, Cincinnati.

voice and his charm of expression lends beauty to the production, according to the professionals guiding the pageant.

PERSONALITIES

Here and There

Aivah D. Simms has accepted an engagement as leading man for the Dorothy La Verne Stock Company at the Strand Theater, Fort Wayne, Ind.

Kelth P. Smerage, formerly of the Colonial Players, of Lawrence, Mass., has been engaged to play "Robert Erckman" in Shubert's *Blossom Time* Company, No. 4, en tour.

Jane Salisbury, late leading lady of the Academy Theater, Richmond, Va., recently returned to New York City and is now negotiating for a Broadway production.

This week's Palace Theater program carries four pages under the caption of "Sally Ann's Question Box", in which appeared replies to numerous inquiries. The replies are apropos to the many and varied questions put to her by the inquirers.

Harvey Hays, formerly with the Boston Stock Company at the St. James Theater, Boston, played the role of Detective Drew in *Whispering Wires*, when presented recently by the Colonial Players of Lawrence, Mass.

Sam Flint and Ella Etheredge, after closing a very successful season of stock at the Cycle Park Theater, Dallas, Tex., have rejoined the Gene Lewis-Olga Worth Players at the Lyceum Theater, Memphis, Tenn.

Constance Cameron, late of the Jules Hurlig *Just Married* Company, en tour, playing the part of Mrs. Jack Standish, originated by Dorothy Mortimer, is now in New York City negotiating another engagement.

Minna Gumbell, who recently graduated from dramatic stock, is now winning laurels in *Alloy*, at the Princess Theater, New York City. Verily, the graduates of stock are making producers and patrons alike on Broadway sit up and notice their achievements.

Stanley James, who has a stock company at Lowell, Mass., and another at Pawtucket, R. I., was seen recently looking over the Colonial Players' (Lawrence, Mass.) production of *Irene*. Mr. James intends to present this play in the near future.

George A. Giles, on a recent trip to New York, obtained *Judy Drops In*, now running at the Punch and Judy Theater, New York, and expects to present it at his St. James Theater, Boston, the week of November 17. This will be its first presentation in stock.

Dorothy Beardsley has closed as leading woman of the Circle Theater Stock Company, Dallas, Tex., and returned to her old love, the Robins Majestic Theater Stock Company, at Utica, N. Y., making her third season with the Utica organization. She returned by popular demand.

Robert Bentley, leading man with the Harder-Hall Players, has scored a tremendous hit with patrons of the Palace Theater. Bentley has played a large variety of roles during the 25 weeks of the season to date, and has interpreted a widely diversified list of characterizations.

Contrary to all reports that the W. H. Wright Players at Louis Werba's Montauk Theater, Brooklyn, N. Y., were playing to poor business, the information comes that *The Bat* attracted sufficient patronage to warrant the theater and company management to hold it over to ever increasing patronage for a second week.

A report brought to *The Billboard* to the effect that Herbert Treitel, of the Montauk Theater, Brooklyn, N. Y., was to close his engagement there to become stage manager for Cliff A. Schaefele at the Majestic Theater, London, Can., was somewhat erroneous. Mr. Treitel denies all responsibility for the report and advises that he will continue indefinitely with the Montauk Players.

For several weeks past we have been under the impression that Grace Wyden Vall, publicity promoter and director of social activities for the Harder-Hall Players, Palace Theater, Fort Richmond, S. I., had exited from that city. But during the past week we have received from that able writer several contributions of interesting and instructive news, which convinces us that Grace is still on the job, but has been playing "hooky" as far as we are personally concerned.

Jack McClellan, out of stock last season, on tour with a musical comedy show, *The Hazy Stone*, was preparing to go on tour again for the current season with a play he had written himself when he was offered a lucrative engagement to return to the Permanent Players at the Winnipeg Theater, Winnipeg, Can. The ovation given Jack on his return to that organization is said to have compensated him fully for his sacrifice in leaving the production and presentation of his own play to a later date.



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UNITED SCENIC ARTISTS

Companies' Openings and Closings

The Woodward Players

St. Louis, Nov. 14.—The Woodward Players, after a fifteen-week season of stock, will close tomorrow, due to a change in policy at the Pershing Theater from dramatic stock to musical comedy. Rhea Diveley and Edward Dorney, leads, will be succeeded by Eva Weber and Emmet Vogan, supported by a cast selected from the Municipal Opera Company. The opening bill will be *Pitter Patter*.

The Park Players

Manchester, N. H., Nov. 14.—The Park Players, at the New Park Theater, brought their stock season to a close last Saturday night due to unprofitable business and unpleasantness between management and players. There have been several changes in the management. The principal players exited two weeks ago and several of them claim that the checks given them and placed in the banks for collection have been returned. The stage mechanics and musicians got their salaries by their own method of collecting what was due them. The alleged management of Messrs. Fowler, Caver and Thomas, and their inexperience in the selection of plays; likewise that the royalty paid for plays and the salaries offered players was higher than the receipts of patronage warranted, are matters given as the cause of the company closing. The company included Sidney Riggs and Malmi Campbell, leads; William Blake and Rita Davis, second leads; Al Latimer, juvenile; James Marr, Ben Hadfield and Rose Hubner, with Louie Wolford director. The various members

have left town, several for New York and others elsewhere.

Al Luttringer Players

Akron, O., Nov. 10.—Al Luttringer and his associate players, who opened a season of stock at the Music Hall some nine weeks ago, have been unable to remove the "jinx". Therefore Mr. Luttringer decided to close last Saturday night and seek a more desirable location for his company, which will disband temporarily. The closing bill was *The Clausman*, presented for two weeks, but which failed to pay. Mr. and Mrs. Luttringer (Ann Kingsley) are motoring to New York, where Mr. Luttringer will try to secure another location. H. H. Fish motored to his home in Boston for a visit with his family; Mr. and Mrs. MacLeod motored to their home in Springfield, Mass.; Bernard Burke has gone to Boston for a visit; A. Russell Sage has joined the Casey-Hayden Brockton Players at Brockton, Mass.; Fred Hargrave, Alma Powell, Florence Ravanel and Fred G. Morris, assistant director, entrained for New York to negotiate engagements. All the company members swear by Mr. Luttringer as being the squarest man and gamest loser they ever met.

Jere McAuliffe Players

Woonsocket, R. I., Nov. 15.—The Jere McAuliffe Players will open a season of stock at the Strand Theater, November 17, with Jere doing characters; George Brady, director of productions and leads; Joe McTierney, heavies; Frederick Muller, juveniles; Daphne Mantell, leads; Ruth Leavitt, second woman, and Zella Wilbur, characters. George Demaree will

STAGE DIRECTOR'S OPINION OF THE BILLBOARD

Brooklyn, N. Y., Nov. 9, 1924. *The Billboard* Publishing Co., Cincinnati, O.:
Gentlemen—In your letter you say *The Billboard* can serve me in many ways during the coming year. You are quite right. *The Billboard* has served me in many ways for a good many years, and I hope and pray it will serve me for a great many years to come. It is without the shadow of a doubt the recognized authentic amusement paper of the United States. Wishing *The Billboard* and its entire staff long life and prosperity, I remain,
Cordially and fraternally yours,
(Signed) JOHN ELLIS,
Stage Director Montauk Players.

be manager. The opening bills are *Dora Dean* and *The Circus Girl*.

Harry Bond Players

Schenectady, N. Y., Nov. 15.—Harry Bond, directing manager and leading man of the Harry Bond Players, who closed a successful season of 65 consecutive weeks in Pittsfield, Mass., last season, has reorganized a company to open a season of stock at the Hudson Theater November 17. The Hudson has been practically rebuilt, redecorated and refurnished. Mr. Bond will play leads, with Helen Spring as leading woman, under the direction of Oswald L. Jackson. *Why Men Leave Home* will be the opening presentation.

EDYTHE ELLIOTT OUT OF CAST

Salt Lake City, Utah, Nov. 14.—After firmly endearing herself into the hearts of stock fans here, Edythe Elliott, leading woman of the Wilkes Stock Company, must give up a losing fight. During rehearsals for the *Passion Flower* Miss Elliott's voice broke, and after playing the opening performance she was forced to take treatments in a local hospital. After four days rest she returned to the cast and gave a masterly performance of the great Nance O'Neil part. But the constant strain proved too great and her doctor has advised her that a change of climate and rest is the only cure. The company is now in its 13th week.

GENE LEWIS REMEMBERED

Memphis, Tenn., Nov. 10.—Patrons of the Lyceum Theater recently taxed its capacity to pay tribute to the popularity of Gene Lewis, director and leading man of the Gene Lewis-Olga Worth Players, for the stage celebration of his birthday anniversary. Gifts were so elaborate and numerous and the flowers in such profusion that two trucks were required to remove them to Mr. Lewis' apartment. It was a great testimonial of the esteem in which Mr. Lewis is held in this city. No actor or other man in any walk of public life has ever received greater acclaim.

"SPANISH LOVE" ENDURES

Interesting in connection with the holding over of *Spanish Love* for an additional week at the Cox Theater, Cincinnati, is the information that the play showed but little strength up until the first Thursday night performance. So poor, in fact, was the business that all indications pointed toward one of the lowest weeks of the season. According to Paul Hillman, business manager for Stuart Walker, the theater has been practically taxed to capacity at all performances of the play since the first Thursday night.

Julian Noa will continue to enact character leads with the St. Charles Players at the St. Charles Theater, New Orleans, La.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Location for Others Ruined by Dime Show

Public Advertising of Private Business Affairs Hurts Rep- ertoire, Says Kell

Leslie E. Kell, of M. W. Kell's Comedians, writing from Fordyce, Ark., states: "I read Martin B. Hale's story of 10-cent shows, also the one from Mr. Dowes, and I agree with them both that show business with such low prices simply can't endure. We all have these 10-cent shows to buck at one time or another, and the best repertoire managers will admit that such shows are ruining many a good spot."

"Take the recognized repertoire shows of today and you will find them charging from 25 to 50 cents admission on the front door, with 15 and 25-cent reserves. These shows, if they offer a program worth while, pay their people in cash every week, owe no back salaries or royalties and close with a nice amount on the right side of the ledger."

"A certain 10-cent-show manager recently made the remark that no other show could follow him at these prices and that he would soon have the territory by himself."

"But by following such managers and their shows, I find that they offer only a dime's worth and the folks are glad for a real show. Furthermore, the better class of people do not attend the 10-cent show."

"There is another thing hurting the business. It is the manager who rushes to the bank every morning to deposit the receipts of the previous night. The clerk sometimes is the mayor, city clerk or a councilman. Then at the next city board meeting he informs his associates just how much business the show did and—up goes your city license. The county officials also get hold of the information and likewise boosts everywhere are effected."

"In Rector, Ark., a certain manager told the people of the town a yarn something like this:

"Folks, I am sure glad to get back to Rector. See this tent? It cost me \$3,000. You folks bought this for me. Yes, I made that much here last season."

"Can anyone imagine a tent repertoire manager making such a remark?"

"Yet that was the case, and the people believed it. They'll tell you so, if you happen into Arkansas."

"So the license fee was raised \$2, making it \$10 a day now. Several bankers have taken great pains to tell me about all the money the other shows banked with them and the profits being made by Mr. So and So Show Manager."

"Long before I ever had a railroad car equipped with a safe I used a safe built in a truck to keep my money in, and I made from 20 to 40-mile drives to other towns to send my money to my hometown bank."

"Fellow managers, we must quit this public advertising of our private business or we are going to find our license fees, lot rental, transfer charges and other incidentals so high that we shall not be able to exist. Let us all offer good, high-class shows at reasonable prices, keep our business to ourselves and then all will profit. My letter is not meant as an insult to any manager, but I have merely stated the facts which call for the reader's own logical deductions."

HEFNER COMEDIANS PLAY TO GOOD TEXAS BUSINESS

The Hefner Comedians are playing in Texas to very good business, says a report to *The Billboard's* Kansas City office. They expect to be in that State all winter and are making many friends along their route. The roster: Lucille Love, Ruby Corwin, Polly Manard, Frances Valley, formerly with the Hawkins-Ball Stock Company during its engagement in Kansas City; Baby Johana Williams; A. Hefner and Dude Arthur, managers; Speck Corwin; Pete Leavell, violinist, and children Buster and Buddie Leavell; Master George Corwin; Paul Thardo, treasurer and parts; Mrs. Hefner, box-office. There is an eight-piece orchestra featured.

GETTING NICE PRESS COMMENT

The Equity Stock Company is getting some mighty nice press stories in the papers throughout Texas, where it has played under the management of Pamplin & Lewis this season. They have been playing to capacity audiences. In Corpus Christi, Tex., the tent was packed to S. R. O. *Mile a Minute Mary* is included in the repertoire of successes being used.

MACK-MURRAY TO PLAY SAME TERRITORY IN 1925

The Mack-Murray Dramatic Company closed its season and the management has stored the show property at Milesburg, Pa. Mr. and Mrs. Nelson Edwards, accompanied by their two sons, are now on a motor trip in the Midwest. They plan to visit for some time in Columbus, O., at the home of Mrs. Edwards' parents. Mr. and Mrs. A. L. Hall have gone to New York to spend the winter with relatives and friends. A. A. MacDonald and wife and Edna and Madeline Chapman will remain in Milesburg for the winter unless, as "Mack" says, their feet get itchy and they run over to Chicago for a few weeks. The company will be on the road again shortly after the scheduled date of opening next May 15. The same territory as that played the past season will be covered. According to Mr. MacDonald the past year surprised him considerably in a financial way. Presidential year as a rule not being a money maker. "Queenie" Edwards, mascot of the company, is remaining with Grandpa Mack.

REP. RIPPLES FROM K. C.

Kansas City, Mo., Nov. 15.—Lem Thompson and his company open a stock engagement at the Majestic Theater, Council Bluffs, Ia., tomorrow. In addition to his regular company he has signed thru the Ed F. Feist Theatrical Exchange the F. M. English Orchestra.

Alma Bunnell was a K. C. visitor this week, having just closed with a company in Iowa.

Mr. and Mrs. Arthur T. Wellington were here a few hours Wednesday en route from Los Angeles to St. Louis, where Mr. Wellington will enter the commercial field. Both made their headquarters here while playing with leading repertoire companies until about two years ago, when they went to the West Coast.

Schnitz Seymour's *Midnight Follies* Company opened its winter season November 9 at the Tootle Theater, St. Joseph, Mo. Schnitz reports a splendid opening and says he has an excellent cast and chorus.

Frank and Sport North, Geneve Russell and Dorothy Haddon were K. C. visitors during their layoff November 12 between engagements in Davenport, Ia., and Oklahoma City, Ok.

KIDS, 7 TO 70, CLAMOR FOR ADMISSION TO "TOM" SHOW

"Yesterday might have been circus day in London to judge from the crowd of youngsters who, accompanied by their parents, congregated in the lobby of the Grand Opera House and clamored for admission. Every kid in the city, seemingly, from 7 to 70, was there. But there was no circus. Instead the attraction was the visit to the city of the Stetson Company's production of *Uncle Tom's Cabin*, which has become known as the 'world's most popular show,' and which is now on its 54th annual tour."

The paragraph quotation is taken from *The Free Press* published at London, Ont., Can., November 11. That's the way the crowd turned out for the Stetson attraction and that's the way the newspaper acknowledged the value of the presentation. We liked the story and therefore pass it on to the readers of this department.

The Stetson Company is including a large number of Canadian towns and cities in its itinerary this season.

ROTARY STOCK PLAYERS ESTABLISH GOOD CIRCUIT

The Rotary Stock Players opened in the East October 6 under the management of Robert E. Hall and Frank F. Miller. They have established a very good six-day circuit in New York, and state that they have been playing to capacity business in every town on the route. They have chosen a number of high-class plays for presentation with special settings, scenery, lighting effects and costumes in harmony with the plots. In the company are Frank F. Miller, Raymond Cooke, Van V. Miller, Col P. Coast, Fredric G. Wright, Robert E. Hall, Ralph Burris, Gertrude Edinger, Vera M. Moss, Beth Kinsey, Eva Kennedy Miller.

TAMZON MANKER IN HOSPITAL

Tamzon Manker, ingenue with the Princess Players, Des Moines, Ia., at the time Fay Bainter was leading woman, and now the wife of George Watters, former house manager at the Princess Theater, is a patient at the Iowa Lutheran Hospital in Des Moines, where she recently underwent an operation, we are advised.

CARL D. CLARK



Tho not a late picture of Mr. Clark, his many friends in repertoire will recognize it as a good likeness of the popular leading man and comedian who has appeared under canvas and in theaters with leading stock companies, likewise tabloid shows. He recently was with the LaReane Stock Company and the Southern Players, of Wheeling, W. Va.; the Halton Powell Company and Amnden & Keefer's "French Follies" Company.

PASS 107TH WEEK

Norton's Comedians Hang Up a Record for Continuous Performances in South

The Kansas City office of *The Billboard* was informed that November 8 marked the closing of the 107th week of continuous performances by Norton's Comedians. Twenty-eight weeks were played in the Opera House at Enid, Ok., and 31 weeks were in houses thruout Florida the past season. The balance was played under canvas.

R. Frank Norton, owner, carries a company of 18, many of whom have been with him for a long time. Mrs. Eva Waiters, leading lady, has just finished her 104th week. Rodgers and Marvin ("Pop" and "Mom") have done their character and specialty parts for almost the same length of time. Eunice Andrews and Ana Johnson, who play character parts and do specialties, have been with the company all season.

"Doc" Wright, who plays any part from youth to old age, has been with Mr. Norton long enough to be called an "old-timer," while Frank Keltner and son, who do parts and specialties, are newcomers, but will soon be members of the family. Glessner Ullery, at the box-office, joined last winter in Florida. The Green River Orchestra has just finished its 75th week with the company.

The company has had a very successful season thruout Southern Kansas and Oklahoma and is now southbound into Texas.

JIM BONHAM IN VAUDEVILLE

"Happy" Jim Bonham, "the minstrel man from Dixieland", reports that he had a nice season on the James Adams Floating Theater. The show closed November 12 at Chesapeake City, Md. Bonham did all the black-face work this past season and made a large number of admirers. With Leona Wright he is preparing a vaudeville act of black and tan. The act will go on the road as soon as he completes his vacation in New Orleans, La., with his sister and friends there.

MUTT AND JEFF UNDER CANVAS

Mutt and Jeff, a comedy company under canvas, is reaping the shekels in the Southland, according to advices just received. At every stand the show is packing 'em in at 50 cents general admission, with the "25 cents for a reserved seat" policy also proving popular. An air calliope takes the place of other musical instruments. This show is a motorized unit.

FIRST ANNIVERSARY

Of C. M. DeVere Show Company Observed Following Steady Work of Same Cast

The C. M. DeVere shows, known as *You Tell 'Em, Ole*, and *Ole, the Cow-Puncher*, were scheduled to celebrate their anniversary November 19 at St. Peter, Minn., it being just one year without a layoff or change in the personnel of the company since the shows were opened.

During the past year the company covered nine States and two Provinces of Canada. The show was organized at Salt Lake City, Utah, where Mr. DeVere joined forces with J. H. Pearson of that city. The show is reported to be one of the flashiest motorized organizations on the road.

The company roster follows: Mr. and Mrs. C. M. DeVere, Mr. and Mrs. J. H. Pearson, Olive Block, Adela LaRue, Helen Pearson, Buddy DeVere.

Mr. DeVere writes that he has had repertoire and Sweden shows thru the Western and Middle-Western States for the past 20 years. Thus he is well known in this field of entertainment. He reports good business for his company thruout the season, especially thru the Mid-West.

At McCall, Id., the company had the honor of playing to a crowd of 60 Universal Film Company people, headed by William Duncan and Edythe Johnston. Following the performance the DeVere Players were entertained by the motion picture folk at their headquarters. The company also played before House Peters and King Baggot at St. Marys, Id., when they met these actors on "location."

The company goes into winter quarters December 10 at St. Peter, Minn.

MRS. GENDRICH BURNED WHEN STOVE EXPLODES

Mrs. P. M. Gendrich, Fox Lake, Ill., wife of the manager of the Rainbo Stock Company which recently played at the Mardi Gras in Belvidere, Ill., states a newspaper story, was probably fatally burned a few days ago when a gasoline stove exploded while the company was stopping at Pontiac. A truck which the company traveled in was destroyed by fire which followed the explosion. Mrs. Gendrich, who was working near the stove, attempted to throw it out of the truck. Gasoline covered her dress. The flames ignited her clothing. Before they were extinguished she had suffered terrible burns.

THOMPSON STOCK MEMBERS ENTERTAINED IN ILLINOIS

Members of the Flo and Lem Thompson Stock Company were delightfully entertained at the home of "Senator" and Mrs. J. C. Dixon Halloween in Belleville, Ill. It was during the second engagement of this company in Belleville since September 14. The "Senator", himself an extroper and vaudevillian, knew very well how to make his friends at home. There were songs and dances and much merriment, according to a letter to this department. Among the laughable features of an impromptu program was the introduction of "Joe", a talking dummy, which made Mr. Dixon very popular during his days on the road. He proved himself still a capable ventriloquist. Mrs. Dixon served a splendid evening meal.

Among those present: Mr. and Mrs. James Arnette, the former manager of the Washington Theater; Mr. and Mrs. C. H. Farthing, Mr. and Mrs. Jim Strada, and the following members of the Thompson Stock Company: Lem Thompson, Harry Warner, Robert Leefer, W. Fred Wagner, Flo Russell, Madeline Lewis and Jessie Gilde.

PRESS COMPLIMENTARY TO AULGER BROS.' STOCK COMPANY

Aulger Bros.' Stock Company has been playing to capacity business in most of the houses booked the past season and still continue to "pack 'em in", we learn from some very complimentary press stories. *The Brainerd* (Minn.) *Dispatch* recently said:

"The company presented *Saintly Hypocrites* and *Honest Sinners*, written by Charles H. Harrison, last night at the New Park Theater. The house was packed to overflowing. There was standing room only. The entertaining value of the company is a high one. All parts were well taken and the scenery was most appropriate. Especially noticeable was the good enunciation and each actor was distinctly heard. Vaudeville between the acts was of a high order. Louise Sherwood sang two soprano solos and Frank Wilder told funny stories and sang. The orchestra is directed by Jess Hyatt and was most pleasing."

The company played for a week in Brainerd. The offerings included: *Papa Joe*, *The Warning*, *The Call of the Heart*, *The Girl From Out Yonder*, *The Dangerous Age* and *Facing the Music*.

A third return engagement for a week was played by the company at the Harwha Theater in Little Falls, Minn. St. Cloud, Minn., also was played recently.

Kell's Comedians played Southeast Missouri to good business the past few weeks, writes Leslie E. Kell, owner and manager. There was quite a bit of opposition, but this seemed to have little effect upon the size of Kell's audiences. The show is now in Arkansas, doing excellently.

REP. TATTLES

Where will you be Christmas?

The Nat and Verda Cross Repertoire Company closed at Goff, Kan., November 8.

Ted North's Players report good business for both their shows in the Midwest.

Clarence Auskings advises that he did not join the Original Brunk Comedians, as rumored, but is staying out the season on Gollmar Bros.' Circus as special agent.

Marie Shakeland has joined the Darr-Gray Stock Company in Arkansas to do leads. Her husband, Rex, expects to join later.

E. Garfield Kast, second man of the Players' Guild, Columbus, O., writes that he has joined Sam Flint's show in Dallas, Tex., for a winter engagement.

Will B. Morse and wife, Margaret Shrewsbury, late of the Hila Morgan Show, No. 1, are located in Dallas, Tex., where Mr. Morse is identified with the Fishburn Motor Company.

The Roberts Sisters' Stock Company recently played a week's engagement in Tishomingo, Ok., according to a press clipping which came to our desk. We would like to hear from this troupe.

William and Josephine Giles have written a new play, entitled *The Limited Marriage*, which is in three acts, with a three-and-a-half cast. We understand the story is very interesting and full of action, with several thrilling climaxes.

George B. Fluhrer, formerly well known in repertoire and also in tabloid circles, has deserted the field to become a medicine showman. He has his own motorized show out and is playing Eastern Pennsylvania. He carries five people and does his own lecturing, he writes.

KARL F. SIMPSON

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AT LIBERTY

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R. FERRIS TAYLOR, Manager and Sole Owner.

Barlow and Wilson have just closed a spring and summer season of 23 weeks in New England. Business was good throughout the season. Most of the company members plan to enter vaudeville for the winter.

Rep. Tattles for the holiday issues are now in order. The repertoire editor will be glad to hear from all our friends. Postcards from the real busy and short letters from those with more leisure moments will be appreciated.

Marie Desmond, of the Woodard Play Company at East Toledo, O., writes that a recent ad in *The Billboard* brought another volume of business. Among those leasing royalty plays was C. R. Reno, manager of the Reno Stock Company. "The Rep. Tattles column certainly is growing," comments Miss Desmond.

Rufus Hust tells us that Mrs. Violet Bryant was the most popular member all summer on the Bryant Showboat. There were 30 people in the company. At numerous stops along the rivers patrons remembered Mrs. Bryant, he says, and insisted upon knowing—before entering the showboat—whether or not she would sing some of their favorite songs.

Karl F. Simpson Theatrical Exchange bookings the past week included: Riley Myers, with the Earl Withrow Stock Company, at Salina, Kan.; Weeks and Lee, with Copland Bros. Shows; Hoffman and Root, with the Ed C. Nutt Players; Vivian Vetter, with Hefner's Comedians; Carria LaMont, with the Irvin Dubinsky Company.

Friends and relatives in Owensboro, Ky., are anxious to hear from some member of the Frank Sylvester family, supposed to be touring Georgia with a small road show, according to Perry G. Melan, managing editor of *The Owensboro Inquirer*, and who is the brother of Mrs. Sylvester. In the family are Frank, Fannie and a son, Dan. They were last heard from about seven weeks ago.

C. W. Clogston, manager of the Wilkes Theater, Salt Lake City, advises that the Ralph Cloninger Stock Company has returned and business again is all that could be expected. "We did a glorious season's business and are back again in a much prettier theater, having spent several thousand dollars in beautifying the location we had last season," is the way he expresses it. Clogston formerly was a newspaper man in Cincinnati.

The Beach-Jones Stock Company was booked by Manager Everett Dilley, of the Grand Theater in Northfield, Minn., recently for a week's engagement. Its members appeared in a repertoire of plays that included *The Little Redhead*, *Little Old New York*, *Potash and Perlmutter*, *The Mad Honeymoon* and *The Woman on the Jury*. The company played the week preceding in Faribault, Minn., and is enjoying a very successful season in the Midwest. It was a third return date for Faribault. A carload of scenery and equipment is said to be carried.

HATCHER PLAYERS HELD OVER

The Hatcher Players began their fifth successful week at the Beardsley Theater in Red Oak, Ia., a week ago, writes H. O. Beardsley, house manager. The players were greeted with a capacity house. The company was originally booked for a month, but is held over for two weeks. Two bills a week are being presented, with both hokum and standard scripts being used. Vaudeville specialties intersperse the program.

GRACE MALONE ENTERTAINS MEMBERS OF SAUNDERS' SHOW

Tom Saunders states that Tom's Comedians are headed further South after a long season thru Tennessee, Alabama and Virginia. Members of the company were entertained elegantly at an informal dinner given by Grace Malone at Monticello, Ga. Tom, we understand, recently gave his wife, Billie Hobart, a new ma-

chine of the sport model type. Al S. Evans also bought his wife a car, while Carl Wall got the "bug" and made a similar purchase. The company will close around the holidays for a month, during which time Saunders and wife will visit his people in Indiana and North Dakota. He has placed his order for a complete new outfit for next summer. The company will play in Florida in the spring. The roster: Tom Saunders, comedian; Billy Hobart, ingenue leads; Al S. Evans, Marion March, Grace Malone, Carl Wall, Frank Davidson, Arthur Fanshawe, Lewis Bartoluzzi, feature cornet soloist and specialties.

ONLY ONE CHANGE DURING SEASON IN BYBEE CAST

The Bybee Stock Company closed its twelfth season after 27 weeks with but one change being made in the cast. The following people were on the show at the closing: M. E. Bybee, owner and manager; Ethel Bybee, secretary and treasurer; George and Bess Henderson, Trixie Maskew, Bess Lee Tibbils, Don Travis, Tommy Wiggins, Boyd Burelson, "Chuck" Condry (members of a jazz band), Chief Wonseller was boss canvasser and electrician, Bert Holliday stage carpenter, William Tibbils advance agent. Mr. Bybee states that he has already contracted for a new side wall and a main entrance for the show for next season. He bought a new tent the past summer. The Bybees will winter in Larned, Kan., where they will operate a motion picture theater.

"DANDY DIXIE" PEOPLE SCATTER

When the *Dandy Dixie* Show closed the season at Brodnax, Va., November 8, Thomas Olsson, musical director, left for his home in Atlanta Ga. Warren Melne left to join his father's show in Georgia. Al A. Corbin, producing comedian, went to his home in Maryland. Billy Hendricks departed for Greenville, Va., while Virgil Plyford and Dallas Mooney went to Arlington, Va. The show had a successful season of 30 weeks. Next year it will be enlarged. Mr. and Mrs. Billy Collins, of the show which bears Collins' name, were recent visitors at the winter headquarters. G. W. Gregory, owner and manager, and wife will take a motor trip thru the South before the holidays.

"JINX" OF MUSIC HALL IN AKRON, O., STILL REIGNS

The "jinx" of Music Hall at Akron, O., is still supreme. Al Luttringer, who brought a good stock company there eight weeks ago, has found it impossible to overcome public apathy, and his company gave its last performance there November 15. The company will move to a stand in New England where in recent years it has been more successful. The MacLean Players is the only stock organization ever to make a success of Music Hall.

BUSINESS GAINS FOR GOULDS

The Gould Players opened a season of circle stock in Ithaca, Mich., October 25, in a new bill by Robert J. Sherman, entitled *What Every Woman Wants*. The second week the bill was W. C. Herman's *By Order of the Court*. Business is said to have started to build the second week and has steadily been on the increase in each of the six towns now being played. The cast includes Al Graybill, Eleanor Brandeau, Charles Coons, Jessie Stewart, Lloyd T. Gould, Beatrice Sallie, Frank H. Cox and Clarence Crittenden.

TELLS WHAT PUBLIC LIKES

The Repertoire editor acknowledges receipt of a picture showing the front display of the tent used by the John H. Rudolph *Just Right* shows. Mr. Rudolph's company just closed its season and already is making ready for a larger show for next year. Mr. Rudolph, owner and manager, has been in the show business for 10 years. He believes that the public prefers vaudeville and pictures and is following such a policy.

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RALPH ERROLLE, AMERICAN TENOR

Makes Successful Debut as Romeo
at Metropolitan

The American tenor, Ralph Errolle, appeared for the first time as a member of the Metropolitan Opera Company in the role of Romeo when *Romeo and Juliet* was given at the Metropolitan Opera House, New York, on the evening of November 8 with Lucrezia Bori as the Juliet. Mr. Errolle's debut was a great success, as not only was he greeted with the most enthusiastic applause at the close of the balcony scene but he was recalled before the curtain repeatedly as the opera progressed. Just at first this young tenor sang cautiously, but after testing the Metropolitan he sang freely with a voice of fine quality and clarity, and his interpretation of the role of Romeo, both vocally and dramatically, was such as to make his further appearances of much interest to Metropolitan audiences.

Ralph Errolle is an American, a native of Chicago, and as a lad sang as a boy soprano and became an amateur singer while attending Racine College at Racine, Wis. Upon leaving college he determined to adopt a professional career on the stage and made his debut in the title role of *Fra Diavolo* at the Marlowe Theater, Chicago, and during this engagement he was heard by Dr. Florenz Ziegfeld, founder of the Chicago Musical College, who was so impressed by his singing that he offered him a scholarship which carried with it a four years' course of instruction under Herman Devries, the noted basso and music critic. At the conclusion of this period of study Mr. Errolle was engaged by Cleofonti Campanini for the Chicago Opera Company and made his operatic debut as Lionel in *Martha* when only 23 years old, winning the distinction of being the first American tenor, whose entire training had been obtained in this country, to make a debut in a leading role with one of the two major operatic organizations in America.

In 1915 Mr. Errolle was one of the prominent soloists engaged for the concerts which were made such an important feature of the Panama-Pacific Exposition in San Francisco. This led to his being chosen by Alfred Hertz, conductor of the San Francisco Symphony Orchestra, to create the leading tenor role in *Fairyland*, the opera by the late Horatio Parker which won the \$10,000 prize competition and was first performed in Los Angeles during the 1915 Biennial Meeting of the National Federation of Women's Music Clubs.

The following year Mr. Errolle toured Australia in concert and, altho tempting offers were made him to remain, he returned to America to join the Chicago Opera Company, with which he sang principal tenor roles during the season of 1916-17. He also toured Eastern Canada with the French Opera Company and the following season was heard in opera in New Orleans and on an extensive tour of the South. Next he signed a contract as first tenor with the J. C. Williamson Opera Company and for three years appeared in opera, concerts and recitals thruout New Zealand and returned to this country last season, and late in the year sang with the Chicago Civic Opera Company in Chicago, where also he met with success, and following soon thereafter he signed a contract with the Metropolitan Opera Company for a number of appearances in the 1924-25 season.

Mr. Errolle is exceedingly proud of the fact that he is an American singer with a musical training obtained exclusively in America, and in a brief talk with the editor of this department he stated that long ago he determined if he made his debut at the Metropolitan it would be as an American who had not been trained in Europe but instead had studied only with instructors in this country. Herman Devries, of Chicago, who gave him his early training, and Yeatman Griffith, of New York, with whom he has studied for the past two years, are credited by Mr. Errolle as being chiefly responsible for his success as a singer. At the conclusion of the Metropolitan Opera season Mr. Errolle will make a concert tour of a large number of the principal cities of the country.

AMERICAN CONDUCTOR

Makes Successful Debut With Chicago Civic Opera Company

Henry G. Weber, of Chicago, made his debut as conductor with the Chicago Civic Opera Company the evening of November 11 when the opera *Tannhauser* was given at the Auditorium Theater, Chicago. Credit in no small measure for the success of the performance was due to the skillful direction of Mr. Weber and he was accorded generous applause and compelled to take several curtain calls.

RICHARD HAGEMAN

To Conduct Next Concert of Philharmonic Society of Philadelphia

Richard Hageman, well-known opera conductor, formerly of the Metropolitan and Chicago Associations, will be the conductor at the next concert of the Philharmonic Society of Philadelphia, which is listed for November 23 in the Academy of Music. Mr. Hageman conducted the orchestra for several weeks during the summer series this past summer and his appearance at the coming concert is being awaited with much interest.

ADDITIONAL FELLOWSHIPS

Offered by Juilliard Musical Foundation

The Juilliard Musical Foundation has announced a few additional fellowships will be awarded to American music students. These fellowships will be awarded by competitive examinations and will be in the departments of singing, violin and violoncello, and the appointments will be for the remainder of the school year. To be eligible for the competitive examinations students must be more than 16 and under 30 years of age; they must have credits in general education, equivalent to a four-year high school course and must demonstrate exceptional training and capacity in the chosen division of music study. Examinations will be held in New York City December 15 to 20, 1924, and students residing at a distance from New York may have their traveling expenses paid in the event they are awarded a fellowship. All applications for admission to examinations must be made on forms which will be furnished on request made to the Juilliard Musical Foundation, 49 East 52d street, New York City, and request for these blanks must reach the office of the Foundation by December 10. Students awarded fellowships will have opportunity to study under distinguished teachers employed by the Foundation, and no students will be sent abroad or to teachers other than those employed for the Juilliard Studios.

WINNIPEG MALE CHOIR

WILL GIVE TWO CONCERTS

The Winnipeg Male Voice Choir will give two concerts in Winnipeg, Man., November 21 and 22, and the assisting artist will be Reinhold Werrenrath. Included in the program will be several new choruses and among them will be the *Bieder's Song*, by Cornelius, and a new setting of Massfield's *Cargoes* by Balfour Gardiner. Mr. Werrenrath's numbers will be entirely different each night and the two concerts are promised as being of an unusually high standard. Other events in Winnipeg include the first concert of the Winnipeg Orchestral Club, which takes place November 16, in the afternoon, at the Walker Theater. Then Vladimir Rosling will give a recital of songs at the Walker Theater on November 24, and sometime, before the end of the year, the San Carlo Opera Company will give several performances of grand opera.

HEAVY SUBSCRIPTION SALE

For Symphony Series in Nashville

From Nashville, Tenn., comes word of an unusually heavy subscription sale of tickets for this year's series of concerts by the Nashville Symphony Orchestra in Loew's Vendome Theater. The large sections of seats offered for the subscription tickets have been almost sold out and it is believed there will be none to be had by the date of the first concert, December 21, and this is particularly gratifying in that it shows an ever-increasing interest upon the part of the general public in music of the highest type. The prices charged were kept as low as was proportionate with the expense of the concerts and would have had to be much higher were it not for the co-operation of a number of public-spirited citizens and the men connected with the several music houses in the city and the manager of the Loew Theater.

OPERAS AT THE METROPOLITAN THIS WEEK

The operas to be produced at the Metropolitan Opera House, New York, the latter part of this week are *Boris Godunoff*, Wednesday evening, with a cast including Dalossy, Delaunoy, Bourskaya, Challapin, Chamlee, and Papi as conductor; on Thursday afternoon *Aida*, with Ethberg, Matzenauer, Martinelli, Danise, Mardones, and Serafin conducting; the opera for Thursday evening will be *Der Rosenkavalier*, with Jer (za), Easton, Mario, Bender, Errolle, Schuetzendorf, and Bodanski conducting. On Friday evening the opera will be *Tales of Hoffmann*, with Bori, Morgana, Howard, Pleta, DeLuen, and Hasselmanns conducting, and the Saturday matinee performance brings *Faust*, sung by Aida, Dalossy, Martinelli, Challapin, Ballester, and Hasselmanns conducting. *Mme. Butterfly* will be presented at popular prices Saturday night with a cast consisting of Ethberg, Telva, Gigg, Scotti, and Serafin conducting.



Ralph Errolle, American tenor, Metropolitan Opera Company.

PLANS ANNOUNCED

For Junior Concert by Philharmonic Under Direction of Ernest Schelling

Plans have been completed for the second season of concerts for children by the Philharmonic Orchestra of New York, and again the conductor will be Ernest Schelling, under whose direction the concerts were a tremendous success last year. The concerts will take place on five Saturday mornings and five Saturday afternoons in Aeolian Hall, and the dates will be January 24, February 7 and 21 and March 7 and 21. Mr. Schelling will follow practically the same plan as last season and will explain the music with screen pictures. The program notes will serve as note books for the children, and again the children will write a written examination regarding each concert in the series and three prizes will be offered for the best note books at the end of the season. The Saturday morning concerts, which will be known as Series "A", will be open to individuals and private schools upon subscription, but no subscriptions will be accepted from the general public for the afternoon series, which is to be kept strictly for children in the public, parochial and settlement schools, and the tickets will be distributed thru the schools.

Mr. Schelling's success last season with these concerts led to his engagement in Boston, where he will present a similar series.

FIRST DANCE PROGRAM

To Be Given in New York by Albertina Rasch

In Town Hall on the evening of November 20 Albertina Rasch will give her first dance program in New York this season. The program is announced as of a varied nature in which 25 other dancers will appear with Miss Rasch in sketches, pantomimes and new divertissements. Chester Hale, the well-known American dancer, thru the courtesy of Hassard Short, will assist Miss Rasch, and Jack Carter will mime a leading role in a new pantomime. Other members of the company are Agnes Roy, Mary Parsons, Helen Ellfeldt, Molly Beck, Natalia Hanastky, Florence Miller and Lydia Krushinsky. Max Rabinovitch will be at the piano assisted by a string quartet.

FUTURE PLANS

Of John Charles Thomas Announced

John Charles Thomas, noted American baritone, will remain in America until May 20, after which he sails for Europe to commence rehearsals with the Royal Opera Company at the Theater de La Monnaie, Brussels. Mr. Thomas will sing premier baritone roles while in Brussels for 11 months, beginning August 1, and will therefore not return to this country until next season.

NEW YORK MUSICAL EVENTS

An organ recital by Virginia Carrington Thomas was given in Town Hall the afternoon of November 10. A Symphony by Widor, a Chorale by Franck and compositions by Bach made up the program and served to prove the recitalist an earnest musician possessing much technical ability and one who knows the organ well.

Monday evening occurred the first performance by the English Grand Opera Company and which is reviewed elsewhere in this department.

Grace Leslie, contralto, was heard in a recital of songs at the Town Hall the evening of November 11 in a program divided into groups of old songs in English, songs in German, in French and modern songs in English. Miss Leslie's voice, tho small, is of a pleasing quality, and many of the songs had to be repeated. Conal O. C. Quirke assisted at the piano and Lamar Stringfield gave the flute obbligato for one of the numbers.

The first recital of piano music to be given in New York by Nicholas Medtner, pianist-composer, took place at Town Hall Thursday, November 13, before a fair-sized audience. The first half of the program was given over to Chopin, Scarlatti and Beethoven (the composition of the latter was the *Appassionata* Sonata in F-Minor, Opus 57), and the latter half to a group of Mr. Medtner's compositions. Excellent technique and clearness of tone made the program most interesting, and in his own compositions the skill of the recitalist was especially marked.

A very creditable performance was given in English of the comic opera, *The Marriage of Figaro*, by William Wade Hinshaw's Players in Carnegie Hall the evening of November 14 before a very large audience which thoroughly enjoyed itself, if one is to judge by the hearty applause. While at times the diction of the singers failed to make the words carry clearly to all parts of the large auditorium, it was for the most part commendable, and particularly good in this respect were Ralph Brainard, Herman Gelhausen and Celia Turritt. Clytie Hane, in the part of the Countess Almaviva, sang exceedingly well and Edith Fleischer, as Susanna, was satisfactory both vocally and dramatically. Alfredo Valentini, as the Count, pleased the audience very much, and Ralph Brainard, who doubled as Basilio and as Justice-of the Peace, gave good proof of his ability. Ravel Ludikar in the role of Figaro aided greatly in the success of the performance. The staging of the production, altho not elaborate, was good and the costumes, made by Brooks Mahieu from designs by Ethel Fox, were most attractive. Ernest Knoch, able conductor, directed an orchestra composed of 25 Philharmonic Players. The entire performance was one of much merit.

FRANCIS MacMILLEN

Announces New York Recital

One of the few violinists of note whom New York has not heard in the past few years, Francis MacMillen, will give a recital in Carnegie Hall the evening of November 25. Mr. MacMillen has chosen

a program of little-known works, and prominent numbers will be works by Erlanger, Gabriel, Faure, Max Bruch and Cesar Thomson. Richard Hageman will be at the piano.

ONLY ONE PERFORMANCE

Given by English Grand Opera Company in New York---Boston Engagement Canceled

Altho two performances—November 10 and 13—were announced by the English Grand Opera Company, George Blumenthal, manager, only one was given and that in Carnegie Hall, New York, on the evening of November 10, when Wagner's *Ring* was presented. For quite some time there had been rumors of trouble within the organization, and in less than 24 hours prior to the first and only performance Ignatz Waghalter, who was specially engaged as conductor, resigned because opportunity for additional and needed rehearsals had been refused him; also, the State Symphony Orchestra refused to take part because of failure, it is alleged, on the part of the English Opera management to deposit with the Musicians' Union the sum of money sufficient to cover salaries of the musicians; furthermore, a new stage manager had to be appointed almost at the last moment to take the place of Andreas Dippel, who had resigned and for whose resignation no reason was given by the management.

Despite all this trouble, which had been given much publicity in the daily newspapers, a fair-sized audience witnessed the performance of *The Ring*. Undoubtedly the chief interest was in hearing the opera in English, but with the exception of two or three of the singers the text might just as well have been German, French or any other European language, as it was impossible to distinguish one word of what was being sung. The diction of Fred Patton as Alberich was good for the most part, as was also that of William Tucker as Wotan, also Mariska Aldrich and Adele Rankin made the text intelligible, and among the members of the company there were voices of good quality and power, but the audience came principally to hear the opera in English, thus expecting it easily understood, but this is just what they did not get. The staging and lighting were of the simplest and rather crude. Ernest Knoch, who stepped into the breach as conductor of the hurriedly assembled orchestra, which was recruited chiefly from the former Wagnerian Opera Company orchestra, deserves praise for the orchestral accompaniment, which was creditable under the existing circumstances.

It is indeed regrettable that the movement in this country to present opera in English should be retarded by inefficient attempts such as this production of *The Ring*.

The English Opera Company was to appear in Boston on the evening of November 12 but the engagement was canceled on the morning of that date as was also the succeeding bookings in Boston for November 19, 20 and 29, and no reasons for the cancellation were forthcoming. A performance is announced for Carnegie Hall, New York, on November 17, but rumors for further trouble are numerous and as we are going to press it is said this performance too may be canceled or, if given, it will be the last one.

Concert and Opera Notes

Julia Glass, pianist, has announced a recital in Aeolian Hall, New York, Friday evening, November 21.

For the performance of Verdi's *Requiem* to be given by the Minneapolis Symphony Orchestra in Milwaukee, the tenor solos will be sung by Judson House.

A second costume recital is announced for New York by Nina Tarasova, assisted by Lazar Welner at the piano, this date being November 22.

The last recital of the season to be given in New York by Elena Gerhardt is scheduled for November 30 in Aeolian Hall.

A recital of piano music will be given in Aeolian Hall, New York, by Gitta Gradova Wednesday evening, November 26.

Sponsored by the Musical Arts' Society of Salt Lake City, Utah, a concert will be given on Friday evening of the current week by Louis Graveure, well-known American baritone.

The list of soloists engaged by the Orpheus Club of Buffalo includes Mary Mellish, of the Metropolitan Opera Company, and Fred Patton, well-known baritone.

For the second Morning Musicale to be held in the ballroom of the Biltmore Hotel, New York, November 21, the artists appearing are Beniamino Gigli, tenor; Magdeleine Brard, pianist, and May Korb, soprano.

The farewell concert to be directed by Eugene Goossens, of the Philharmonic

Orchestra of Rochester, N. Y., was given last week and Mr. Goossens has sailed for London, where he will resume his orchestral and operatic activities.

Paul Kochanski's first New York recital is scheduled for the afternoon of December 13 in Carnegie Hall, at which time he will play for the first time in that city *Suite Populaire Espagnole* (de Falla) and *Tzigane* (Ravel).

Paul Althouse will sing the leading tenor role in *The Messiah* at Greenville, S. C., on December 16. Owing to Mr. Althouse's many appearances in recital, concert and opera this will be one of the few performances of oratorio in which the noted tenor will be heard this season.

Ethel Leginska will appear as soloist at one of the Sunday night concerts at the Metropolitan Opera House this season. (Continued on page 103)

Motion Picture Music Notes

An all-Spanish entertainment, suggested by the feature picture, is being presented this week at the Piccadilly Theater, New York. Mischa Guterson, director of music, prepared a special score, which includes in addition to the love theme, *Rosita*, the airs of the principal Spanish composers. In the supplementary musical program selections from *Carmen* are introduced in the overtures, and Mlle. Annette Royak is singing a group of Spanish songs. John Hammond, whose organ solos are always an attractive feature, is playing *Caprice Viennois* and Isham Jones' rhythmic classic, *Spain*, and the remainder of the diversissements include *Dance Espagnole* and the singing of the Toreador Song from *Carmen*, sung by Vicente Cortez, baritone.

At the New York Capitol Theater this week David Saperton, who has been heard at this house on previous occasions, is soloist in addition to the orchestra and ballet numbers which were presented last week in celebration of the fifth anniversary of the Capitol and which are being retained.

A personal appearance is announced by Julian Eltinge, the well-known portrayer of feminine roles, at the Missouri Theater, St. Louis, during the week commencing November 23. This is announced as a farewell tour of Mr. Eltinge, to cover a period of 30 weeks in the picture theaters thruout the United States.

At the Tivoli Theater, Chicago, the week of November 10, a stage novelty, *In a Song Shop*, featured Bobby (Uke) Henshaw, assisted by Vera Van Alta. Walters and Goud appeared in a piano-log and the popular tenor, Roy Dietrich, was also soloist for the week. Other numbers on the bill included the Song Birds, harmony singers; Nubs Allen, Charles B. Gash and the Sleigh Belles in a dance.

A new orchestra has been secured by Billy B. Watson, of the Sherman Theater, St. Cloud, Minn., for the fall and winter season. This will be featured at the Sherman instead of the regular pipe organ music.

A splendid performance of the *Bohemian Girl*, in concert form, was given by Nathaniel Finston and his operatic forces at the Chicago Theater last Sunday. The principals were: Helen Yorke, Sybil Comer, Thery Gerol, Milo Luka, Louis Kreidler and Charles B. Gash. A crowded house again greeted Mr. Finston's performance, given in English, and he is to be congratulated upon his excellent programs.

John Moncreiff, basso, sang *Asleep in the Deep* as a prolog solo to *The Navigator* at the Eastman Theater, Rochester, N. Y., last week. Other numbers on the musical program were the overture *William Tell*, played by the orchestra; a violin solo by Alexander Leventon, and for the daily organ recitals by Harold O. Smith *Nautical Fantasy*, by Binding, was used.

Light and popular numbers are featured on the musical program this week at the Mark Strand Theater, New York. With an elaborate surrounding program of musical-ballet novelties Albert Lange's Orchestra is being presented in a number which includes *Adoring You*, *By the Waters of Minnetonka*, *I Want To Be Happy* and *Somebody Loves Me*. The soloists for the week are Estelle Carey, soprano, and Edward Albano, baritone, and Mlle. Klemova and M. Daks are dancing a Valse by Drigo.

A return engagement of DePace, mandolinist, was played at the Capitol Theater, St. Paul, Minn., recently. The overture from *La Boheme* opened the program and Elsie Thompson concluded it with Greig's *Puck* at the organ.

Virginia Johnson, singing *Song of Songs*, was presented by Balaban & Katz at their Riviera Theater, Chicago, during the week of November 10. At their Chicago Theater the soloists for the same week were a violin cadenza by Eugene Dubols, concertmaster of the orchestra; Grayce Brewer, in a popular medley;

Mlle. Chantil, pianist; organ solo by Mr. and Mrs. Jesse Crawford at the twin organ, playing *Honest and Truly*, assisted by Marie Herron, soprano, and the Berkoffs in their own dance creation, *The Panther*.

An arrangement of Drdla's *Souvenir*, played by three violinists, Willy Stahl, Herman Saleski and Vladimir Sirolada, is a feature on the current week's musical program being presented at the Bialto Theater in Manhattan. Marie Cavan, soprano, is singing an aria from *Gloconda* and the overture is Von Suppe's *Pique Dame*, followed by Riesenfeld's Classical Jazz, both played by the orchestra under the direction of Hugo Riesenfeld and Willy Stahl.

Last Sunday's concert given at the Piccadilly Theater, New York, consisted of compositions by Richard Wagner. Misha Guterson, musical director, has made the series of Sunday concert a regular feature of Broadway's newest motion picture house.

Additional Concert and Opera News on Page 103

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MUSICAL

REVUE - TRAVESTY
CHORUS AND BALLET DANCING



BY DON CARLE GILLETTE

COMEDY

Many Musical Shows To Move

"Be Yourself" and "Passing Show" for Philly—"G. V. F." Enters Winter Garden—"Artists and Models" To Vacate Astor

New York, Nov. 15.—Next Saturday will be moving day for quite a number of Broadway productions. *Be Yourself*, at the Harris Theater, starts out on its tour, with Jersey City as the first stop and Philadelphia and Boston to follow. *The Passing Show* of 1924, at the Winter Garden, also hikes to Philadelphia, and the *Greenwich Village Follies*, now at the Shubert, will move into the Winter Garden. This leaves the Shubert open for *Artists and Models*, which is expected to vacate the Astor in favor of the new Henry Miller show, *The Magnolia Lady*, due to arrive within another week or two.

With its transfer to the Winter Garden the *Greenwich Village Follies*—not to be outdone by Ziegfeld—will present a gala winter edition, featuring the noted Russian dancer, Mikhail Mordkin, now on his way here; the Keene Twins, who joined the show this week, apparently as substitutes for the Dolly Sisters, and a fresh crop of skits, spectacles and musical numbers. Sooner or later the Winter Garden will have to be vacated again to make way for the new Al Jolson show, *Big Boy*. By that time, perhaps, the *Greenwich Village Follies*, which has been losing its drawing power and hardly will be benefited in this respect up at the Winter Garden, may be ready to take to the road.

Other closings in the near future include *The Dream Girl*, at the Ambassador Theater, which will go to Philadelphia and will be replaced by *Lovetime in Heidelberg*, and *George White's Scandals*, at the Apollo Theater, which, tho doing nicely and apparently good for a while yet, must give up the house and go to fill its engagements in other cities, in accordance with arrangements made some time ago, which cannot be changed or canceled.

"HEIDELBERG" CHANGES NAME

New York, Nov. 15.—The Shuberts have changed the name of their latest musical offering, *In Heidelberg*, to *Lovetime in Heidelberg*. This production is now showing in Philadelphia and will come to New York for its premiere probably at the Ambassador Theater instead of the Century December 1.

Isabelle Wolf, a singer with an unusual voice, will make her professional stage debut in this piece.

"BETTY LEE" OPENS

New York, Nov. 15.—*Betty Lee*, Otto Harbach's musical version of the Rex Beach play, *Going Some*, opens Monday at the Shubert Opera House, Detroit. After a two weeks' engagement there it will come to New York. Joe E. Brown plays the leading comedy role.

LOIE BRIDGE



Well-known Western comedienne, now appearing as star of the new Lyric Theater Musical Comedy Company in Atlanta, Ga.

WHEELER AND WILSON JOIN MUSICAL STOCK IN TAMPA

Chicago, Nov. 15.—Lew Wheeler and Grace Wilson (Wheeler and Wilson) have joined the big musical comedy stock in the Riato Theater, Tampa, Fla. Palmer Hines is the director and the company will open November 24. It is said the policy will be similar to that employed by the Singer boys in the La Salle Theater years ago, which was an immense success. The Tampa company is to stage a revival of some of the most popular productions of years past.

KEENE TWINS JOIN "G. V. F."

New York, Nov. 13.—The Keene Twins, Margaret and Elizabeth, last seen in *Mary Jane McKane*, have been signed by A. L. Jones and Morris Green to appear in the *Greenwich Village Follies*, now running at the Shubert Theater. They join the cast tonight and will make their first entrance in the opening number, jumping rope with the four trained collie dogs, the scene formerly played by the Dolly Sisters.

"MUSIC BOX" ALL SET

New Edition of Irving Berlin Revue May Open November 26

New York, Nov. 15.—Sam H. Harris has completed the cast of the new *Music Box* Revue and rehearsals are so far advanced that he announces the show may have its premiere November 26, a day earlier than previously planned.

The 24 principals in the cast are: Fannie Brice, Clark and McCullough, Oscar Shaw, Grace Moore, Carl Randall, Ula Sharon, Hal Sherman, the three Brox Sisters, Joseph Macauley, Wynne Bullock, Frank Allworth, the Runaway Four, Bud and Jack Pearson, Claire Luce, Irving Rose, Tamiris and Margarita, Phyllis Pearce, George R. Clifford and Henri Permane. Seventy-five people will be in the ensemble.

Three theaters are being used for the work of rehearsing the various features of this spectacle. Sam Forrest is staging the sketches, with John Murray Anderson in charge of the whole production under the supervision of Irving Berlin.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 15.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
Annie Dear.....	Billie Burke.....	Times Square.....	Nov. 4.....	15
Artists and Models of 1924.....	.....	Astor.....	Oct. 15.....	39
Be Yourself.....	Smith-Donahue.....	Harris.....	Sep. 3.....	84
Carroll's, Earl, Vanities.....	Joe Cook.....	Carroll.....	Sep. 10.....	78
Chocolate Dandies.....	Sissle & Blake.....	Colonial.....	Sep. 1.....	88
Dixie to Broadway.....	Florence Mills.....	Broadhurst.....	Oct. 29.....	23
Dream Girl, The.....	Fay Bainter.....	Ambassador.....	Aug. 20.....	102
Grab Bag, The.....	Ed Wynn.....	Globe.....	Oct. 6.....	48
Grand St. Follies.....	.....	Neighborhood.....	May 20.....	158
Greenwich Village Follies.....	.....	Shubert.....	Sep. 16.....	72
I'll Say She Is.....	Marx Bros.....	Casino.....	May 19.....	211
Kid Boots.....	Eddie Cantor.....	Selwyn.....	Dec. 31.....	369
Madame Pompadour.....	Wilda Bennett.....	Martin Beck.....	Nov. 10.....	7
Marjorie.....	Elizabeth Hines.....	Forty-Fourth.....	Aug. 11.....	113
Passing Show, The.....	.....	Winter Garden.....	Sep. 3.....	97
Rose Marie.....	Ellis-Kent.....	Imperial.....	Sep. 2.....	80
Short's, Hassard, Ritz Revue.....	.....	Ritz.....	Sep. 17.....	71
Top Hole.....	E. Glendinning.....	Liberty.....	Sep. 1.....	88
White's, George, Scandals.....	.....	Apollo.....	June 30.....	163
Ziegfeld Follies, Fall Edition.....	.....	New Amsterdam.....	Oct. 30.....	20

IN CHICAGO

Greenwich Village Follies.....	.....	Apollo.....	Oct. 12.....	45
No. No, Nanette.....	.....	Harris.....	May 4.....	219
Topsy and Eve.....	Duncan Sisters.....	Selwyn.....	Dec. 30.....	422
Ziegfeld Follies.....	.....	Illinois.....	Oct. 20.....	36

IN BOSTON

Charlot's Revue... Beatrice Lillie-Gertrude Lawrence	Majestic.....	Oct. 27.....	24
Moonlight..... Sanderson-Crumit	Wilbur.....	Oct. 27.....	24
Stepping Stones..... Fred Stone	Colonial.....	Oct. 6.....	49
Wildflower..... Edith Day	Shubert.....	Oct. 13.....	41

IN PHILADELPHIA

In Heidelberg.....	.....	Shubert.....	Nov. 3.....	16
Mr. Battling Butler.....	.....	Chestnut St. O. H.....	Nov. 10.....	8

IN LOS ANGELES

Carroll's, Harry, Pickings.....	.....	Orange Grove.....	Sep. 5.....	75
Clinging Vine, The.....	Peggy Wood.....	Playhouse.....	Oct. 5.....	54

"NIGHT OF LOVE" IN ENGLISH

New York, Nov. 15.—Ned Jakobs, who owns the American rights to the famous Russian success, *A Night of Love*, is forming a corporation to present this piece on Broadway in the near future. Jakobs and Lewis Allen Browne adapted this operetta in musical comedy form, and there will be additional music and numbers by Carlo and Sanders.

HOWARDS IN "GUS THE BUS"

New York, Nov. 15.—Eugene and Willie Howard, according to reports, will appear next in *Gus the Bus*, the musical version of Jack Lait's stories, in which El Brendel, of Brendel and Burt, was to have provided the chief comedy. The Howards are now playing vaudeville dates.

"SITTING PRETTY" OPENS

New York, Nov. 15.—*Sitting Pretty*, in which A. L. Jones and Morris Green are presenting the Dolly Sisters, opened its tour last night in Elmira, N. Y.

"VOGUES" CLOSSES

New York, Nov. 15.—The Shubert production of *Vogues*, formerly called *Vogues and Follies*, closed in Newark November 8 after a brief tour on the road.

NEW "NANETTE" GIRL

Chicago, Nov. 15.—Gladys Feidman, once prominent in the *Ziegfeld Follies* and of late years a leading woman, will join *No, No, Nanette*, at the Harris next week, replacing Patricia Clark.

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Florance Walton
Etta Pillard
Pearl Regay
Grace Moore
Ray Deoley
Gus Shy, others.



NOTES

Jack Stevens has been added to the cast of *The Dream Girl* at the Ambassador Theater, New York.

Ruth Wardell has left moving pictures to join the *Ziegfeld Follies* at the New Amsterdam Theater, New York.

Harland Dixon, one of the bright lights of *Kid Boots*, has devised a system of hieroglyphics as an aid to recording dance steps.

Kapa Davidoff, who appeared in Balleff's *Chauve Souris*, will be seen in *The Proud Princess*, which Stuart Walker is producing in Cincinnati.

Vivara, the gypsy singer in *The Dream Girl*, now running at the Ambassador Theater, New York, was out of the cast several days last week because of illness.

Peggy Neil and the Foshee Sisters, Gladys and Sibyl, have joined the cast of *Artists and Models* at the Astor Theater, New York.

Guy Robertson, leading man in *Wildflower*, now at the Shubert Theater, Boston, is in his third year of a continuous run with that piece.

Joseph Sree, English comedian, now in the new edition of *Artists and Models*, won the mugging contest in which he and Francis X. Mahoney took part at the Astor Theater, New York, last week.

Tom Gunn, recently with *The Green Beetle*, has been engaged as stage manager for the new Bothwell Browne show, *Dancing Diana*, which is now playing some preliminary dates out of town.

The Four Marx Brothers, stars of *I'll Say She Is*, will aid Jack Dempsey in judging the winners in the Arabian Nights costume ball to be held the night of November 19 at Roseland, New York.

Reynaldo Hahn, the French composer, is expected to come over in January as the guest of Hassard Short, who will make the American production of Hahn's light opera, *Ciboulette*.

Jane Victory and Vera Kingston, well-known prima donnas, are temporarily providing entertainment in the newly opened *La Petite* restaurant in New York City.

Grace Gerard, Ruth Fallows, Doris Lloyd, Sybil Wilson, Yvonne Hughes and Nina Byron, Broadway showgirls, sailed recently for France to appear in a revue which Jacques Charles will produce at the new Moulin Rouge in Montmartre.

Alice Cavanaugh, last seen in *Flossie*, has been placed by Leslie Morosco in the leading role in the fourth *Little Jessie James* company, which opened last week in Hartford, Conn. Alice Wood was placed in the second part.

Hal Forde has written a skit entitled *Hootch Mon*, which was tried out at last Wednesday's matinee performance of *Hassard Short's Ritz Revue* and was so well received that Short will use it in his next production.

Eddie Conrad, comedian in *Hassard Short's Ritz Revue*, has written a vaudeville tabloid in which his sister, Charlotte, will open this week. The skit is called *Charlotte's Revue*. Conrad has written material for many vaudeville acts, in-

(Continued on page 110)



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NEARLY TIME to wish you Merry Christmas, friends in tabloid.
IT IS REPORTED that Arthur Higgin's *Jolly Town Maids* Company has closed for the holidays.

BERT SMITH'S *Southern Flirts* are playing week stands thru Missouri and Iowa, but the company expects to go into stock soon.

RUTH ALBRIGHT, formerly with Pete Pate in Dallas, Tex., has joined a company in San Diego, Calif., according to advices from the South.

THE MARGARET LILLY show, with 30 people, is headed for the oil fields of Oklahoma. Comedy roles are handled by George Hall and Miss Lilly. There is a musical comedy background.

FRANK (RED) FLETCHER, black-face comedian and producer, is now with L. P. Wall's *Smiles and Misses* Company, playing an indefinite engagement at the Orpheum Theater, Ottumwa, Ia.

BITA AND JACK MURIEL, ingenue prima and producing comedian, were Cincinnati visitors last week, coming from Tampa, Fla. They called at *The Billboard's* home.

COLLIS JORDAN, formerly identified with Hal Hoyt as advance man for Hoyt's *Home-Town Follies*, has gone to Beloit, Wis., to do publicity work for a corporation.

IF YOU HAVE a news item you'd like to see in the Christmas Special of *The Billboard* don't forget to mail it early. Company rosters not published recently also are in order.

NICK WILKIE sent the writer some pictures of his daughter, Mary, who is "all swelled up" because she recently grabbed first prize in Butler, Pa., over a number of other little girls on amateur night. Mary's a mighty cute little girl with dimpled cheeks and everything.

VISITORS at our desk of late included Thomas E. Williams and wife, Helene, who stated they were playing some vaudeville dates in Cincinnati. Manager Frank Maley of the *Jolly Follies* Company also dropped in to say "Hello" and let us know he likes our frankness in reviewing shows.

"BLACKIE" BLACKBURN pens this: Baby Lucille, "the million-dollar baby", visited her parents, "Blackie" and Mrs. Blackburn, at Brownsville, Pa., while they were playing there. This is Baby Lucille's first year at school in Xenia, O. "Blackie" and Tillie are now with the LaSalle Company.

THE CENTRAL Theater at Laporte, Ind., started playing Gus Sun tabloids this month. The Lyric Theater at Ft. Wayne, Ind., has just been opened. The *Clark Sisters' Revue* opened the Gordon Theater in Middletown, O. Other recent openings include the Strand, Scottsdale, Pa., and Gillis at Clarksburg, W. Va., both with musical tabloids.

CHARLES MURRAY'S *Sun Flower Revue* is a new rotary tabloid in Cincinnati, opening last week. A school act is featured. Murray does straight and general business and is assisted by Cecil Pearson as principal comedian and in singing, dancing and banjo specialties, and Eddie Spellman, second comic, plus a chorus of six girls.

BILLY HATT is one of the most clever female impersonators this writer has met in years. He does the unusual in that he works in the chorus line of Fred Hurley's *Jolly Follies* alongside of seven girls and makes them all step high, wide and handsome. Billy formerly worked in vaudeville, but now is dancing in the chorus "in obscurity", he says, while waiting a chance to do his specialties. He has real talent. It should be utilized.

A VERY CLEVERLY prepared souvenir program for Anniversary Week at the Jefferson Theater, Dallas, Tex., comes to our desk from Pete Pate and his *Synco-pated Steppers*. Manager Raleigh Dent of the theater undoubtedly is a live wire and we are impressed with the way he presents this company of talented people and makes it so firm in popularity with Dallas theatergoers. More shows like Pate's; more houses like the Jefferson!

THREE COMEDIANS appear on horizontal bars in Eddie Collins' musical *Revue* as one of the show's features. They are Collins, Dick Griffin and Bob White. Florence Collins is prima donna. Griffin also does straights. White is character comedian and general business man. Nellie Henley is ingenue. The chorus: Lillian Powis, Margurite Keller, Babe White, Gene Houston, Helen Houston, Vera Devere, Lizzie McKeever, Dixie

THELMA BOOTH'S *American Beauties* Company has been on the road since October 15, 1923, and continues to score tremendously at every week stand. The personnel of this company follows: Billings Booth, Sebabe Hayworth, Billy Wayne, Teddy Witzgall, Lloyd Kirtley, Tom Fahl, Jack Hall, "Jingle" Carsey, Thelma Booth, Robbie Jones, Margaret Hubbard, Ethel Kirtley, Teddy Wayne, Edna Witzgall, Gladys Hall, Pearl Carson, Jenn Frye and Katherine McGuire. Moran, Olive Smith, Margaret Collins.

MANAGING the *Dixie Steppers* Company this season is C. E. Campbell, who advises that the show has a permanent address care of the Underhill Theater, Oklawaha, Fla. The lineup: Carl Rice, straight man; Joseph Long, black-face comedian; Lillian Vager, leads; Harold Dimer, female impersonator; "Mike" Sanko, Irish comic, and Bert Crane, "nut" singer. The chorus: Helen Coleman, Margaret Clark, Ethel Rhodes, Marie Hay, Hazel Campbell, Bobby Frazer, Fay Craig and Dolly Pace.



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Y. C. ALLEY is the congenial manager for Mary Keane and her *Love Nest Girls* Company which opened September 21 at the State Theater in Akron, O., and has continued going strong on the Gus Sun Time. The principals: Mary Keane, Y. C. Alley, Benny Burns, Billy Lee, Billy Baird, Dorothy Helene. Specialties: Helene and Henni, sister act; The Lees, harmony duo, and the Virginia Comedy Trio. The chorus: Marie Dillon, Etta Sheldon, Ruth Henni, Virginia Lee, Dorothy Keane and Helen Baird.

WHITEY HOLTMAN succeeded Dick Butler and Rudy Winter replaced Pat Patterson with Bert Smith's *Oh, Daddy, Oh!* Company at the Empress Theater, Omaha, Neb., and are big favorites. Both boys are signed for a year by Bert. This company is contracted for 32 weeks at the Empress. The show's average weekly gross is running around \$5,000, advises Bert. *His Ragtime Wonders* Company, with Billy Van Allen and V1 Shaffer, is playing a 16-week engagement on the Butterfield Circuit in Michigan, doing two-week stands.

BERT HUMPHREYS' *Dancing Buddies* were in stock all summer and at the beginning of the present season opened for V. C. M. C. at the Roanoke (Va.) Theater. Playing continuously in the South the show has the following people: Miss Humphreys, featured character comedienne and owner; Lena Dollard, leads and blues singer; "Lanky" Taylor, comedian; Monte Wilks, characters and rope manipulating specialty; W. R. Ehnglehart, juvenile; Georgia Don, classic dancer. The chorus: Tillie Stock, Gerlie Madden, Ruby Lee, Eva Taylor, Buster Wilks, Georgia Don.

SMILES AND CHUCKLES is the attractive title of the show managed by Eddie Bireley and playing an indefinite engagement at the Casino Theater, Ottawa, Ont., Can. The latest roster carries these names: Eugene Nolan, musical director; Mary Edwards, prima donna; Tommie Somers, straight and comic; Billie Shanon, soubret; Harry Dunlop and Ethel Ryan, characters; Walter Jones, characters; Bireley, comedian. The chorus: Lillian Barton, Ilean Jones, Jean McNaughton, Dollie McManus, Lillian Petria, Sid Benson, Alma Degulre and Ethel Frazer. All of the principals do specialties.

VOGEL AND MILLER are managers

of the *Happy Go Lucky* Company which opened this season in the Calumet Theater, Chicago. Carl Armstrong is producer and comedian, Thomas Miller black-face comic and eccentric dancer, Frederick Vogel straight, Jeff Jeffries straight, Sam Leonard general business, Tim Newman characters, Charlotte Earle prima donna, Helen Deborse characters, and Byrnie Burroughs musical director. The chorus: Manola Meloche, Billie Scott, Marian Dale, Edna Smith, Kathryn Fitzgerald, Betty Bowers, Dot Ward, Billie Roland. Features include a quartet, hard-shoe dancing four, double harmony singing and xylophone specialties.

THE ROSTER of the *Honeymoon Town Revue*, now playing thru Pennsylvania, includes Harry C. Lewis, owner and manager; Gene O'Gorman, straight; Corrinne Fitzgerald, prima donna; Togo Gordy, Carl Briggs, general business; Clara Hodge, soubret; Ithea Curwood, solo dancer, and Nick Wilkie, principal comic. The chorus: Jean Wilkie, Thelma Russell, Tessie Hart, Marion Briggs, Helen Willard, Gilgaye Walton, Ruby Belcher and Jeanette Cramer. Laura Milton is musical director. In the featured jazz band are Miss Fitzgerald, piano; Gordy, cornet; Buck Schwarm, sax, and violin; Homer Bosley, trombone; "Red" Milton, sax, and banjo; Briggs, drums.

JO AALYN recently sat out in front in the Palace Theater at Roxboro, N. C., and "caught" the Bud Dameron show, she writes. The house manager informed her that the show had broken all attendance records there. The attraction, known as *Step Lively, Mabel*, is booked thru the South. Dameron has nice, clean scenery and wardrobe and real comics in the person of himself, and DuBois Brewer, says Miss Aalyn. Brewer's acrobatic dancing pleased her. Floyd DeForest is straight man, Dorothy Reeves ingenue, and Jackie Stewart soubret. The chorus includes Virginia Hankle, Grace Armbruster, Viola Webb, Midget Donahue, Betty Miller and Helene Burke. A seven-piece jazz orchestra is featured.

EASTWOOD HARRISON manages the *Step Lively* Company over the Gus Sun Time as successfully as anyone could hope to conduct a show. It opened at the Orpheum Theater, Grand Rapids, Mich., September 14. Harrison is comedian and producer, with these associates and coworkers: Ray Hanley, straights;

Jack Lewis, general business; Kimm and Rankin, dancers; Mary Buschman, prima donna; Mildred Steel, soubret; "Toots" Freese, ingenue; Myrtle Kewon, Russian dancer; Betty York, tor dancer; Mrs. Hanley, violinist, and J. B. Freese, musical director. The chorus: Alma M. Kee, Connie Burk, Mrs. Hanley, Catherine Wood, Lillian Kramer, Betty York, Ruth Goulding.

RAY EWING and his supporters who comprise the *Liberty Belles Revue* have waited several weeks to see their roster in these columns. Here it is: Bredy Duran, straights and general business; Fred Brown, general business; Ray Ewing, comedian; Johnnie Judge, characters, second comedy; "Dad" Russell, electrician; Joe Maggard, musical director; Adele Ewing, soubret and comedienne; Edith Maggard, ingenue prim; Pearl Johnson, characters. The chorus: Lillian Judge, Virginia Riggan, Lillian Duran, Madeline Johnson, Jessie Russell and Elinore Johnson. Everyone is versatile, so the company's specialties are said to be numerous. This show is reputed to be the best produced tabloid in the South.

GOLDEN & LONG'S *Buzzin' Around* Company is on the road again playing the Gus Sun Time, following a successful stock engagement in Terre Haute, Ind.

(Continued on page 35)

Be a Booster for Milt Schuster

WANTED—People in all lines at all times. 36 West Randolph Street, Chicago, Illinois.

Wanted At Once

MUSICAL COMEDY PEOPLE IN ALL LINES FOR AMSDEN & KEEFE'S "ZIZ BANG ZIP REVUE"

A-1 Blackface Comedian, strong Dancing Specialty, Harmony Singer, Baritone; young Juvenile Man, Top Tenor preferred; young Ingenue, to play some Characters, must be able to lead numbers; Novelist Musical Acts that can play parts; Piano Player, must transpose and arrange; A-1 Chorus Producer, work in line; 10 Chorus Girls, ponies and mediums. Boosters and agitators keep off this ad. Pay your own, we pay ours. State lowest salary and full particulars; no time to dicker. Clyde C. Cole, please wire. Address AMSDEN & KEEFE, care Gus Sun Booking Exchange, Springfield, O. Show playing Sun Time exclusively.

WANTED

A-No. 1

Musical Tab. Co.

Of 11 people, to open at World Theatre, Sioux City, Ia. at once. Pleasant, long tenure. Payment to the right show. Carrying good specialties and presenting script bills. Wire lowest salary expected, prepaid, to NATHAN DAX.

THE GUS SUN BOOKING EXCHANGE CO.

MAIN OFFICE: New Regent Theatre Bldg., Springfield, O.
House Managers: For the best of Tabloid Musical Shows, write our offices.
Show Owners: Season's work for first-class, clean Shows.
Principals and Chorus Girls placed.

Branches: NEW YORK CITY, 311 Strand Theatre Building.
CHICAGO, ILL., 806 Delaware Building.

Wanted for Larry Chambers' Own Production FULL ACTING CAST AND CHORUS

COMEDIAN, strong enough to feature. PRIM, with real voice that can act. INGENUE that can act. PIANO LEADER, CARPENTER, ELECTRICIAN (union). CHARACTER and GENERAL BUSINESS ACTORS that can sing. All must be youthful, have real wardrobe and ability. 16 CHORUS GIRLS with ability to sing and dance. Show opens first week in December close to Chicago. Address L. L. CHAMBERS, care Schuster's, Delaware Bldg., 36 W. Randolph St., Chicago, Illinois.

Wanted, Musical Comedy People

In all lines, for big Thirty-People Musical Stock, Broadway Theatre, Tulsa. Two bills a week. Want Specialty People and organized Jazz Band. Scenic Artist, also Producer and ten Chorus Girls. State all in first letter and mail photos, which will be returned. Shows open December 7th; rehearsals one week earlier. TRI-STATE AMUSEMENT CO., INC., care Broadway Theatre, Tulsa, Okla.

Bert Smith's Ragtime Wonders Want

Tenor lead; Baritone and Bass for Quartette and Parts. A Young Woman who can do facilitate and Comely Characters. Four medium Characters. Ingenue Prima with real singing voice. Soubrette who can dance. Wit, stating what you can and will do, also lowest salary. Flirt-week contract to right people. Would like to hear from Ed Lawler, Phil Young, Tom Brisky, Ileana Boggs, Jack Courtland, Lily De Mussey. Silence a polite negative. Week Nov. 16, Blou Arcade, Battle Creek, Mich.; week Nov. 23, Colonial Theatre, Detroit, Michigan.

Wanted Quick for "HELLO EVERYBODY" COMPANY

CHARACTER COMEDIAN who can handle one strong DUTCH part. Must do up-to-date Specialties and sing BASS in Quartet. YOUNG, EXPERIENCED CHORUS GIRL, not over 5 ft., 2. Must join on wire. State all. Pay own wire. Honors, keep off. This is no place for you. Address CHAS. W. BENDER, Manager, Peck's Bad Boy Co., this week, Hippodrome, Covington, Ky.; week Nov. 24, Orpheum, Huntington, W. Va.

WANTED

Musical Revue People in all lines, Musical Acts, Sister Team, Lady Pianist, four young Chorus Girls, Tall height. Join at once. Good treatment. Booked solid. Answer quick. MANAGER, Desmond's N. Y. Roof Garden Revue, week Nov. 16, Yale Theatre, Okmulgee, Okla.; week Nov. 24, Morgan Theatre, Henryetta, Okla.

WANTED

Recognized Producing Comedian for Tab. Must have real ability and do Specialties. Also two medium Chorus Girls. Join on wire. Address MANAGER, Dimpled Darlings Co., Princess Theatre, Youngstown, Ohio.

FRED HURLEY

Permanent address, SPRINGFIELD, OHIO, Arcade Hotel, Post Office Box 318.

WANTED TO BUY

One Tent, 80-ft. Top, with one 40-ft. Middle. Also complete set of Chorus Wardrobe and Costumes. Write ELBERT SEED, Lawrenceville, Illinois.

WANTED

Tab. People in all lines. M. J. MEANEY, 230 Tremont St., Boston, Massachusetts.



BURLESQUE

Conducted by Alfred Nelson

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

HERK FINDS PROMOTIONS ARE MADE FROM RANKS OF CHORUS

His Propaganda Bearing Fruit

New York, Nov. 15.—In order to determine whether or not his instructions regarding changes in the various shows reviewed by him recently have been carried out, President I. H. Herk, of the Mutual Burlesque Association, has called upon all company managers to forward him immediately complete rosters and correct programs of their respective shows. Performers were sent from New York to several attractions in which Mr. Herk had ordered changes, but in some instances promotions were made in the companies affected, where only minor cast changes were directed.

At the beginning of the season President Herk plainly made it known that whenever possible to do so promotions would be made in the various companies when vacancies occurred, and his adherence to this purpose has frequently been manifested.

The result has been closer attention to their duties on the part of performers and ambitious choristers, and no lack of understudies for all the principal roles.

Mr. Herk has instructed company managers to keep close watch of all performances and note especially exhibitions of individual excellence. In effect, to discover wherever possible girls who are taking unusual interest in their work and exhibiting particular ability.

It frequently happens that girls develop that indefinable something frequently referred to as "personality", and in a marked degree. Sometimes this is observable in the dancing numbers, when one or more of the girls exhibit the spirit of youthful buoyancy and give unmistakable evidence of their real enjoyment of their work.

Girls who devote much of their spare time to improvement of their dancing and

master the difficult steps are seldom unnoticed and are given credit for their diligence when opportunities for advancement occur. It is the same with those who endeavor to improve their voices.

Several times this season transfers have been made of members of one Mutual company to another that have resulted beneficially to certain performances, and it is President Herk's declared intention to continue this policy of close observation and take immediate action whenever it appears advisable.

OSCAR DANE IN NEW YORK

New York, Nov. 15.—Oscar Dane, owner of the Music Hall, St. Louis, and lessee of the Palace Theater, Minneapolis, and the Empress Theater, St. Paul, the two latter housing Mutual Circuit attractions, was in town during the current week in consultation with President I. H. Herk and his associate officials of the Mutual Burlesque Association. He advised Mr. Herk that several real estate operators of the West were keeping tabs on the Mutual Burlesque Association's accomplishments, and this would eventually lead up to the offer of additional theaters in the West for Mutual Burlesque attractions.

MORE "ONE-NIGHTERS"

New York, Nov. 15.—Altho "one-nighters" in burlesque have not proved altogether profitable to the producers or pleasant to principals and choristers, they

HARRIS AND ROONEY

Given an Opportunity by Irons & Clamage To Become Professionals

When Irons & Clamage's *Town Scandals* Company played the Columbia Theater, New York City, there were two newcomers to burlesque in the company that commanded more than usual attention of the supercritical theatrical journalistic reviewers, who one and all commended the team highly for their personality, talent and ability as singing and dancing specialists.

In a review of *Town Scandals* the *Billboard* reviewer referred to the team as follows:

Harris and Rooney, programmed as "De Luxe Novelty Dancers", are all that and more, for they dance in unison in dances never seen heretofore in burlesque, and Miss Harris supplements her dancing later in the show by leading a number in song that warrants her in leading more than one number, and as a soubrette she would doubtless become one of the leaders on the Columbia Circuit, for she has everything in her favor—youth, beauty, talent and ability, with an exceptionally pleasing personality. In personal appearance Harris and Rooney are as classy as they are clever, and if Irons & Clamage are the discerning showmen that we have always accepted them to be they have in all probability signed this clever team upon a long-time contract. If not, burlesque will in all probability lose them to Broadway.

Later in the week an interview was had with Harris and Rooney, who admitted that this was their first season in burlesque en tour.

Miss Harris was born at Trenton, Ill., and with her parents later made her home in Detroit, Mich., during which time she appeared in Mme. Thompson's *Juvenile Entertainers*, a company of 12 young girls.

Mr. Rooney was born in Toledo, O., and later moved to Detroit, Mich.

Both of these youngsters received a public school education in Detroit, and neither of them had the advantages of instruction in singing, dancing or music, but their love of the stage brought them together in one of the amateur contests in Irons & Clamage's Burlesque Stock Company's presentation at the Avenue Theater.

Their individual personalities were sufficiently attractive to bring them together in congenial companionship under the chaperonage of Thelma's mother, with the ultimate result that they sang and danced together sufficiently well to warrant them to study together and rehearsing a routine of singing and dancing that led up to their appearance in a musical comedy company presenting *Personalities*, with Annie Kent, Minnie Allen and Eddie Hill, and later as a team in vaudeville.

With their talent thus developed, Irons & Clamage sought them out and annexed their signatures to a three-year contract to appear in Irons & Clamage's *Town Scandals*.

"MOLLIE WILLIAMS AND HER SNAPPY REVUE"

Greatly Improved in Production and Presentation—Endorsed by Postal Employees Thruout Country

New York, Nov. 15.—Last Monday evening was a gala event at Hurlig & Seamon's 125th Street Theater, due to the presentation there of *Mollie Williams and Her Snappy Revue* Company as the current week's attraction.

Beginning last season Miss Williams introduced into her presentation a special scene showing mail boxes attached to lamp posts on street corners as a fitting background for the Mail Man number, in which Mollie appears in the guise of a classy mail carrier, leading in song an ensemble of choristers costumed apropos, and during her number makes an appeal to the audience to petition U. S. Senators, urging them to support and vote for Senate Bill 1898 at the second session of the 68th Congress in December, and thereby grant postal employees a small increase of less than 83 cents per day to their present salary which does not fulfill the requirements of our American standard of living.

Prior to the performance Monday night the Postal Employees' Band of New York City gave a concert in front of the theater while surrounded by 600 postal

(Continued on page 111)

HARRIS AND ROONEY



Thelma Harris, personally attractive ingenue-soubrette, and Jimmie Rooney, a classy-appearing juvenile, are doing song and dance specialties in Irons & Clamage's "Town Scandals".

HEXTER LEAVES

New York, Nov. 15.—Billy Hexter, former manager of circuit houses and shows, more recently manager of *The Little Jessie James Company*, en tour the Pacific Coast, resigned his position as company manager and returned to Columbia corner, where he was seen negotiating another engagement not as yet announced.

BROWNIES IN CHICAGO

Chicago, Nov. 15.—Bud Brownie, comedian, and Vera Brownie, his wife, prima donna, were *Billboard* callers this week. Mr. Brownie said they have signed for a wheel show and were en route to Cincinnati to open the engagement.

CHANGES IN CASTS

Tom Busby, straight man of Mike Sacks' *Speedy Steppers* Company on the Mutual Circuit, has been succeeded by Ed De Veld, the change taking effect at Wilkes-Barre, Pa.

Jim Carlton, late of "Uncle" Bill Campbell's *Go To It* Company, is rapidly recovering from the accident that befell him when Wallie Jackson, the dancing juvenile, jumped into his arms during a performance in Cincinnati, which left Jim with strained tendons of the legs, due to the misjudged jump of Jackson.

Jean Fox will succeed Mattie DeLece as prima donna in Jake Potar's *Kandy Kids*, a Mutual Circuit show. The change takes effect at the Gayety Theater, Brooklyn, N. Y. Miss DeLece is exiting from the company to undergo an operation for tonsillitis.

Rube Bernstein, having succeeded Fred Clark in the directing management of the *Come Along* Company, has reorganized that company by letting out several of the former principals and replacing them with Harry Shannon and Artie Leening as featured comedians, to be supported by Betty Burroughs, Walter Pearson, Dalsie Leonl, Billy Barnes and the Les Gilles Brothers, an acrobatic vaudeville act, the change taking effect at New London, Conn.

Joe Jermon has succeeded Ira Miller as company manager of Jacobs & Jer-

(Continued on page 111)

ANNA'S PARTY TO IRENE

New York, Nov. 15.—Anna Leary, a society bud of Brooklyn, called 100 of her girlish associates together, and in a body they attended a performance of Sim Williams' *Happy Moments* Company at the Casino Theater, Monday evening, as a tribute of esteem in which they hold Anna's sister, Irene Leary, ingenue-prima donna of *Happy Moments*. The following day the hairdressers and modistes of Brooklyn were overrun by a bevy of flappers who are now copying Irene's modes in hairdressing and ingenue gowns. The floral tributes passed over the footlights to Irene Monday night gladdened the hearts of many patients in a near-by hospital Tuesday.

"BOOKIES" FOR AL REEVES

New York, Nov. 15.—The ever-increasing attendance of race-track habitues at Mutual Circuit Burlesque houses caused President I. H. Herk to investigate, and he was advised that it was entirely due to the presence of "Your Old Pal Al" Reeves at the head of his own company, the *Al Reeves Beauty Show*. During the current week's presentation at the Cadillac Theater, Detroit, Reeves was the recipient of a floral tribute five feet high from his pal, Benny Fauek, a local promoter of sports and well-known "bookie".

JOHNNY RIVERS WITH "PEEK-A-BOO"

New York, Nov. 17.—Johnny Rivers desires his professional friends to know that he is still drummer with the *Chicago Jazz Band*, a featured act in Dave Sidman's *Peek-a-Boo* show, and that he has his New York City band working clubs.

are far more acceptable to one and all alike than a layoff that means loss of salaries to principals and choristers.

The open week on the Columbia Circuit between Omaha and Chicago recently announced brought forth a storm of protest from the principals and choristers, especially the latter in "Columbia Burlesque" companies, so much so that it affected the morale of the entire circuit sufficiently to attract the attention of the Columbia Amusement Company, which took immediate steps to fill in the open week, beginning Sunday, November 16, viz.: Des Moines, Sunday; Oskaloosa, Monday; Ottumwa, Tuesday; Burlington, Wednesday; Moline, Thursday; Clinton, Friday, and Saturday open.

O'GATTY, HOST TO BURLESQUERS

New York, Nov. 15.—Jimmy O'Gatty, the pugilistic protégé of Matt Kolb, of the firm of Peck & Kolb, producing managers of *Hippity Hop*, became a host to numerous burlesquers last Saturday night at 105 Crosby street, where Jimmy is the directing manager of a new East-side cabaret that bids for the patronage of theatrical professionals and the sporting fraternity.

DAVENPORTS EN TOUR

New York, Nov. 15.—Frank Davenport, manager of company, and Mlle. Davenport, director of the Davenport Posing Models, after a successful summer season en tour this country, embarked last Saturday for a tour of South America with Jenkin's European Models. This will be a return engagement under the same management.

MUTUAL CIRCUIT

Prospect Theater, New York

PROSPECT THEATER, NEW YORK
(Reviewed Tuesday Evening, November 11, 1924)

"KANDY KIDS"

—With—

Johnny Weber and Sammy Spears
A Mutual Burlesque attraction. Book by Spears and Weber. Produced and presented under the personal direction of Jake Potar. Week of November 10.

THE CAST—Syd Burke, Mattie DeLece, Elsie Raynor, Billy Reed, Warren Boyd, George Bray, Sammy Spears and Johnny Weber.

THE CHORUS—Flo Bennett, Billie Boyett, Margie Boyd, Louise Cramer, Adele Cormier, Jackie Diamone, Rose Lee, Elsie Garring, Irma Garring, Susie Lee, Babe Russel, Dorothy Taylor, Gladys Taylor, Babe Spears, Elene Walker and Edna Warren.

REVIEW

Due to the reconstruction and reorganization of Ed Sullivan's *Stolen Sweets* Company, which was booked for the Prospect week of November 10, Walter Bachelor, resident manager of the Prospect, requested that Mutual Burlesque Association let the newly reorganized *Stolen Sweets* Company rehearse another week before coming to the Prospect and to order Jake Potar's *Kandy Kids* direct from the Howard Theater, Boston, into the Prospect and play on the billing of *Stolen Sweets*, and under that billing the *Kandy Kids* is being presented at the Prospect for the current week.

This show is fully up to the standard set by the Mutual Burlesque Association for shows on its circuit, as it refers to scenery, lighting effects, gowning and costuming. The so-called book by Spears and Weber is a series of familiar burlesque bits, and the only thing lacking was Weber's "Sandy Beach Papa" bit that he did for so many years with Uncle Bill Campbell, and altho we are all hollering for new material in burlesque it was a disappointment to many of the regular burlesque fans, when Johnny omitted his old masterpiece.

Johnny Weber, the diminutive Dutch comique of burlesque, is comique-in-chief, and he is doing the same old characterization that he has done for the past 30 years, and doing it far better than ever before, and this is especially applicable to his "four-chair passenger car" scene, with Weber doing much to keep the audience in a continuous uproar of laughter and applause at his mugging, explosive delivery of lines and funny antics. Never before has Weber put more pep into his presentations than he is doing in this show.

Sammy Spears, equally, if not more diminutive than Weber, is comique in a rope-face Hebrew characterization and co-operated in an able manner with Weber to evoke laughter and applause when they were in scenes together, and it was noticeable that Spears evoked as much, if not more, laughter and applause when he was working alone or in conjunction with Warren Boyd, straight man; Billy Reed, juvenile, and the feminine principals, during which he proved himself to be an all-round hooper of remarkable versatility.

Warren Boyd, a manly appearing, clear-dictioned straight man, was in scenes frequently with the comiques, and in several scenes demonstrated the fact that he can put over a nifty dance.

Billy Reed, a classy attired, singing-and-dancing juvenile, handled his lines well in scenes and in bits and distinguished himself in his singing and dancing numbers, and this is especially applicable to his intricate dancing, which included an "ice skating dance" that was a classic of its kind.

George Bray handled himself well in several bits.

Mattie DeLece, a regal-appearing, bobbed brunet prima donna, worked well in scenes, but it was noticeable in her vocalistic numbers that her singing was not up to what it has been in the past.

Elsie Raynor, a slender, stately singing-and-dancing ingenue, distinguished herself thruout the entire show with her vocalistic numbers, supplemented by graceful dancing and cleverness in humoring her lines in scenes. Verily, this clever girl has made rapid strides in her chosen profession and ere long will be heralded as a leader among ingenues in burlesque.

Syd Burke, a petite, bobbed, brown-haired, singing-and-dancing soubret, gave every indication of pep, personality, talent and ability, but in her singing numbers she could hardly be heard, due to hoarseness in her voice, which is evidently due to a cold, and what this clever kid, who is new to us, can do under more favorable circumstances is problematic, but we are of the opinion that she is as clever as she is personally attractive.

Babe Spears, one of the most attractive of the chorus girls, distinguished herself in a talented and able manner while leading a song number, and in her school bit, for her repartee in the bit with Comique Weber went over for laughter and applause.

Jackie Diamone, a bobbed-brunet end

pony with a pretty face and modelesque form, has sufficient personality to satisfy anyone, and this was further enhanced by her pep, for Jackie has the makings of a clever comedienne, for as the end pony she clown'd thruout the entire show, and on the running board gave an artistic exhibition of shimmy shaking and muscle control that led the boys out front to believe that they were going to get something that she did not give them. As worked by Jackie, the movement was far more laughable than objectionable, but if attempted by a less able artiste it could be made as objectionable as the ordinary grind.

Elsie Garring, a personally attractive bobbed blonde with a good singing voice, made good in the "pick out" number, and the same is applicable to Billy Boyett, a tall, slender, red-headed comedienne who affected an English mannerism.

The chorus is a credit to burlesque in general and reflects credit on the judgment of Jake Potar and his selection, for the girls are pretty of face, modelesque of form, with more than the usual talent and ability, which is further enhanced by their picturesque ensembles.

It is very evident that Jake Potar, franchise-holding and producing manager of the *Kandy Kids*, and his featured comiques, Weber and Spears, have taken the order of I. H. Herk, president of the Mutual Burlesque Association, relative to the advance of choristers seriously, for they are giving individual choristers ample opportunity to demonstrate their talent and ability not only in leading numbers but working in scenes thruout the presentation.

Taking the show in its entirety, it is a fast and funny, clean and clever presentation of slap-stick comedy, fast numbers and nifty scenes, and if all the shows on the Mutual Circuit are operated along similar lines there will be no justifiable room for criticism.

TABLOIDS

(Continued from page 33)

"Kid" Long is sending out some snappy postcards, we'll say.

CHARLES SOLADAR, owner and manager of *The Brinkley Girls* Company, and George L. Myers have formed a partnership and opened a general booking agency in Philadelphia. Mr. Myers was identified with the Sells-Floto Circus for years as producer and ballet director.

JACK RUSSELL'S musical tabloid company continues to get good stories in the dailies of Seattle, Wash. Assisting Jack in the cast are Evelyn Dufresne, Jacqueline Brunau, Walter Spencer and George W. Stanley.

JEAN RUSSELL advises that he is scoring big in the East with his female impersonation act. He was held over for two weeks in Pittsburg, Pa., at the Music Box Theater. He expects to start a tour of New England shortly.

G. K. VANCE is resting in Hillsboro, O., for a short time, following his closing with Ameden & Keefe's *French Follies* Company at Covington, Ky. He sang ballads and did general business, juveniles and straights.

INSTEAD OF going into Oklahoma Pal DuQuenne stopped in Louisville, Ky., and now is established in stock at the Savoy Theater. He states there are five musical tabloids in stock there now, while a number of people are laying off.

SLICK EASON, popular character man and bass singer, writes that Si Young has joined the Four Buddies Quartet as tenor on the *White Bang Revue*, booked over the Gus Sun Time, Stanley Crable, formerly with Marshall Walker's show, is now with Gene (Honeygal) Cobb's show.

LEAVING VAUDEVILLE to return to tabloid is the move being made by Ralph L. Sibery, banjoist. He has been featured with Ezra Buzzington's Rube Novelty Band and soon joins Everett Sanderson and his original Memphis Syncopaters, to do juveniles and specialties with Billy McCoy's show.

WILL KING, of San Francisco fame, gave the *Follies* of 1923 for the first time the other night and scored tremendously, according to press comment we've culled. The revue is in eight scenes and is said to be the most pretentious thing King has yet done. Hermie King and his jazz orchestra is a big feature.

THE VINCENT TIME will be played by Guy Rarick and his *Musical Revue*, opening November 24 at the Hippodrome Theater, Reading, Pa., with the Orpheum, Altoona, Pa., to follow. Warren and Smith, society and acrobatic dancers, have been added as a feature. Business has been great for the show at all stands this season, states Roy Sampson.

JACK WALD writes from Newark, N. J., that he is producing a show now and then in that vicinity. At the Lyric Theater the other night he saw Guy Fay's *London Gayety Girls* Company. Joe Moss is doing second comedy and his wife, Babe LaVere, is doing a dance specialty with Joe and doubling chorus. Fay's is a Mutual wheel attraction. Moss is an old friend of Wald.

SAM BARLOW is principal comedian

with the *Music Girl* Company. He is supported by Julia Leighton, character comedienne; Ord Weaver, Paul Cattel, Charles Emery, Frank Malone, Eddie Walker, Catherine Sedgwick and Helen Lane. The chorus: Wilma Foss, Hazel Vanderbilt, Eva Johnson, Ruth Kane, Tiny Nixon, Hazel Cattel, Peggy Allen and Dot Worth.

WE ACKNOWLEDGE receipt of a copy of *The New House Blues* from Marshall Walker, writer of a number of song successes in addition to being the feature Rube comic in his *White Bang Revue*. This song has just been published in London and already is clicking with its catchy lyrics and equally catchy melody. Walker gave singers the famous Deacon series, the original coon-shout classics.

LEO ADDE'S *Olympians* opened their 11th season at Anniston, Ala. Mr. Adde writes that he is particularly pleased with his newest edition, with Jack Adair, black-face star, back for the sixth season, assist-d by "Red" Mack, Madge Stewart, soubret; Haysel Coulter, prima donna; Earl Warner, singing juvenile; Donna Dale, dancing ingenue; Adde, character comedian, and little Pearl Warner, age 6, in Jackie Coogan impersonations. The chorus: Mahle Edwards, Violet Fuqua, Edna Nash, Peggy Sydel, Rose Staunton and Emera Gordon.

SHOWS OWNED by the Charles Morton Attractions, *Honeytime Minstrels*, with 16 people, managed by Homer Meachum; the *Happytime Revue*, with 14 people, managed by Eddie Trout, and the *Springtime Follies*, 12 people, managed by Jack Burke, are meeting with big success on the Joe Spiegelberg Circuit. Every show carries special scenery for each bill, and features blackface and eccentric comedy. Booked solid thru the winter. Business is good thru the South, as the tobacco and cotton crops were exceptionally large, according to Morton.

ALEX SAUNDERS and Doug Fleming are managing the *Some Show* Company, which opened recently at Beaver Falls, Pa., and has since been going over to large and appreciative audiences. Saunders is first comic, Fleming, straight; Charles Neelson, second comic; D. E. Benn, general business man; Marty Begley, juvenile; Anita Ercell, soubret, and Florence Allen, ingenue. The chorus: Luella Ercell, Ruth Ercell, Dorothy LaDuc, Molly McCarty, Eleanor Pfeifer, Della Walliee, Edna Short, Pauline Rosemond. The Minstrel Four, the Three Escell Sisters and others do specialties. Mrs. Leonia Dickey is musical director.

E. (HOKE) BEEBEE postcards all this from Sauk City, Wis.: Our show took to the road October 15 with 15 people. All set for the winter. Booked solid until January 6. It looks like a nice fifth independent go. The cast: Max Gifford, straight; Phil LaValle, character-comedy; Al Veeve, light comedy; Beebe, producing comedian (these four also comprise the Vanity Box Quartet). Bessie Southerland is prima donna, Grace Neibo, soubret; Sis Moore, characters. The chorus: Flo Lee, Alice Voss, Carrie Shaw, Bessie Tanner, Olga Mason, Lillian Plumb, Claudia Sanders and Violet Murry.

RUSSELL (CURLY) WILSON narates that the Rufus Armstrong Musical Comedy Company is doing an overwhelming business on the road this season in the South. Numerous two-week engagements are being played. A six months' stock date recently was concluded by Armstrong at Corsicana, Tex. The lineup: Armstrong, manager and general business; Wilson, producing comedian; Paul (Rusty) Scott, comic; Clyde Hodges, straight; Virginia Thornton, ingenue; Edith Black, soubret. The chorus: Tota Kivette, Ruth Peeler, Gladys Baker, Thelma Hymian, Mildred Thompson, Virginia Neal, Mme. Callie Gullick is musical director. The Monarchs' of Harmony, quartet, are scoring. A. C. Thornton is ahead.

THE JINGLE BELL REVUE, a 16-people company, did a large business at the Rigan Theater, Henderson, N. C., recently. The roster includes: George LaTour, owner and manager; "Happy" Donaldson, producing comedian; Jimmy Griggs, comic; "Mike" Smith, straight; Carl Wood, general business; Alice Kapp, ingenue; Julia Beck, soubret. The chorus: Thelma Powers, Jeanne Starkey, Ethel Palmer, Agnes Freeland, Hazel Smith, Lucille Hoyer, Sara Goldrick, Betty Wilson. Jules LaDuce is musical director.

SINCE ITS REORGANIZATION L. Desmond's *New York Roof Garden Revue* has the following people: Ethel Desmond, Della Robinson, Holly Desmond, Bettie Belmont, Lem Desmond, Jr.; Nat Rowal, Bert Clifford, Lew Belmont, Sr. The chorus: Eleanor Johnson, Peggie White, Margaret Shand, Mable Kiser, Puss Casey, Florence Burns, Mary Grey, Gertie Billings, Bobbie Davis and Stella Jones. Five vaudeville features are offered in addition to the regular fun program. The company is booked into Oklahoma.

COMEDY AND MUSICAL specialties as fast moving and enjoyable as seen in a Number One burlesque attraction are offered by Charles W. Benner in his joint-titled *Hello, Everybody* and *Peck's Bad Boy* Company. *The Billboard's* Tabloid editor reviewed the presentation at the Regent Theater, Hamilton, O., Sunday night, November 9. Our verdict is strictly complimentary to Mr. Benner and company, for there is in evidence much talent, great showmanship and entertainment worth while sitting thru. Pep seemed to be personified thruout Benner's show. What an asset that is! For, after all,

pep is nothing more than enthusiasm, and enthusiasm cannot be bought. It must be born into an individual and then broad cast. Benner's chorines are singers and likably so. They looked very charming in the classy wardrobe provided them and danced elegantly. One dance number in particular, that of *Springtime*, led by Phillis DeRita, charming little soubret with personality, beauty and grace, and as versatile as anyone of 19 could hope to be, was as splendid as the writer has seen anywhere, and it was a surprise to find this sprightly number in a tabloid show. It was a most pleasant treat. All of Benner's specialties hold interest and have entertainment value. The show itself was founded on bits, but they were laughable and enacted speedily. Thad Wilkerson, producer, did a Harold Lloyd comedy part, yet B. B. (Shorty) Yager, midget, tho a character man, "mopped up" on laugh honors. Bobby Weber and Joe Kirby, June Kent, Catherine and Charles W. Benner and Joseph DeRita furnished the necessary support to make up a series of interesting farce situations. But Miss DeRita captivated with her choice work and we feel she has a future with great success not far distant. Her youthfulness, dramatic talent and versatility should win for her any aspiration she may have. The Hello Four, quartet, took several encores. John Muller is musical director and Carl Wagers is stage carpenter. The chorus: Buddy Bryan (specialties), Dixie Dove, Jackie Allen, Betty Alice Ray, Edna Denk, Evelyn Denk, Mack Stammerler, Babbette Meyers. That the two smaller girls in the first line should be moved to the ends is our only suggestion. A tabloid with a company out to entertain, and succeeding!
P. LAM. A.

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MUSICAL COMEDY PAPER

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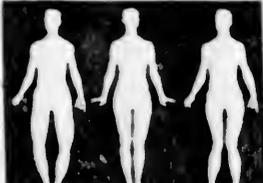
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KLAW THEATER, NEW YORK
Beginning Monday Evening, November 10, 1924

WILLIAM A. BRADY
Presents

"SIMON CALLED PETER"

A Dramatization of Robert Keable's Novel of the Same Name
By Jules Eckert Goodman and Edward Knoblock

THE CAST

(In the Order of Their Appearances)
Peter Graham Leonard Willey
Wilkins John Barry
Madeleine June Webster
Hilda Lessing Evelyn Wight
George Lessing Carson Davenport
Lieut. Bobby Jenks H. Tyrrell Davis
Lieut. Penzel Riccardo De Silva
Capt. Fraser Harry Ulick
Capt. Mackaye Henry Crosby
Capt. Drayton John Gray
Capt. Curry Richard Simson
Lieut. Jones George Fuller
Private Sharp Harold de Becker
Lieut. Donovan William Edwin Barry
Major Langton Herbert Bunston
Julie Gamelyn Katherine Willard
"Tommy" Raynard Josephine Evans
Louise Lota Sanders
The Leader of the Band Joseph Merryman

First Episode
The Vestry of Peter Graham's Church.
Second Episode
An Officer's Mess.
Third Episode
The Private Dining Room of a French Cafe.
Fourth Episode
A Room in a London Hotel.
Fifth Episode
The Epilog.

Simon Called Peter looks like a straight bid for the box-office, using one or two devices supposedly surefire for that purpose. One can well imagine William A. Brady, forgetting momentarily the fortune he made with Way Down East and thinking of the shekels being made by a couple of recent bawdy shows, the while ruminating on the flop he did with That Awful Mrs. Eaton, deciding that if the public wanted this sort of thing he was the lad to give it to them. So obtaining a dramatization of a sensational novel, with a supposedly sensational situation or two, he produces it and sits back waiting for the crowd to knock the box-office over. Now Mr. Brady is a wise old showman and I think he guessed right for the road. I doubt very much if he has called the turn for Broadway.

The big punch in Simon Called Peter occurs when a woman, tempting a clergyman to carnal things, tears off her corset and exposes a bare breast to the audience. I can well imagine the natives of Red Oak, Ia., gasping at this and spreading the news up and down Main street, with a resultant packed house the following night if the show stays that long. But in New York, where bare breasts have become almost a commonplace in musical shows, Mr. Brady is just a bit too late. Such an obvious and cheap bit of clap-trap theatricalism is a bit too crude to cause the sensation expected. At the performance I saw of Simon Called Peter the only persons who seemed shocked at this exhibition of female anatomy were the ladies. The men seemed to take it very calmly. Perhaps they had been to the Ritz Revue or Artists and Models. No, I am afraid Bill Brady is a bit late.

The story of Simon Called Peter has to do with a clergyman who, having been called a hypocrite by a trollope because he preached service and did not go to the war, chucks his pulpit and becomes an army chaplain. At the front he is told he cannot get under the skin of the men unless he becomes as one of them. So he has a drink with the boys and girls, and even so resists temptation when the girl referred to above tries to entice him. However, he is not so icy when it comes to a good-looking nurse. He spends a week's leave with her at a London hotel and wants to marry her, but she thinks she will ruin his career and passes him up. Then comes an epilog with friend minister preaching his last sermon and telling his flock that he has sinned, but he wouldn't have it otherwise on no account, no time, no where, no how, no sir! Entrance of the gal down the aisle paging Peter—clinch and curtain.

Peter is played by Leonard Willey and he does a fairly good job of it. If he were a little more animated in the love scenes he would suit me better, but his performance as a whole is good. Catherine Willard is the girl he wants to marry and she is excellent. It is a sincere and convincing reading of the part which Miss Willard gives, a better reading than the part warrants as a matter of fact. Herbert Bunston is very real as a British major and a corking rendition of a small part is given by Harold de Becker. Mr. de Becker plays a mess orderly and is on for only one act, but he lingers in the memory by his excellent performance. A good bit is also done by H. Tyrrell Davis, and the girl who tempts Peter is played by June Webster in good old vamp fashion. There are many other roles, all small, but all well done by the players of them.

Mr. Brady has made a slightly production of Simon Called Peter. It is not extravagant, but it is quite adequate to the needs of the play. The direction is good and so are the lightings. It is the play which interested me the least. It never convinced me of its sincerity, it never thrilled me. I can only say of it that it looks like a strong smirch in the direction of the box-office. Whether it will create a draught there is somewhat doubtful.

THE NEW PLAYS ON BROADWAY

I'll bet it won't make as much money as Way Down East.

For all his love of the box-office I believe Mr. Brady prefers to produce clean plays. His past record would indicate that. And with all his show of putting on a smutty play the attempt is only a half-hearted one.

I do not believe such plays are for Mr. Brady. He might better leave their exploitation to those who have a less deep-rooted affection for the theater. All those connected with the stage know that he has such an affection, and managers who have it cannot succeed in attempts to degrade the drama. That is only possible for those without Mr. Brady's love of the theater and its best traditions. I hope he leaves the job to the others in the future and looks for another Way Down East, another The Pit or another Clothes. When the record comes to be written he will be prouder of them than he will be of Simon Called Peter.

A cheap attempt at sensationalism. GORDON WHITE.

JOLSON'S THEATER, NEW YORK
Beginning Monday, November 10, 1924
Mr. Lee Shubert Announces the First American Visit of

GEMIER

And the Company From the Theater National de L'Odeon of France In Modern and Classic French Plays

L'HOMME QUI ASSASSINA

Piece en 4 actes de M. Pierre Frondaie d'apres le roman de M. Claude Farrere

Distribution par ordre d'entree en scene:
Tarrail M. Raymond-Girard
Ferber M. Rozet
Marquia de Sevigne M. Firmin Gemier
Prince Cernowitz M. Marcel Chabrier
Archibald Falkland M. Charles Vanel
Atik Ali M. Louis Raymond
Mehmed Pach M. Andre Varennes
Valet de Chambre M. Georges Tremor
Domestique M. Michel Barroy
Marie Falkland Mme. Germaine Rouer
Mme. de Servange Mme. Yvonne Mirval
Baronne Kerloff Mme. Solange Cayrol
Edith Mme. Viera Koretzky
Femme de Chambre Mme. Leela Barakat
Domestiques Turcs et Europeens

ACTE I—Chez Sir Archibald Falkland a Constantinople.
ACTE II—Chez le Marquis de Sevigne a Therapia.
ACTE III—La chambre de Lady Falkland.
ACTE IV—Meme decor qui le 2eme acte.

For the opening bill of his three weeks' season here, M. Gemier decided on L'Homme qui Assassina when the scenery for The Merchant of Venice did not arrive on time. The play is an unimportant piece, but it does give a splendid opportunity of showing the "realistic" manner of acting identified with the Odeon.

The important parts are two in number, one being played by M. Gemier and the other by Germaine Rouer. Both of these players are fine artists and it is safe to say they extracted all the values from their roles. M. Gemier, who looks something like Francis Wilson, is a quiet, thoughtful player, given to small gestures and using the resources of a well-trained voice with extreme skill. He never gets much above a conversational pitch but manages to invest all his speeches with the significance due the situation, nevertheless. In the school of natural acting M. Gemier must be rated highly, but I question if this school utilizes the resources of histrionism as well as it might, were it to cultivate some of the technique of plain, ordinary acting. There is such a thing as carrying repression too far and while M. Gemier can not be accused of that, yet he never "lifts". A little "lifting", judiciously done, has never failed to help a strong scene.

Mme. Rouer is not above doing this on occasion and as she chooses these occasions with discretion, her performance satisfied me in a sense in which M. Gemier's did not. She is an entirely convincing actress, able to simulate the emotions without any false notes, able to play up to a situation when she is passive as well as when she is active and yet never overplaying or underscoring too heavily. An actress who takes full advantage of all her natural equipment, as well as using discreetly what a sound technique may contribute to her part, is the rating I should give Mme. Rouer.

Excellent performances were contributed by Marcel Chabrier, Charles Vanel, Andre Varennes and Viera Koretzky, and there were not a few minor parts which were well done by those who had them in hand.

The direction of L'Homme qui Assassina is very good, but the scenic investment would not be tolerated in any Broadway house, nor any good stock company, as far as that goes. The scenes were palpably painted and canvas and in one boxed interior there was no ceiling piece. The lightings were a bit primitive.

After all, chief interest in this company must center in the acting and that is praiseworthy. It is no better than that seen in many a Broadway production, but it is good ensemble playing. I will look forward to seeing this company in The Merchant of Venice, which they play

next week. In a play as familiar as this, one should be in a better position to judge the caliber of the playing than in an unfamiliar and quite ordinary play, such as L'Homme qui Assassina is.

A well-rounded company of French players in a commonplace play. GORDON WHITE.

GREENWICH VILLAGE THEATER, NEW YORK
Beginning Tuesday Evening, November 11, 1924
THE PROVINCETOWN PLAYERS Present

"DESIRE UNDER THE ELMS"

A Play in Three Parts
By EUGENE O'NEILL
Directed by Robert Edmond Jones
Settings by Mr. Jones
THE CAST

Simeon Cabot Allen Nagle
Peter Cabot Perry Ivins
Eben Cabot Charles Ellis
Ephraim Cabot, Their Father Walter Huston
Abbie Putnam Mary Morris
A Young Girl Eloise Pendleton
Farmers Romeyn Benjamin, Arthur Mack, William Stahl, John Taylor
A Fiddler Macklin Marrow
An Old Woman Norma Millay
A Sheriff Walter Abel
Deputies Arthur Mack, William Stahl
Other folk from the surrounding farms: Albert Brush, Hume Derr, Donald O'Connell, Alma O'Neill, Lucy Shreve, Mary Tede, Ruza Wenclawska.

The action of the entire play takes place in and immediately outside the Cabot farmhouse in New England in the year 1850.

It is stark, unmitigated tragedy which Eugene O'Neill has written in Desire Under the Elms. In it he returns to the scene of his earliest play, Beyond the Horizon, the bleak, stony New England farmside. The characters are hard, dour New Englanders, worshipping a hard God and hard work. You will find this sort in the remotest towns of New England to this day, but happily their number is getting fewer. Try as they will, they cannot altogether balk the softening influence of cheap periodicals, the rural telephone, the occasional movie and the ubiquitous radio. But in 1850, the year in which O'Neill sets his play, they were the very flower of the granite-studded hills of New England.

The picture presented in Desire Under the Elms is of a New England farmer, the father of three sons, two of them by one wife and one by another, both wives being dead. His sons are in open rebellion against him, and, while he is away looking for another wife, the two elder boys run away to California. The remaining son covets the farm, and sees it vanishing with the arrival of the new wife. This woman, tho' falls in love with him, and, after a period of mutual hate, they have an affair and a child is born. The old man is told the child is his son and he taunts the young man by telling him he has no chance of inheriting the farm, now that a new heir has arrived. When the lad mulls this over he hates the woman and her son and repulses her. To show the depths of her love for him she smothers her child, and the play ends with both of them being led away by the sheriff.

This altogether too brief resume gives no idea of the grimness, the horror, the tragedy which the author has packed into the play. The setting shows the farmhouse, and by removable panels one or more of four rooms in the house are shown. The rooms are cramped and seem to reflect the weight of the hard life these people live. And O'Neill has piled horror on horror in these rooms and out of them until it becomes almost unbearable. He has done it, too, in his best manner. The dialog is laconic, the events slide into each other without visible effort, the play moves on to its inexorable conclusion, swiftly and inevitably. Here is O'Neill at his finest, telling the truth as he sees it, yet telling it in an effective theatrical way. Desire Under the Elms will rank as one of his best plays. I am sure.

The piece is played excellently. Walter Huston, as the old man, gives a painstaking performance, stressing the innate hardness of the man, yet bringing out his love for the soil. Mr. Huston accomplishes his effects quite precisely and never pushes beyond the limits of the characterization in doing so. Mary Morris is the wife, a woman of iron determination, who becomes softened by a genuine love. Never at any time did Miss Morris suggest anything except just this sort of woman. She played the part with repression, giving the effect of a cold exterior, yet conveying subtly that she was afeir within. This was done with artistry, with a judicious use of legitimate theatrical effect, and shows Miss Morris to be a really skilled actress. Charles Ellis played the boy and made the part convincing. It is a different role, this. One moment mooning, at another fired with desire, at still another displaying vindictive hate, it taxes the resources of the actor playing it. Mr. Ellis managed its transitions skillfully and built a characterization entirely believable. The two brothers, who are only seen in the first act, were done well by Allen Nagle and Perry Ivins, and the smaller parts were competently played by those selected for them.

Mr. Jones not only designed the setting for Desire Under the Elms but directed the staging as well. He has handled both of these jobs with real skill. The scene

is quite in the mood of the play and the action strikes one as being just what the script called for.

O'Neill at his best; splendidly produced and acted. GORDON WHITE.

What the New York Critics Say

"L'Homme Qui Assassina" (Firmin Gemier and the Odeon Company) (Jolson's Theater)

WORLD: "Their efforts were heartily appreciated and pleased those present, both French and American."

HERALD-TRIBUNE: "The performance inspired hope that later in the three weeks' season the expected achievements will occur."—Percy Hammond.

TIMES: "The company as a whole does not represent the Odeon, but would not do it dishonor."—Stark Young.

POST: "A body of well-trained players, whose general efficiency is indisputable and whose work is certain to be both interesting and instructive."—J. Ranken Towse.

"Simon Called Peter" (Klaw Theater)

TIMES: "A somewhat torrid drama, a trifle crude in its minor movements, that has the aspects of a popular success."

HERALD-TRIBUNE: "It is a great, sprawling ammunition dump full of potential dynamite, a mingling of high-explosive shells and duds."—Frank Vreeland.

WORLD: "Manages to present a series of sensational incidents and yet remain a rather placid play."—Heywood Brown.

SUN: "Neither Mr. Keable nor the dramatic doctors who prepared the book for the stage has anything new to say, nor any original way of resaying the old."

"Desire Under the Elms" (Greenwich Village Theater)

HERALD-TRIBUNE: "Three hours of eloquent agony in which hell is emptied and all the devils let loose upon a New England farm."—Percy Hammond.

TIMES: "Desire Under the Elms reverts in character to the earlier 'Beyond the Horizon', tho' it exhibits by comparison a fine progress in solidity and finish."—Stark Young.

WORLD: "O'Neill has hit upon a wholly veracious tragic theme, but when his tale has come to an end he must add more. It is not enough that we have been cleansed by pity and terror. We must also be scrubbed."—Heywood Brown.

SUN: "Black, tortured, rancorous tragedy."—Alexander Woolcott.

DRAMATIC NOTES

(Continued from page 25)

of weeks ago. Now the original is back, doing business at the old stand.

Selena Royle will have one of the leading roles in Poor Richard, which is about ready for production.

Lucille La Verne, who made such a hit in Sun Up last season, is the latest addition to Lass o' Laughter, the production about to issue from the house of Henry W. Savage.

Beryl Mercer, Kay Laurel, A. P. Kaye and Olga Ollonova will all be seen in Quarantined besides the two featured players, Helen Hayes and Sidney Blackmer.

Guthrie McClintic is about ready to produce another play on his own. It will be Chattels, by Lewis Beach, and it is said that Blanche Bates will be seen in the leading role.

Florence Nash may be seen in a new play before long. She has read a piece called The Mud Turtle, by Elliott Lester, and likes it. All that is needed now is a producer.

Mrs. Henry B. Harris has The Hold-Up Man well under way and it will be sent to Chicago when ready. Joseph Kegan, Irish tenor, has the leading part in this opus.

Carol McComas is not going to remain with March On it seems. Anyway, negotiations are on for another leading woman and Marie Carroll is being talked of for the part.

The Pup, once one of the two Poor Richards, will open in Baltimore in a couple of weeks. Robert Milton has engaged Henry Hull, Olive Tell, Katherine Alexander, Joan MacLean and Paul Harvey to appear in this play.

The all-star revival of The Rivals will come to Broadway sooner or later. It opened in Pittsburg this week and New York will see it later in the season, but only for a couple of weeks, according to present plans.

Princess Bibesco, having written fiction, has now turned the way of most writers and fabricated a play. It is called The Painted Swan and is now being considered for production by a prominent Broadway manager.

Joseph Schildkraut is deserving of much praise for the way in which he has learned to speak faultless English. In The Firebrand he reads his lines without the trace of an accent and to do this he must have toiled many long hours.

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

E. H. Minton, writing from Loveland, Col., asks, "What has become of Cornetist Arnold Van?"

The McQuinn Sisters' Orchestra is routed thru Minnesota, playing one and two-night stands. It is reported that business is good.

A. H. Armantrout, in charge of Armantrout's Blue Hoosier Six, reports that the aggregation is booked indefinitely at the Mandarin Cafe, Buffalo, N. Y.

Oscar Turner, traveling musical entertainer, reports that he closed the show in Jeffersonville, Ind., November 8, after a successful season and has moved to winter quarters at Louisville, Ky.

Leo Star, old trouper, and his wife, living at Sacramento, Calif., recently entertained Bud Headley and Mrs. Headley and Mr. and Mrs. A. K. and Elmer Kline when Snapp Bros.' Shows played there.

Max Montgomery closed recently as bandleader with Dodson's World's Fair Shows. He has taken charge of the Port Arthur Booster Band and also does some studio teaching and dance work. Max is expecting some trouping musicians to join the band soon.

The Muse is looking forward to a visit from Frank Van, leader and director of the California Roamers, who closed their European tour at the Alhambra Theater, Brussels, Belgium, November 9. No doubt, Frank will have a lot of interesting information about orchestra conditions across the big pond.

"Happy" Johnson, widely known in rep. tab. and burlesque as "the Piano Wizard", recently joined Saxy's Original Serenaders, a coast-to-coast orchestra, Bert Ladell Infos. from Gainesville, Fla. He will winter with the Serenaders in Miami, Fla., and go on the Columbia Burlesque Circuit in the spring.

George Walker narrates that when in New Orleans recently he met Joe Bullinger, the "old kid-gloved leader". Joe is now located at Bogalusa, La., where he has charge of the Elks' Band. It has been 35 years since Joe trouped, but he told George that the latching string is still out for all old troupers.

Romaine's Oregonians, of Portland, Ore., are traveling thru Southern Ohio, and report a prosperous trip. The roster: R. L. Kimball, manager and violin director; Jean Beaumont, pianist; Otto Leonard, first trumpet; Frank Leonard, second trumpet, and Robert McGregor. Each member doubles one or more instruments.

Opal Davis, dance promoter and manager of the Davis Dance Bands of Toledo, O., is slowly recovering from a severe illness. Mrs. Davis underwent an operation last July, while at Reno Beach, and returned to her work too soon, her doctor advises. She desires to hear from her friends. The address is Apartment 3, 1304 Vinal street, Toledo, O.

Porter M. Melton, trombonist, formerly with the Gold Coast Entertainers, Denver, Col., and the Wonder Orchestra, Florida, Ill., is now with Harold Oxley and his Cinderella Orchestra, playing at the Cinderella Ballroom, Broadway at 48th Street, New York. Earl McKinley reports. The organization, according to Earl, is soon to leave for a tour on the Keltch Time.

George B. Rearick writes that he has turned over the management of the Chicago Harmony Kings to Harold E. Spith for an indefinite period and that he has joined Lee Brann's Orchestra, now in rehearsal with a well-known dancing team, for a complete tour of the Orpheum Circuit. The band is a nine-piece outfit and Frank G. Mack, old-time vaude, and circus musician, is playing Sousaphone.

C. H. Swangel, Charles P. Gulf and James Cullen, with the W. I. Swain Repertoire Show, wish to know when Ed A. Woeckener was assistant to John Philip Sousa. The Muse is not in possession of this information, but maybe some of you troupers can come to the rescue with the desired info. The question grows from a press-agent story of the John Robinson Circus, of which Woeckener is bandmaster.

The personnel of Don Warner's University Syncopators, filling an eight-month contract at the Cinderella Ballroom, Oklahoma City, Ok., reads: J. Bob Smith, clarinet and violin; A. Bob Sylvestri, tenor and soprano sax, clarinet, bass clarinet, oboe and violin; Ralph Head, trumpet; Charles Howard, trombone and tuba; "Mickey" Whelan, banjo; "Lusty" Winslow, drums, and Don Warner, piano and arranger.

THE BOOK SPOTLIGHT
By Gordon Whyte

(Communications to Our New York Offices)

THE THEATER VIA THE STAGE DOOR

The GAIETY STAGE DOOR, by James Jupp. Published by Small, Maynard & Company, 41 Mt. Vernon street, Boston, Mass. \$5.00.

This is an age when all sorts of people connected with the theater are writing their reminiscences, but *The Gaiety Stage Door*, by James Jupp, is the first contribution within my ken from the memory of a stage doorkeeper. And I want to say, right at the outset, that Mr. Jupp has acquitted himself well of the task.

The Gaiety Theater mentioned is not the Broadway house where *Lightnin'* set the American record for long runs, but the Gaiety, London, where George Edwardes so long held sway. This theater was the home of a string of notable musical comedy successes, generally made known to this country thru Charles Frohman's productions of them. To name all the pieces would take too much space, to name all the artists who were identified with the Gaiety would do likewise, but Mr. Jupp saw them all for a space of 30 years and he has many an entertaining tale to tell.

The head and fount of the Gaiety was George Edwardes, a shrewd manager with a keen sense of what the British public liked in the way of musical entertainment. I would feel tempted to call him the English Ziegfeld, but that would be flattering the American producer too much. However, their positions in their respective cities were roughly similar. Like Ziegfeld, Edwardes had the magic touch. Few, indeed, of his productions failed to attract the public.

Edwardes had a keen eye for talent and a girl who got in a Gaiety chorus stood more than a fair chance of climbing out of it if she had any ability. Edwardes kept his eye on all those showing any signs of talent and promptly made them understudies. Then would come a place in one of his touring companies in a small part, then bigger roles and, if they made good, there was always room for them at the Gaiety. In this way he brought forward any number of favorites.

Mr. Jupp, with no literary pretenses, rambles on without much regard to chronology and tells endless intimate stories of the great and near great who came under his observation during his long custodianship of the Gaiety stage entrance. Many a romance came under his observing eyes and many a scandal. He tells of them all with admirable frankness and the book is a veritable mine of gossipy reminiscence of the London theatrical and sporting world. I wish there was an index to it and I wish it was arranged in a more orderly manner. But it is not offered as that sort of book and these are not entirely valid objections. What *The Gaiety Stage Door* is a thoroughly readable volume of anecdote and circumstance told in a mighty interesting way. I cordially commend it to all those interested in London theatricals of the last decade or so of the past century and the opening years of this. They will find it well worth reading.

A RECORD OF THE THEATRICAL SEASON

THE BEST PLAYS OF 1923-'24, by Burns Mantle. Published by Small, Maynard & Company, 41 Mt. Vernon street, Boston, Mass. \$2.50.

Burns Mantle has brought out another of those excellent resumes of the New York theatrical season which he calls *The Best Plays of 1923-'24*. This is the fifth of the series and it is quite as good, and quite as valuable, for reference purposes as its predecessors.

The plays selected by Mr. Mantle for extended treatment this year are: *The Show-Off*, *Hell-Bent for Heaven*, *The Swan*, *Outward Bound*, *The Goose Hangs High*, *Beggar on Horseback*, *The Changelings*, *Sun-Up*, *Chicken Feed* and *Tarnish*. He gives a full synopsis of each play and liberal slices of a dialog. Besides this there is a deal of statistical matter about the past season and other useful information relating to the theater. In all respects it is a valuable stage reference book as well as entertaining reading for those who cannot get to see the plays described.

THEATRICAL MUTUAL ASSN.

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

Office Grand Secretary-Treasurer

Our good old friend, Billyboy, is getting ready for the big Christmas Number. Why can not we have as big a showing this year as we did last? More than a page of news from the lodges. Let us make it the same once again.

We know that several of the big lodges are making preparations for their annual benefit and dance. Give us the details on these affairs and we will be able to get in line for at least a page. Get your stories in by November 22 at the latest. Everybody come across.

Circulars containing the itinerary for our trip next summer have been sent to all the lodges, Grand Lodge officers and Grand Lodge members. Read the circular carefully and arrange to make the trip with the rest. All lodges having a present Grand Lodge officer, make an effort to send him to the convention, as we want a 100 per cent attendance of these officers. Contributions this week to our column are from Brothers E. K. Hoffmann, Oakland Lodge; Izzy Friedman, Cleveland, O.; J. A. Cleve, London, Ont., and Frank Heintz, Rochester, N. Y.

Cleveland Lodge, No. 9

This lodge has started a drive for members and is getting a class ready for the near future.

Brothers Friedman, Weber, Ryan and Fitzgerald are making a grand effort to bring No. 9 back where it belongs.

Buffalo Lodge, No. 18

New members are slowly being added to the roster. During the past two months four roadmen have been admitted.

Brother P. W. Emery, of St. Louis Lodge, No. 5, was in town the week of November 3 as electrician with the Thurston Show.

Quite a few of the brothers are con-

templating making the 'Frisko trip next summer.

Brother D. L. Martin states that he is going to attend the meetings in the future, as he does not want Brother Marty Connors to have anything on him.

Brother Kenpke says he has so many meetings on hand next year that he can't make the trip with us.

Brother Jake Levine, of Toronto Lodge, is back at the Garden Theater (Mutual house) as treasurer.

Brother Charles (Pop) Randall is occasionally seen around the various houses with that smile that won't wear off.

Brother Weller, of New Haven Lodge, and Brother Jacob Reilil, of New Orleans Lodge, were with the *Step This Way Show* at the Gaiety Theater week ending November 8.

London Lodge, No. 23

T. M. A. met October 19. A lively session. Several new applications for membership were received and the candidates will be ready for initiation November 16, when several Grand Lodge officers are expected to be present.

Brother Harold Allister, president, and other officers of the lodge are hard at work on the *Midnight Show*, which will be held New Year's Eve, when we expect to raise a goodly sum for our benefit fund.

Brother J. Saunders is getting ready for his Santa Claus fund drive, which is one of the finest things that the T. M. A. has. They visit all the orphans and aged people's homes in the city Christmas morning and give some 800 inmates remembrances. Those who will be in London between now and Christmas, look out for your dimes!

Oakland Lodge, No. 26

This lodge held a big smoker and feed
(Continued on page 66)

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

Members of the Motion Picture Operators' Union, No. 127, of Dallas, Tex., are looking forward to an early settlement of their differences with owners of suburban theaters. John Harding, business agent for the union, has been empowered to arrange a settlement, which would end the strike involving a dozen or more operators, called several weeks ago.

Cincinnati Local, No. 165, is confronted with a \$10,000 damage suit, filed recently by George W. Kiser, a motion-picture operator. Kiser alleges that the officials of the local union have prevented him from securing employment. Kiser states he is a member of Local No. 369, of Huntington, W. Va., and that he had been working in Cincinnati for a year and half when, he alleges, the local took measures to prevent him from getting further assignments in that district.

Thursday evening, January 22, Local No. 11 of the Theatrical Stage Employees' Union, Boston, will hold its annual ball at Mechanics Hall. All the prominent stage stars will appear during the course of the evening and contribute towards the evening's entertainment.

The committees in charge are as follows: Fred J. Dempsey, general chairman; George E. Curran, honorary chairman; R. H. Russell, music committee; Walter Nason, program committee; John J. Feeney, reception committee; Edw. E. Chapman, decorations committee; Wm. Lewis, refreshments committee; Per Lee Sibilo, electrical effects; Robert Chollar, transportation committee; Chas. Van, printing and advertising committee; W. S. Morrell, technical director; Al. J. Kelly, chairman police; Archie B. Craig, floor marshal; Jos. Di Pesa, chairman publicity; Jas. J. O'Brien is secretary of the general committee, and Frank A. Connor is treasurer.

A feature of the event will be the famous "Fountain of Perfume" which will constantly keep up a steady stream of perfume during the evening. This fountain will be 15 feet in diameter and will require a lot of effervescent fragrance to produce the desired effect. "Meet Me at the Fountain" will be the slogan adopted for this gala occasion.

Jerry Goodman of Local 335, Bradford, Pa., is in Boston visiting with Fred Dempsey, business manager of the local branch, for a week.

Representative Crickmore reports that he was successful in straightening out the affairs of Tacoma, Wash., Local No. 81, in its scrap with the Tacoma Theater. Crickmore also attended a conference of the Northwestern locals in Portland, Ore., and dropped in on Local No. 168, where he managed to secure terms for the union in its dealings with the Royal Theater.

Vice-President Beck reports that the locals in San Bernardino and Santa Ana, Calif., have it all their own way in their differences with local theater managements.

Representative Krouse has returned to the General Office after successfully adjusting the entanglements of locals in Alexander, Va., and Wheeling, W. Va.

Representative Ben Brown assisted in bringing the controversy between the local in Saginaw, Mich., and the Strand Theater management to a close, in favor of the union, of course.

Representative Dillon was recently in Stamford, Conn., where the local was in controversy with the Stamford Theater over the employment of men for burlesque attractions. The demands of the local union were granted.

Instructions have recently been issued to picture machine operators to protect themselves by carefully noting the condition of films turned over to them for exhibition. It has been found on investigation that a large percentage of damages to films is attributed to overspeeding on the part of the operator.

Fort Wayne, Ind., Local No. 466, is anxious to get in touch with Glenn R. Carrier.

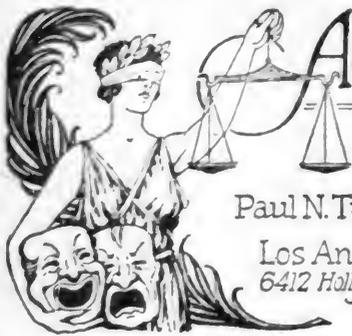
New Road Calls Issued

Road Call, No. 176, issued in favor of Tampa (Fla.) Local, No. 115, against the Rialto Theater. Effective November 1, 1924.

Road Call, No. 177, issued in favor of the musicians' local at Eugene, Ore., covering the Helbig Theater. Effective November 3, 1924.

Road Call, No. 178, issued to Ithaca (N. Y.) Local, No. 377, against the Lyceum Theater, becoming effective October 25, 1924.

Road Call, No. 181, issued against the Hippodrome and Lyric theaters in favor of Dallas (Tex.) Local, No. 127. Effective November 17, 1924.



Actors' Equity Association

John Emerson, President Ethel Barrymore, Vice President
Grant Mitchell, Second Vice President

Paul N. Turner, Counsel - Frank Gillmore, Executive Sec. Treas. - Grant Stewart, Rec. Sec.

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Mr. Gillmore on Tour
FRANK GILLMORE has left New York for his swing around the circle, inspecting all Equity branch offices, and attending the convention of the American Federation of Labor at El Paso, Tex., as delegate of the Associated Actors and Artistes of America. The itinerary calls for stops of three days at Chicago, one day at Kansas City, two weeks in El Paso, a like time in Los Angeles, and a week at San Francisco. It will not be possible for him to return to headquarters before the middle of December, and if complications arise at any of these stops which require Mr. Gillmore's attention it may be Christmas before he is back at his desk.

Red Cross Makes Annual Appeal

The National Tuberculosis Association, in opening its 17th annual Christmas Seal sale, has asked Equity to bring its activity to the attention of the theatrical profession. While sale of seals is conducted to secure funds to combat tuberculosis, at Christmas primarily, it is only a unit in the year-round campaign which the Red Cross wages.

In answer to the request the executive secretary replied:

"The cause which your organization represents has the hearty endorsement of the entire theatrical profession and we take pleasure in notifying you that the council of the A. E. A. will request its members to give you every possible co-operation during the forthcoming seal sale.

"Inasmuch as it is not customary for our members to introduce anything into their parts without the consent of the managers, we suggest that representatives of your affiliated tuberculosis societies throughout the country make arrangements with the managers of their local theaters for specific co-operation. In this way it may be possible for members of our association to draw the attention of their audiences to the seal sale in a manner that would not mar or otherwise interfere with our policy or with the productions. Through helping with publicity stunts, thru inserting lines or business in their performances, they may urge the public to buy seals, and indicate their approval and partnership in the education campaign to stamp out tuberculosis."

School for Children of Actors

The Episcopal Actors' Guild will give a benefit performance at the Knickerbocker Theater, New York, Sunday evening, November 23, to raise funds to establish a school for the children of actors, to be maintained in connection with the Guild.

Just before leaving for the West Mr. Gillmore wrote: "I have talked to Mrs. Hall and Mr. Kendrick (of the Guild), and have also investigated as far as possible on the outside, and I have reached the conclusion after careful deliberation that the scheme proposed is most worthy, and deserves the support of the profession and all those who desire to assist philanthropic ends.

"I was myself a child of professional parents and I recall very vividly the years I spent in small boarding schools or under the care of more or less kindly boarding-house keepers. A school such as is proposed would have been a God-send to my parents, and to me and my brothers and sister. When my wife and I had to go on the road and leave our two children, had it not been for my mother-in-law I don't know where we could have placed our children with any degree of satisfaction.

"Such a school as is proposed will not only inculcate discipline and education, but will give attention to the spiritual side of the child's upbringing, tho it will not be denominational. In other words, they will not refuse the children of Catholics or Jews, but will welcome them, tho, I believe, the supervision will be in charge of Episcopalians.

"I find that the proposed school does not conflict in any way with the Professional Children's School."

The offices of the Episcopal Actors' Guild are in the Church of the Transfiguration (The Little Church Around the Corner), 1 East 29th street, New York.

Company Endorses Application

The application for membership in the A. E. A. of Lillian Gillmore came in from Youngstown, O., with the endorsement of the whole *Lightnin'* Company on its back. An accompanying letter explained: "This is Barney Gillmore's charming little girl and the entire cast insisted upon endorsing her application—even

'George Spelvin', in this case Felix Haney."

World Circuit of Producers

News of a world-encircling organization of producers of legitimate plays which will include members in the United States, England, France, Germany, Australia and South Africa was received following the recent sailing of Joseph P. Bickerton, Jr., for Europe. The formation of the World Play Corporation will be completed during Mr. Bickerton's stay abroad.

An evening paper in commenting on the plans of this organization said: "Prominent in the new organization will be Messrs. Dillingham and Golden, Grossmith and Malone of London, Sir George Tallis, head of J. C. Williamson, Ltd., of Australia, and Mr. Bickerton. "The producing activities of the World

Play Producing Corporation will embrace the United States, Great Britain, Europe, South Africa, Australia, Straits Settlements and New Zealand, and later, possibly, the inclusion of Canada thru an arrangement with the Trans-Canada Theaters Syndicate, the latter controlling the principal theaters and attractions in the Dominion."

"Pigs" Adopts K. K. K. Slogan

In spite of the fuss about the Ku-Klux Klan there is one theatrical manager to whom the initials K. K. K. are not distasteful. John Golden has adopted the triple K as the slogan for *Pigs*, current in New York, and is offering a pair of orchestra seats for every accepted advertisement for the piece-making use of those initials.

All right, Mr. Golden, it looks like a

clear call for the knights. Kome klean, kuick!

Friendly Rivalry Over Ball

Tho by the time this is printed the Fifth Equity Annual Ball will have taken place, a couple of its interesting features may not have been heard of.

The Players and The Lambs have been engaging in friendly rivalry as to which shall pay the largest premium on its grand tier box.

Hal Forde and Walter Catlett have a mutual bet as to whether there will be more bobbed or unbobbed feminine heads at the Astor Hotel, New York, November 16. Catlett is so sure that he has wagered that the bobs will be two to one.

Frank Holland Takes Last Call

Frank Holland, a veteran actor and a good Equity member, died suddenly November 6. Death was caused by heart failure.

Born in Hope, R. I., in 1862, Mr. Holland began his career on the stage 35 years ago. His last role in legitimate acting was as the colonel in *Seven Days' Leave*. Since taking part in that production Mr. Holland has appeared in vaudeville with Edward Esmond.

He also appeared with Robert Mantell, Fannie Davenport and Robson and Crane. Among the plays in which he had performed were *Hands Across the Sea*, *Lights o' London*, *Blind Man's Buff* and other old-time attractions.

There's Millions in It

A new method of selling plays to managers has been discovered by Leslie Howard of *The Werewolf*. The ambitious playwright, states Mr. Howard, should say to the manager: "Here is a great play." The manager looks at the manuscript, finds that it consists only of blank pages and asks whether it is written in invisible ink. "No," replies the playwright, "the pages are really blank, but as you will probably insist on having the play rewritten anyway I thought we could save time like this."

More Than Educated Feet

"A survey taken of the Junior principals in Hassard Short's *Ritz Revue* discloses the fact that eight of the girls are college graduates, and that all with the exception of five have been graduated from high school. Grace Robinson, however, holds the university honors, having two college degrees."

Equity About To Move

Alterations are now under way on the new Equity headquarters and if everything moves forward as it should we will be able to occupy the premises not later than January 1. The address is 45 West 47th street, an ideal place in every way for the work of the association.

"The Miracle" Folds Its Tents

The Miracle, the Reinhardt-Gest spectacle at the Century, closed its season and New York run November 8. After the last day's performances, at which the police were needed to handle the throngs which had postponed until the last minute their chance to see the production, carpenters began work at once tearing down the cathedral into which the theater had been transformed.

Forty cars, it is announced, will be necessary to transport *The Miracle* to Cleveland, O., where it will play a special three weeks' engagement at the Municipal Auditorium beginning December 22.

In spite of the high attendance record (Continued on page 66)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

FIFTY-FIVE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for the following members: Daisy Yatter, Lionel Langtry, Jack Varley, Walter Twaroshk, Hazel St. Amant, Christie Le Bon, Ruth Ingalsbie, John Merkle, Elizabeth Huyler and Robert Merrimen.

A Chorus Equity member who gives her two weeks' notice does not pay the fare of her successor who joins the company. She pays her own fare back to New York only. We have had two instances within the past week in which a company manager has attempted to charge a member of the Chorus Equity for the fare of her successor.

Prompt attendance at rehearsal is just as much a part of an Equity member's contract as prompt attendance at a performance. A member who is absent from rehearsal without a valid excuse is liable to instant dismissal. In flagrant cases, when the company is on the road, the management might be empowered to dismiss the offending member not only without notice but without return fare.

Clause 27 under "Rules governing the Equity minimum contract" provides: "The actual salary of the chorus agreed upon shall be stated in the contract and a lesser or fictitious salary shall not be stated in the contract." The so-called bonus system is an abuse of this clause and it was instituted to save the manager money. There are many members of the Chorus Equity who will not work for the minimum salary of \$30 a week. The manager then says: "I will give you \$30 a week and a \$10 bonus." The guileless member reasons "Thirty plus ten makes 40—that's my salary, what do I care whether it is called a bonus or not?" Last week a member of the Chorus Equity was ill and out for one performance. Her contract salary was \$40, she was getting a bonus of \$10 because she wouldn't work for less than \$50 a week. The management deducted \$5 from her salary, that is one-eighth of \$40, which was the contract salary, and didn't pay her a bonus. In other words,

because she was ill one night \$15 was deducted from her salary. A bonus is not a salary. It is given only if the manager chooses to give it. Had the member held a contract calling for \$50, her real salary, the management could not have deducted more than \$6.25 for the one performance lost.

We have no way of knowing whether or not this particular clause in the contract is breached unless our members report such a violation. The clause is for your protection—see that it is observed.

Anyone knowing the addresses of the following members will please notify the association: Marguerite Young, Hettie Ward, Florence Watkins, Viola Wayne, Winthrop Wayne, Thomas Weldon, Lyndon Wexler, Rose Wenzel, Elsie Westcott, Ruth White, Jill Williams, Mary E. Winick, William E. Witt, Elsie Jasper Witte, Charlotte Wittman, Gladys Woerz, Marie Worthington, Alfred Wuch, Peggy Wynn, Emmy Tattersall, Mary Duke Taylor, Virginia Taylor, Leona Teodora, Morris Tepper, Travis Thames, Lillian Thomas, Gunda Thompson, Rosa Thompson, Merna Tibbetts, Ethelyn Tillman, Agnes Trask, Pearl Treiset, Violet Vale, Jeanne Van Vliet, Natasha Verova, Buena Vista, Blossom Vreeland, Gertrude Walker, Blanche Summerfield, Vallie Seymour, Loretta Sharpe, Dorothy Shaunessay, Madeline Shaw, Millie Shaw, Robert Shields, Wilford Sheppard, Heloise Sheppard, Opal Skinner, Gladys Smith, Mitchell Benson, Jean H. Smith, Kenneth Smith, Shirley Stanley, Bernice Starbuck, Fred Steinway, Allen Stevens, Julia Stieren, Frances Stone, Jean St. John, Ronald St. John, Lorraine Ray, Margaret Redfield, Edna May Reed, Celestine Reichard, Mamie Rice, Diana Richards, Ruth P. Richards, Ruth Richmond, Joseph Riley, Victor Robbins, Barbara Roberts, Queenie Robertson, Jack Roche, Rita Royce, Marie Russell, Beatrice Savage, Esther Schelp, Isabelle Scott, Louis Sears and Virginia Serrar.

Do, you hold a card paid to May 1, 1925? DOROTHY BRYANT, Executive Secretary.

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AN AMERICAN writer has a phonetic book on the press in London. The proof sheets were received in this country a few days ago and the author tells us that there were very few mistakes in the printing. This was the more surprising considering that this particular book involves a more detailed phonetic system than is usually printed, requiring the printer to use a great number of special symbols to illustrate dialectal modifications of speech. Nevertheless, the English printers did their work with very few mistakes.

This information was both comforting and irritating to the editor of The Spoken Word. It was comforting to know that one English-speaking country can turn out a page of phonetics that does not make the author of the book tear his hair. It was irritating to be reminded of such ideal conditions at a time when one's peace of mind was destroyed by the very opposite set of conditions.

The errors in the first page of phonetic type printed on this page November 3 were not due to The Billboard staff. Everything had been done to make this first use of the International Phonetic Alphabet a complete success. The symbols had been selected with special care, a perfect copy had been made and the order went to the linotype company thru proper channels. But the channels of a military organization are simple indeed compared with the channels of a linotype corporation. We happen to know, having visited the linotype factory in Brooklyn in order to throw an ink bottle at the head of some responsible member of the firm.

But in a corporation of this size it is impossible to find one responsible member of the firm. The order for your type has come thru channels. Part of your order blanks and correspondence is in Chicago, part of it is in Brooklyn and the rest of it is entirely missing. Some boss mechanic appears to have lighted his pipe with your most important page of copy when he was a little more than half thru with filling your order. But somewhere in the files of correspondence you find where the original page of your copy was pasted on and torn off, and by this you know that your carefully drawn specifications were sent in. But the fact that the boss mechanic lighted his pipe with this particular page helps to explain why he made up a good deal of your order by guess, and incidentally omitted the very things that you needed to start with.

What can you do? The Service Department of the corporation tells you that these mistakes occur daily in their business. The man at the desk tells you that he will take the matter up with the Chicago office and that the firm is big enough to rectify all injustice without extra charge. That is where we stand at present. The symbols that were on the copy that the boss mechanic lighted his pipe with have been ordered again. They will be made up and put thru as a "rush order". The Service Department makes this promise on its word of honor and then sits back in its swivel chair to read the comic paper.

This is what we have been contending with for three years in our many efforts to use phonetic type for different purposes. If we sent an order for special type to the Multigraph Company the goods was delivered to the New York office of the Multigraph Company, pigeon-holed by an office boy and kept in hiding for an indefinite period. When your rage breaks forth in a torrent you finally go down to the establishment, make a wild dash for the president's office or the manager's, call him every hard word you can think of. If you are violent enough you finally find someone to wait on you and your buried treasure is dug out of its hiding place.

The other day our Hammond typewriter broke down. We sent the broken shaft by a personal representative to the downtown office of the Hammond Company. Of course this order had to go thru the usual military channels, but delivery was promised inside of 24 hours. Three days later a C. D. D. package arrived at a charge of \$2 or \$3. Inside the package was a rubber nipple or a nursing bottle. I forget which. That means nothing to the Hammond Typewriter Company. The next thing is to go in person to the downtown office, then to the factory somewhere on the banks of the East river, and by the time you have exhausted yourself in interperate language you will finally get your Hammond typewriter in running order again.

I found a "magic word" which had a good effect on the Multigraph corporation. I addressed the president as the head of the "Mutt-igraph" organization. Since then I have received courteous letters and no end of attention. If someone will send me a magic word that will have an equally good effect on the Hammond Typewriter "hans" I will offer a reward.

This much has been said to explain that the editor of The Spoken Word is in a shattered condition. His machinery has all broken down and he has indulged in violent language which does not agree with a cloistered, peaceful nature. On our visit to Brooklyn the other day to visit the linotype corporation we took a taxi to Hyerston street. The driver had some intelligence. "It's a rough road," he said, "but I'll get you there." Let that be the sentiment of The Billboard to the readers of the phonetic page. It's a rough road, but we'll get you there.

The Spoken Word

Conducted by WINDSOR P. DAGGETT

The best acting in the world could not please us in this intemperate state of mind, and so we hold neutral ground concerning anything in the theater until "the slings and arrows of outrageous fortune" have been slept off, but not slept off, we hope, with a bare bodkin.

Last week we printed the chart of the English Table of Vowels and made some description of the high-front sounds. The (i:) in "seem" (si:m) presents no particular difficulty, as this sound is likely to come out pretty well with all speakers. But it is different with the next lower sound, the (i) in "it" (it).

"Where have you been?"
"Been" may be pronounced (bi:n) or (bin).

(wheə hæv ju bi:n?)
(wheə hæv ju bin?)
It is difficult to say that either pronunciation is especially British or especially American. Many British actors say (bin) and many American actors say (bi:n).

The close (i:) in (bi:n) is long, the open (i) in (bin) is short. Say (bin) and repeat the word with the vowel drawn out, bi—n, then say (bi:n) and repeat it with the vowel shortened. You will notice the difference in the two sounds.

to examine remains of its descendants. He accepted his engagement and became renowned for his goodness."

(ə 'pʌɪvɪt 'souldʒə wəz sent tu ə 'vɪlɪdʒ tu ɪgzæmɪn 'i:meɪnz əv ɪts dɪ'sendənts, hi æk'septɪd hɪz ɪnɡeɪdʒmənt ænd bi:kɪm ɪnaʊnd fə hɪz ɡʊd-nɪs.)

Notice the number of high-front vowels in the following passage:

"The image of Athens, which, for more than a thousand years was the intellectual mistress of the civilized world, rises before us in all her loveliness and beauty; by her contiguity to the sea and her relations to the mysterious East; by her inspiring traditions and her wonderful mythology, was fitted to be the University of all nations."

Can you say the following sentence with nice i-sounds all the way thru:

"Our preacher took a petitionary attitude in asking all pilgrims to sing his 50th hymn."

(aʊ 'pɪ:ʃə tʌk ə pɪ'tɪʃənəri 'æɪtɪju:d ɪn ə'skɪŋ ɔ:l 'pɪlɡɪmz tə sɪŋ hɪz 'fɪftiθ hɪm.)

Words for practice:
civility (sɪ'vɪlɪti)

CARE OF THE VOICE

TEACHERS often complain that the effort of speaking in the classroom brings on great fatigue, especially during the later hours of the school day. Under conditions of weariness of body, a teacher must expect the voice to reflect the physical condition. Most of us are familiar with the fact that one of the best indicators of health is the voice. Voices used with the vigor that is essential for effective class instruction, when the teacher is weary soon become weak, of piercing quality and high pitch; in other words, become unpleasant. The child possesses a sensitive nature and cannot avoid unfavorable responses to the unpleasant sound of the voice of the teacher, altho generally the child is not aware specifically of the element his mind is reacting against. The teacher can profit by the observation of the rules of health that make for pleasantness of voice. A few suggestions are here offered:

1. Walk in the fresh air. Breathing deeply, without strain, not only improves the general health, but exercises the muscles controlling the emission of breath for speech. These muscles are a part of the teacher's personal assets. Instruction must be carried on thru the medium of the voice, and the power of voice rests in the ability to use the muscles of breathing correctly.
2. Practice once a week the utterance of the vowels together with consonants that give special difficulty in articulation. Prolong, speak slowly the vowel sounds. Then hum the sounds of the vowel, beginning and ending with an "m".
3. Keep the throat, mouth and nasal passages free from inflammation.
4. Do not speak habitually, if possible to avoid it, when fatigued.
5. Listen to the quality of the voice; try to improve it.

—THE UNIVERSITY OF IOWA SERVICE BULLETIN.

The vowel in (bi:) is more laxly articulated than the (i:) in (bi:n). But altho the two sounds are quite different, the tongue positions for both are nearly the same. TO DROP THE TONGUE TOO LOW FROM ITS HIGH POSITION IS TO LOSE THE FINER QUALITY OF OPEN (i). Practice the two sounds (i:) and (i) and see how slightly you can move the tongue in going from the higher sound to the lower one.

Notice that the open (i) has spelling in "e" and "a" in various prefixes and suffixes:

"A private soldier was sent to a village

criticism ('kɪtɪsɪzəm)
discipline ('dɪsɪplɪn)
divinity (dɪ'vɪnɪti)
divisible (dɪ'vɪzɪbl)
imbecile ('ɪmbɪsɪl) or ('ɪmbɪsəl)
individual (ɪndɪ'vɪdʒuəl)
inimitable (ɪnɪ'mɪtəbl)
philistine ('fɪlɪstɪn) or ('fɪlɪstɪn) or (fɪ'lɪstɪn)
pilgrim ('pɪlɡrɪm)
symmetry ('sɪmɪtri)

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synthesis ('sɪnθɪsɪs)
syringe ('sɪɪndʒɪ)
Notice various spellings for unstressed syllables in (i):
bewildering (bi'wɪldəɪɪŋ)
decision (dɪ'sɪʒən)
deliberate, adj. (dɪ'lɪbərət)
desist (dɪ'zɪst)
epitome (ɪ'pɪtəmi)
exhibit (ɪɡ'zɪbɪt) or (eg'zɪbɪt)
exhilarate (ɪɡ'zɪləreɪt) or (eg'zɪləreɪt)
existence (ɪɡ'zɪstəns) or (eg'sɪstəns)

Notice unstressed suffixes:

gibbet ('dʒɪbɪt)
intimate, noun ('ɪntɪmɪt)
verb ('ɪntɪmeɪt)
intricate ('ɪntɪkɪt)
kindred ('kɪndrɪd)
kitchen ('kɪtʃɪn)
lineage ('lɪnɪdʒ)
privilege ('prɪvɪlɪdʒ)
syndicate, noun ('sɪndɪkət)
verb ('sɪndɪkeɪt)
system ('sɪstɪm) or ('sɪstəm)
ticket ('tɪkɪt)
witnesses ('wɪtnɪsɪz)

Where the spelling has "er", "ier" or "ea", the open-i is often followed by the vowel (ə) as in "beer" (bi:ə):

appearance (ə'piərəns)
beard ('bɜ:d)
brigadier (brɪ'ɡædɪə)
career (kə'reɪə)
cheerfulness ('tʃɪəfʌlnɪs)
clear (klɪə)
dear (dɪə)
diphtheria (dɪf'tɪəriə)
earring ('ɪərɪŋ)
era ('ɪərə) or ('ɪ:ərə)
experience (ɪks'piəriəns) or ('ɪkspi:ri-əns)
financier (fɪnæn'siə)
hero ('hɪərə) or ('hɪ:ərə)
hysteria (hɪ'stɪəriə)
imperious (ɪm'piəriəs) or (ɪm'pɪ:riəs)
series ('sɪəri:z) or ('sɪ:ri:z)
seriously ('sɪəriəsli) or ('sɪ:riəsli)
superior (sju:'piəriə)
theater ('θi:ətə)
weird ('wɪəd)

Masfield Patterns Oratorical Contests on Greek Ideal

Lucy Feagin, who lectured November 4 at the Plaza, New York, on *The Meaning and Symbol of Lines*, compared the verse recitations sponsored at Oxford this (Continued on page 42)

PHOTOS

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Feminine FASHIONS Frills BEAUTY

By Elita Miller Lenz



Stage Styles

POIRET GOWNS IN 'THE GUARDSMAN'

One of the Poiret gowns worn in *The Guardsman*, the Theater Guild's new offering at the Garrick Theater, New York, is that illustrated, worn by Lynn Fontanne with rare grace. The flowing lines of the gown suggest flower-stem grace, and the woman who believes that fine fabrics and clever lines make the gown, will find this Poiret design an interesting study. It is developed from yellow silk velvet and is trimmed with pearl embroidered gauze.

CONCERNING THE STAGE SKIRT

Charles L. Maire, gifted young artist-designer, who has costumed many of the musical revues and plays of the present and past several seasons, now being retained by Brooks-Mahieu, has the following interesting things to say about skirts:

When questioned what he thought about the skirts shown at the recent French fashion show he replied:

"Nothing is more graceful than a skirt that floats. I believe that short skirts should be worn only for walking or for sport. Generally speaking, I do not approve of the short skirt, as very few women have good looking legs and ankles. At the Fashion Show I noticed that one of the girls looked bow-legged, another had skinny legs and one had fat ankles. In fact, only a few of the girls looked really well. To wear short skirts becomingly, a woman must have the right kind of legs and the right height. Women too stout or too tall look ridiculous in skirts 14 or 15 inches from the ground."

"The woman who wears short skirts must be exceptionally careful with her shoes and stockings. Apricot and nude stockings are especially unbecoming when a great part of the limb is exposed. Shoes should be quite low and display a long instep line to make the stocking line look as long as possible."

PAVLOVA FAVORS SPANISH SHAWLS

Anna Pavlova, in her farewell presentation at the Manhattan Opera House, New York, introduced a Spanish ballet that found its main costume theme in the Spanish shawl, which was used either as an accessory or as the major part of the costume.

Pavlova, herself, was a piquant vision in a Spanish shawl of vivid scarlet, wrapped about the upper part of her slim body, covering the shoulders and forming a square décolletage. The drape was held deftly to one side with an immense bar pin, while the fringe of the shawl hung over her arms and continued from the pointed waistline in front. The balance of the costume was a white taffeta skirt, composed of tiers, each edged with black velvet in a scroll design.

The general color scheme of the Pavlova ballet was warm reds and oranges, various shades of yellow, brown and light blue.

FAVORED SHADES FOR EVENING

In making the rounds of the smartest shops we note that most displays stress evening gowns in all shades of fuchsia, orchid and purple, developed in chiffon for the younger set and in silk velvet for the older set. The shades, strangely, know no age limitation, as gowns for the debutante, her elder sister and mother, all come within the color range mentioned. However, the velvet gowns for the older woman show a reserved use of trimming, utilizing metal lace, brilliant, rhinestones, huges, mirrors and crystals, with now and then ostrich, fringe or fur. On the other hand, trimmings for the younger set are more lavish, combining rhinestones with ostrich banding or marabou. The ostrich or marabou is usually in a matching or lighter or darker tone of the same shade as the gown.

THE EVENING WRAP SNUGGLES CLOSE

The evening wrap snuggles close to Milda's figure this season. And while it usually matches the gown, one also sees evening cloaks of gapping blue velvet, colored with chinchilla, or of emerald green colored with ermine and black trimmed with ermine. It is said that capes are more in demand than coats.

THE EVENING SLIPPER ASSUMES NEW PHASES

While brocaded satin and metal pumps are much in vogue, very much newer are pumps of plain black satin, the top edged with rhinestones or with brilliants of the same shade as the costume. Another style has a tracery of small stones at the toe, heel and strap, this style being worn with the daytime frock as well as the evening gown.

THE GIFT SHOP Lynne Fontanne's Gown and Three Gift Suggestions

Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

Gloves are the ever acceptable gift. But when giving gloves something more elaborate than the conventional, plain glove should be considered; something with the appeal of novelty plus smartness.

To find gloves with this two-fold appeal to offer our readers we visited one of the longest established glove firms, noted for dependable quality and foremost style. The gloves sketched are two of their newest and smartest styles.

The black glove at the left with scalloped, perforated frill cuffs of black and white is for general wear. They may also be had in other color schemes, such as all white, tan with lighter tan, beaver with brown or brown with beaver, gray with lighter gray. The price is \$2.95, plus 5 cents for postage.

The all-white glove at the right, a dressier style, is made of a finer quality of kid and sells for \$4.95, plus 5 cents for postage. This charming style may also be had in the above mentioned color combinations for general wear.

A novelty shop catering to the theatrical woman is showing the parrot earrings shown in the sketch. A hand-carved parrot swinging on a perch, saucily calls the attention of those within the range of vision to its mistress' loveliness. The earrings, which are decidedly new, are about 2 1/2 inches in diameter—audaciously large. The same style of earrings is also carried out in an elephant theme. The price of both styles is \$3.50.

The handkerchief illustrated represents a gift which may be folded and sent in an envelope. A simple gift to send, but far from simple in effect, as it is a gay-colored batik of silk crepe. The body of the handkerchief is salmon color, while the border is black with vivid red dots, framed in gold, a secondary border of jade green outlined with gold, adding richness. Futuristic roses are carried out in red and orchid, outlined with gold, while the leaves are green, outlined with gold. An unusually rich effect. The price is \$1.25. Please note that this handkerchief can be cleaned successfully.

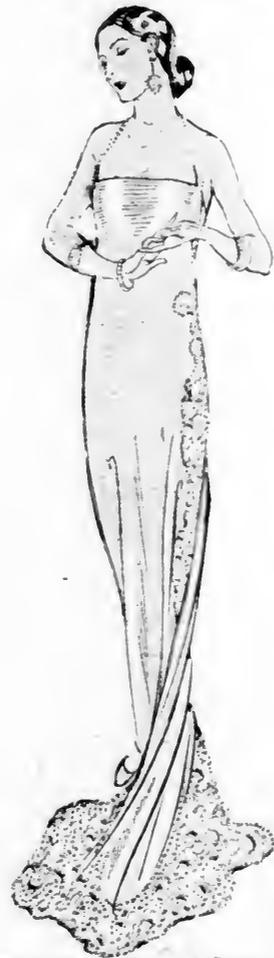
The elaborate batik handkerchief is the newest thing for dress and is worn drawn thru the bracelet. Batik (hand painted) sport handkerchiefs for the pocket of the tallieur may be ordered for \$1 each. These are not just the usual handkerchiefs one may purchase in the shops, but are the handiwork of a group of artists, maintaining a studio, where batik Spanish shawls, scarfs and handkerchiefs may be purchased at a saving because of the elimination of the middleman.

Ann Pennington, the inimitable one of whom there is a would-be imitator in practically every musical comedy, wears rolled stockings, revealing dimpled knees. To keep the stockings "put" in below-knee position Miss Pennington wears a special garter. This special garter, which is prettily made, with shirred silk ribbon over the elastic, is made up in a variety of shades with flower trimming. They may be had at \$1 a pair (made up) or at 50 cents a yard. Whether ordering the finished garters or the material by the yard, please include 5 cents in postage to cover expense of mailing.

A new conceit in evening gown elaboration is a rosette of ermine tails. Fifty ermine tails in a bunch may be had for \$3 or \$1.50 a dozen. Order thru The Shopper.

We were invited to visit an electrical shop in the theatrical district to view a number of electrical conveniences which had been reduced drastically. As we were about to replenish our own electrical equipment, we responded to the invitation with alacrity.

One of the first items shown us was an
(Continued on page 41)



Miss Fontanne's gown is described in the Stage Styles column, while the gift suggestions are described in The Gift Shop column, this page.

The Beauty Box

Several of our readers report good results in reducing a double chin with a special cream recommended in this column about six months ago. These fine results and the receipt of many inquiries for a "really" good reducing cream encourage us to refer again to this splendid preparation. It is a fine, non-greasy emollient, to be rubbed in. Very little rubbing is required, as the cream is quickly absorbed by the pores. Reasonably priced at \$2, \$3.50 and \$12 a jar.

Since rediscovering Beecham's Alabastrine we have been our own manicurist. Consequently, we have no more hangnails or inflamed, ragged cuticle. The Alabastrine way makes cutting of the cuticle unnecessary, certain ingredients in the cream shrinking the cuticle. It not only heals, but cleanses as well.

After completing the manœuvre a bit of the Alabastrine is rubbed into the hands and a few drops of water added to work it into a frothy lather which magically softens and whitens the skin. Try the Alabastrine way with us and you will never again fret when out of touch with a good manœuvre for Alabastrine keeps nails and hands beautifully groomed. Alabastrine is 75 cents a jar.

"We shall now demonstrate our triple beautifier on Madame, herself," said Monsieur, bringing forth a smart triangular beauty kit of black cardboard decorated with pink roses. Lifting the lid he revealed three collapsible tubes, remarking that actresses on tour preferred the preparations in tubes to those in jars, adding, "and furthermore, the triangular beauty kit is easily stowed away in a convenient corner of the traveling bag."

A massage cream, called Velveten, was applied from the first tube for cleansing, and rubbed in with the finger tips until

the cream had absorbed waste products, after it was rolled off the skin.

The second step consisted of the application of a cleansing cream, called Marvel, which was permitted to remain on for a few minutes to soften and soothe the tired tissues. After the second cream had permeated the pores excess cream was removed with a hot washcloth (also cleansing tissues are recommended when traveling).

After patting the skin lightly with a dry towel, Monsieur remarked that the skin was now ready for the Vanishing Cream, which formed a foundation or mat for makeup. The foundation cream was massaged until it was absorbed, leaving the skin with a velvety softness. Powder and rouge were then applied and the beautification was complete. We noted later that we were not obliged to refer as frequently as usual to our vanity compact. The effect of Monsieur's Beauty treatment lasted all day and evening. The price of the beauty kit with the triple treatment is but \$1.

Cleansing tissues may be purchased for the modest price of 25 cents a box.

Madame Helena Rubinstein includes among her beautifiers eye drops which lend brilliance and sparkle to the eyes, relieving inflammation and the feeling of heaviness. Invaluable to the actress who is troubled with weak eyes. The price is \$2.50.

Kathleen Mary Quinlan has an imported lipstick which will appeal to the most fastidious woman. It works much on the principle of the screw pencil, which means that by turning the base of the sky blue

enamel container the rouge is lifted into view, ready for use. Another turn of the base drops it within the container, which has a metal cap to keep the rouge free from rust. This charming novelty is offered for \$1.05, in light or dark rouge.

Acne is a most annoying skin blemish, but it is not so difficult to cure as most people imagine, assures an acne specialist, whose name we shall be glad to supply on request, so that you may consult her personally. If, on the other hand, you are not within easy reach of New York, it will interest you to know that she puts

(Continued on page 41)

Side Glances

Joan Gordon, of "My Son"

One of the outstanding character successes of the theatrical season is the Portuguese mother portrayal by Joan Gordon in My Son, now at the Nora Hayes Theater, New York.

It is an exacting role, requiring the daintiest used in the Portuguese settlement of a New England fishing village and almost constant presence on the stage. It required, too, that its portrayal suggest faithfully the mother of a youth of 19. Miss Gordon lives up truly to all of these exacting, so we were surprised on meeting her at the stage door to note that she doesn't appear a day more than 25, being a slim person, with bobbed coiffure. When we mentioned our surprise Miss Gordon replied: "Well, I wear a wig over my bobbed coiffure and wear clothes that suggest the character. The rest is mental—the sounding of the maternal note. Then, too, the part demands a suggestion of youth, for the mother of My Son is a much courted woman."

Miss Gordon is a comparative newcomer to the stage and, unlike most players who have registered success this season, has never been in stock. After attending the Sargent Dramatic School she appeared with George Arliss in Alexander Hamilton, followed by a small part with Henry Miller. She appeared as the French Countess in It Pays To Advertise on the Pacific Coast and played Gall Kane's part in Seven Keys to Baldpate on tour for 35 weeks, mostly one-night stands.

During a lull in the theatrical profession Miss Gordon found it so impossible to make a living on the stage that she took up typewriting. After acquiring a bit of speed she took a position as secretary to Albertina Rasch. The position lasted two months, Miss Gordon deciding to resign before she was asked to do so. "I was very, very bad as a secretary," she explained frankly.

Happy, however, she proved to be just the unusual type of dark beauty needed for the role of the much admired young mother in My Son. But—there's always a but to good stories—when rehearsals were sailing along nicely toward the "old New York opening" the naughty old du carried Joan Gordon to the hospital. That she recovered in the nick of time goes without saying.

One of Miss Gordon's cherished ambitions is to never again operate a typewriter for a living, an ambition which, to quote the fortune tellers, is sure to come true. "Judging from the signs on the theatrical skies."

The Only Girl in "What Price Glory"

First of all we owe Leyla Georgie, the only girl in the cast of What Price Glory, at the Plymouth Theater, New York, an apology for stating in a previous issue that her round curves were evidently achieved with the aid of padding. Those curves are all her own.

And, furthermore, be it known that Miss Georgie, who is a decided brunet, vivid as a ripe red cherry, was born in Budapest, Hungary, of a Spanish mother and a Hungarian father. She played at the Theatre de la Comedie, Geneva, and with the Theatre de l'Opera, Paris, staying one year at each. Rather than return to Hungary, where times were very, very hard, at the termination of her Paris engagement, she came to New York. One of the first theatrical managers she called on was Arthur Hopkins, who happened to need a girl of Miss Georgie's type for the cast of What Price Glory.

Miss Georgie told us confidentially that a gypsy fortune teller had advised her to come to New York, the land of promise. When chided gently for being superstitious the little Spanish-Hungarian actress warmly advocated that state of mind.

Dorothy Meets the President

With her usual naivete Dorothy Dilley, the little butterfly dancer of the Music Box Revue, now on tour, writes, after first referring to the Congressional Library and the Cochran Art Gallery in Washington, that she was presented to President Coolidge privately. "You see," she explains, "my uncle formed the first Middle West when President Coolidge was still Governor of Massachusetts. So that is how it happened."

Lucky Dorothy!

Lucille LaVerne in New York
Lucille LaVerne, who created the role of the Widow Cagle in Lulu Vollmer's Son-up, returned to New York when that play closed its run in Chicago. Miss LaVerne stated that the Widow Cagle was the most satisfying role she had ever played. Of course, we asked her how the baby was and were rewarded with a

beautiful smile as she said: "Fine and buxom!"

"Songbirds From Songland"

Among our visitors for the week were George Laitay and Dorothy Taylor, known in vaudeville as "Songbirds From Songland". Both come from theatrical families of the vaudeville stage. While touring in separate acts these two interesting young people met, married and decided to combine their acts. They are now adding original ballroom dancing to their song act, which they will rename.

Manstyles

The "Guard" Coat is considered the smartest overcoat of the season, combining utility with good style. It is adopted by the young fellow and the older man with equal becomingness.



The "Guard" Overcoat illustrated comes from a famous New York house, catering to the clothing needs of the gentleman, for \$35. As shown in the sketch the back is belted and the front is double-breasted and unbelted. It may be had in blue, gray and heather mixtures, and if you are interested a sample of fabric in the shade you desire will be sent you on request.

We also have on hand a number of pamphlets illustrating and describing single-breasted box overcoats at \$29, double-breasted box overcoats at \$29, uisters at \$35, a natty blue chevrot suit at \$29, a two-trouser suit at \$36 and an all-silk-lined tuxedo at \$34, with samples of fabric attached. A copy will be mailed on receipt of four cents postage.

Harry English, former well-known vaudevillian, is now in charge of the demonstration rooms of W. W. Winship & Sons, Inc., 115 West 47th street, New York, which firm puts out the Winship, a trunk with the newest features of convenience.

QUESTIONS AND ANSWERS

Z. A. Z.—Ellnor Glyn is Mrs. Clayton Glyn.

Chicago Troupers—We suggest that you write Lady Tsen Mle a personal letter, sent care of The Billboard's Mail Forwarding Department. It will be advertised if no forwarding address is on file.

A. R. D.—Gloria Swanson was born in Chicago March 27, 1897. She is not married at present, but has had two matrimonial ventures. Her first husband was Wallace Beery, the second Herbert Sornborn.

M. B. H.—Usually snakes exhibited in shows have been thoroely tamed by their trainers, and have had their fangs removed so that they are not dangerous. If well fed and treated kindly they become very tame and are not dangerous.

F. B. B.—There is no definite record of the origin of the dollar mark. One supposition is that it rose from a combination of initials U. S.—signifying the United States—written one on top of the other. Another suggestion is that the mark is a modification of the figure 8. Before the formation of the United States, the metallic currency in America was in Spanish silver dollars, the dollar being also known as a "piece of eight", as it was equal in value to eight reals.

PLAYERS' and PRODUCERS' REPRESENTATIVES

Rycroft-Perrin

Thru its increasing activities in the production of musical shows for stock organizations the Rycroft-Perrin office is incidentally beginning to do more placing of dramatic talent in stock organizations. George M. Cohan's popular success, Mary, is being put on this week for the State Theater Players, New Brunswick, N. J., with Arden Bellan and Val Lester specially engaged for important parts in the show. Rehearsals are also in progress for Irene, which the Rycroft-Perrin office is doing for the Blaney Players at the Yorkville Theater, New York. Emily Fitzgerald was sent to the Somerville (Mass.) Theater to play the part of Libby O'Day in the Somerville Players' production of The Gingham Girl last week. Another musical, Oh, Boy, will be staged for the Boston Stock Company at the St. James Theater, Boston, at Christmas time. There are two musical shows in the offing on which this office will start casting as soon as the prior details are completed. One should be in readiness the early part of December. Activities in the vaudeville field, which is one of the features of the Rycroft-Perrin office, are as brisk as ever.

Wales Winter

Mr. Winter has just finished casting several companies, which kept him busy all of the past month, and expects to be at work on something else very soon.

Leslie Morosco

There is considerable going on in the offices of Leslie Morosco these days. With still another Abbie's Irish Rose company going out, the latest one slated for Florida, and the many other road companies of this play making changes now and then, Morosco has plenty to do right there. He recently placed Barlow Borland with the Lass o' Laughter Company, brought over from London by Henry W. Savage.

Helen Robinson

William Postance, formerly of the Jenle Jacobs office, is now associated with Miss Robinson, under whose name the office will continue to be conducted.

THE GIFT SHOP

(Continued from page 40)

electric curling iron for 75 cents (a well-known, guaranteed make).

Next we viewed with pleased surprise a square electric stove, which can be used for toasting, for cooking a savory stew, coffee and even for pot roasting a chicken, which had been reduced to \$1 plus 5 cents for postage.

Last, but not of least importance, was a small electric iron, which is much favored by the theatrical woman, being of a small size, suitable for carrying in the traveling grip. This little iron, with cord and attachment, is offered at a reduced price of \$2.55.

The possession of an electric stove and iron will save both your digestion and your dainty wearables and, as you know, the friendly little electric cookery contest has become almost as popular with the feminine members of theatrical companies as Mah Jong has become with the woman who stays at home.

Painted stage costumes are now the rage. With the brush fantastic effects in color that defy the art of the weaver or embroiderer can be achieved. Of course, the fantastic effects can be executed only by an artist, and the cost depends on the—well, on the disposition of the artist.

In this connection we would like to tell you about an artist, a German, who makes a specialty of painting gowns, hosiery, stage costumes, draperies, etc., with paints which are not affected by washing or cleaning. He showed us a beautiful costume of navy blue net on which he had applied beautiful floral designs in high shades of orange and blue, which he had executed for an actress for \$15. He has hand-painted costumes for the Shuberts and other producers, and we shall be glad to furnish his name and address on request.

THE BEAUTY BOX
(Continued from page 40)
up an Acne preparation, which she offers for \$1, with full instructions for using.

Transforming homely noses into beautiful noses is a branch of science not so much derided of late as it was formerly, thanks to the success of the surgeons practicing it. But as not all have the means to pay for such operations it is interesting to note that U. S. Patent No. 1378455 concerns a nose shaper which may be used at home with most gratifying results. As we haven't room to tell you all about it here, we would suggest that you write us for a descriptive booklet on the subject.

G. S. Smith, who recently erected the Grenada Theater Building, at East 78th and Gilson streets, Portland, Ore., plans a similar structure containing a cinema theater and stores at Hybee street and Milwaukee avenue, that city. This structure, which will be started immediately, will contain an auditorium, seating 675 persons, and five storerooms. It will be known as the Moreland Theater Building and will cost approximately \$35,000.

Gray Hair Banished in 15 minutes
Tourists returning from Europe first brought to this country the tint which in 15 minutes banishes gray hair permanently. INECTO RAPID Netox, created by science expressly for coloring the sensitive organism of human hair, is available to every American woman. INECTO RAPID Netox is specifically guaranteed to re-claim permanently the original color of gray, streaked or faded hair. It may be had in 13 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine or Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID Netox. Contains no paraffin or benzene. The highest class hairdressers from coast to coast use and endorse INECTO RAPID Netox, as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. SEND NO MONEY. Merely ask us to send you full particulars about INECTO RAPID Netox and our Beauty Analysis Chart GG. 11. INECTO, Inc. Laboratories & Sales, 33-35 W. 46th St., NEW YORK, N. Y. Sold by best Beauty Shops, Drug and Department Stores.

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\$100 PAID If CONSTANCE VIOLET RAY SALVE does not remove Eczema, Pimples, Itching, Dandruff immediately. \$1.10 Jar by mail, postpaid. Violet Ray Soap, etc. Please remit cash with order. MISS CONSTANCE CHEVALIER, 187 West 57th St., New York

The ESMONDE Professional Ballet Shoe Made by CATHERS \$6.50 PINK OR BLACK SATIN. WE GUARANTEE Our Box to Outwear Three of Any Other Manufactured Ballet Costumes.....\$22.50 Jazz Costumes.....\$35.00 Made to order. 106 WEST 47TH STREET. NEW YORK CITY. Phone, 9476—Bryant—1463.

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REPAIR SHOP FOR HATS and GOWNS Hats Copied and Made to Order. MISS S. ATKINS 13 West 47th Street. NEW YORK CITY.



Stage effects, the electrical and mechanical kind, are continually playing a bigger part in creating proper scenic atmosphere in the theater. Consequently the work of the scenic artist and that of the manufacturer of effects have more or less relation to each other. An idea of how extensive the activities of the latter group are may be gathered from the following brief account of an inspection tour of the Display Stage Lighting Company's plant in New York. It is not possible to recollect all the interesting facts and figures imparted by the genial and well-versed guide, Al Conway, nor to describe any of the multifarious equipment that he either demonstrated or pointed out. There were rows after rows of spotlights of every design, miles and miles of wiring, lamps with power all the way up to 2,000 watts, equipments for star effects, switchboards for every requirement, and a thousand and one other things.

The fireplace effects made in the Display Stage Lighting Company shops are very realistic. A supply of rough frames is kept in stock and these are painted and decorated by a young genius named Ray Bechtold, who turns them into semblances of burning log fires that can hardly be distinguished from the real thing. Another item of unusual interest manufactured by these specialists is a portable stage, with complete rigging, etc., that can be set up in working order, without the need of nails, in about an hour and a half. The framework is made of pipes, with a base heavy enough to preserve a steady balance. It is a very convenient and thoroughly practical affair for use where a regular stage is not available. The Hotel Pennsylvania and the Horace Mann Auditorium at Columbia University are using these equipments.

Twenty-six employees are required to take care of the large amount of work done by the Display Stage Lighting Company. Some devote their time to inventing and designing, others are engaged in the work of manufacturing, another staff carries on experiments, and then there are the stockroom, shipping room and other necessary assistants. All motors, plugs and other parts used in various apparatus are made in the company's own shop.

The Display Stage Lighting Company furnishes equipment for about 85 per cent of the Broadway shows. It recently outfitted six companies of *Abie's Irish Rose*, Rufus Le Maire's new production, *Betty Lee*; the Equity Annual Ball, the new *Music Box Revue* and others. It also does all the lighting for the night events held at the Yankee Stadium and did a special job at the Mackay estate on Long Island, where the Prince of Wales was a guest during his recent visit to this country.

John Higham is president of the Display Stage Lighting Company. Mike Kelly is vice-president. W. E. Rice is secretary and manager, and Joe Levy is superintendent.

A fanciful new setting by John Wenger is on view in the fall edition of the *Ziegfeld Follies*. It is a beehive background for the number, entitled *Ever Loving Bee*, sung by Vivienne Segal and Irving Fisher, with the chorus marching in thru the hive dressed to represent bees. The scenes for the two spectacle dances by Mitty and Tillio were painted by Gaites & Morang. One, the deck scene for *The Phantom Ship* number, is unusually elaborate. The luminous craft that is a feature of this number has been patented by Ziegfeld and all rights reserved.

Livingston Platt did the scenery for the *Fay Follies*, New York's new mid-night show.

The United Scenic Artists' Association subscribed to a special box at the Equity Ball and the craft had a large representation on hand.

William Sheafe will remain with the new stock company that is going into the Lyceum Theater, Baltimore.

James A. Dwyer is back with the Robbins Amusement Company in Utica, N. Y.

Robert Edmond Jones did the settings for O'Neill's *Desire Under the Elms*, the latest production of the Provincetown Players.

Aline Bernstein is at work on the sets for the Neighborhood Playhouse's opening play of the repertory season, *The Little Clay Cart*.

P. Dodd Ackerman painted the scene for *Alloy*, at the Princess Theater, New York.

In the first two acts of Ziegfeld's latest offering, *Annie, Dear*, the settings are somewhat oppressive. Act I is a lounge and palm garden scene in a New York hotel. The designer in this case apparently didn't believe in the new stagecraft theory that a scene is unnatural just to the extent of its straining after naturalness. He crowded the set with

REFLECTIONS OF DOROTHEA

Life is sweet just because of the friends we have made and the things which in common we share; We want to live on, not because of ourselves, but because of the people who care.

It's giving and doing for somebody else—on that all life's splendor depends; And the joy of this world, when you've summed it all up, is found in the making of friends.

—SELECTED.

A SEASONED newspaper man once asked me how I "get away" with a poem at the head of my column in a trade journal. A glance at any one of a hundred or more letters convinces me that not many of my readers would ask the same question, for altho *The Billboard* may properly be classified as a trade journal, it holds a place in their hearts that could never be filled by any publication that is merely a trade report. To them old *Billyboy* is a true confidant and faithful friend and its message reaches the heart as well as the brain. Believing this, I have been using the little verses at the head of *Reflections* and, tho I try each week to select one that may strike a key note for the rest of my contribution, I am not always entirely successful. However, if the letters from my readers may be considered as a vote on the question of whether or not the little verse is in order, the "ayes" have it unanimously and my judgment is sustained.

The current verse was sent me by James Dempsey, who was obliged to for-

I gave him. The story is too long to write, but Mr. Dempsey will whistle again and there is a new smile on his face.

I have a lovely letter from Mabel Hart (Mrs. Ben Reynolds). Incidentally, it is another vote for the verses. With her husband, she has taken over an amusement office now known as the Raimund Bureau. The many letters I have received from Mabel and Jimmie Hart have been the source of much inspiration and happiness and are always interesting. Jimmie Hart is now editing *Ziffs*, a snappy monthly magazine.

The busy season of the Ruby Casino, Brockton, Mass., is over and H. B. (Doc) Babbitt is devoting most of his time to literary pursuits.

Mrs. Mary Ashley-Smith, English playwright, now living in the States, writes that she received much encouragement during her recent trip to New York for the purpose of finding a market for her plays. One or more of her plays have been produced in England.

The incomparable Cissie Loftus is with us again and her recent appearance at the Palace Theater, New York, was greeted with a storm of enthusiasm. Sorry I had to miss being in the audience, but one of the many floral tributes she received reached my bedside thru her thoughtfulness.

Connie and Victor Beecroft have been entertaining Mrs. Ellen White, Connie's mother. She is a sweet, old-fashioned lady from a little Western town and has taken to New York like a duck takes to water, with rejuvenating effect.

HARD WORDS

- AMPHITHEATER (æmfithiə'teə)
An oval or circular building with rising tiers of seats about an arena.
- ANTAGONIST (æn'tæɡənɪst)
CYAN BLUE ('saiən blu:)
A dark blue color.
- CYCLORAMA (saiklə'ra:mə)
A pictorial view extended circularly applied to a circular back drop or background in the theater.
- FUCHS (fʊks), George
German stage director and scenic artist, whose "relief" stage of two dimensions aims to give full play to the artist.
- HORIZONT (hɔri'tsɒnt)
Canvas hangs from a circular iron rail and almost completely encloses the stage.
- KUPPELHORIZONT (kʊpəl'hɔri'tsɒnt)
Dome cyclorama.
- LAUTENSCHAGER (laʊtən'ʃe:gər)
Inventor of the revolving stage and director of the Royal Theater in Munich.
- LINNEBACH (lɪnəbæks), Adolph
Regisseur of the Court Theater in Dresden.
- MAGENTA (mə'dʒentə)
A town in Italy. A brilliant crimson aniline dye.
- MULLALLY (mə'læli), Don
American dramatic author.
- OBSCURANTIST (ɒbskjʊə'ræntɪst)
One who obscures, one who strives to prevent enlightenment.
- RUNDHORIZONT (rʊnð'hɔri'tsɒnt)
White or tinted backing for the stage in the form of a vertical cylinder in canvas or solid plaster.
(For Key, see Spoken Word.)

sake the stage because of a paralytic affliction. Of late he has been trying to appease that longing for the footlights that lives on in his heart by whistling over the radio. Somehow this taste of self-expression only increased his dependency, so he decided that he would end his whistling for all time. Mr. Dempsey is a regular reader of this column and, encouraged by what he read, asked for a chat with me. His letter, written after he had returned to his home in Oswego, N. Y., makes me feel that I was abundantly repaid for that bit of time

Lillian Dumont (Almont and Dumont) tells me they are rehearsing a new musical act to play the Keith Time. Someone sent a floral tribute to the late Frank Holland a few days ago, but thru error in direction the box was offered for delivery at the home of another Frank Holland, Mildred's brother. A small colored boy handed the box to Frank, explaining, "Here's some flowers for Mistah Frank Hollan's what's said." "I am Frank Holland," said the astonished former leading man. The boy's eyes bulged in bewilderment, then he stammered, "Lawzee! How come yoh ain't in yoh coffin?" Letters from my readers are always welcome at 600 West 186th street, New York.

Dorothea Antel

THE SPOKEN WORD

(Continued from page 39)

fall by English poets to the declamation contests of the Greeks.

"John Macfield never goes to the theater," said Miss Feagin, "as he finds it chatty, trivial and inconsequential. Believing that only thru a study of its own methods can it better itself, he has organized open contests on the old Greek plan, where those who are interested in diction and rhythm of verse compete.

"Macfield, Laurence Blyson and Gilbert Murray were judges in the last contest, organized to awaken an interest in the correct reading of English verse." The contest, held recently for the second year, drew actors, students and speakers from all over England. Miss Feagin was the only American to compete.



A recently introduced innovation, and one that promises to become popular, in putting some artistic novelty into various kinds of stage apparel and decorations, is a process invented by E. A. Hohenwart, of New York, for painting individual designs on dresses, shawls, stockings, tights and other articles of stage dress. The designs are permanent and can be washed repeatedly without fear of eradication. Experiment has shown that the paint used in this process will stick as long as the cloth holds together. Furthermore, unlike other paints, which invariably require a closely woven background in order for a design to show up, Hohenwart's system enables him to make designs on any kind of material from the finest cheesecloth to the richest velvet, as well as gold and silver fabrics.

Hohenwart paints all his designs by hand. If a quantity of similar articles are desired he makes them all uniform by the use of a stencil in drawing the outlines. Viewed from a short distance, as from the auditorium of a theater, the designs present an interesting and attractive appearance. They can be made to resemble jewelry, embroidery and other intricate work.

In addition to its uses for enlivening tights, stockings, costumes, shawls and similar articles, Hohenwart's art work is both practical and effective for drapes, curtains, hangings and various other decorative accessories.

Among those who have already made considerable and successful use of costumes and materials painted by Hohenwart are Charles Le Maire, the well-known costumer, the house of Tams, and several other theatrical costumers. Many of the select Fifth Avenue shop also have been using them extensively. The Brooks Costume Company and the costume department of Famous Players are now planning to give the idea a trial.

Costumers or others wishing further information about Hohenwart's process can secure full particulars by addressing him in care of this department.

Aline Bernstein is doing the costumes for *The Neighborhood Playhouse* production of *The Little Clay Cart*, which will open the 1924-'25 repertory season of that group.

The National Costumers' Convention, according to latest advices, will be held in St. Louis during July or August, 1925.

Ethel Fox, daughter of James Fox, who for many years prepared the mise en scene of the greater number of operas at the Metropolitan Opera House, New York, designed the costumes for the production of Mozart's *The Marriage of Figaro*, given by William Wade Hinshaw's performers at Carnegie Hall last Friday. The Brooks Costume Company executed the work.

The Chicago Costume Works is furnishing all of the wardrobe for the John McGrail-Amusement Company, which puts on the "Wild West" shows for various amateur groups thruout the country.

Charles Le Maire, who is rapidly forging to the top among New York costume designers, has signed a long-term contract to become art director for the Brooks Costume Company. He will assume charge of the Brooks workrooms, and, in connection with the company's present staff, direct the designing of gowns and costumes for stage, screen and society events.

Le Maire originally opened the costume department of the Brooks Company four years ago. He subsequently left to become a free-lance artist and has since costumed some 60-odd productions. His first work was *The Lights* number in the Ziegfeld roof show of 1920, where his ability was immediately recognized. From that time on his rise has been rapid. Besides designing costumes for his clients, Le Maire personally supervises their manufacture, so he has had ample opportunity to study the methods of practically every maker of gowns in New York. It was while directing the execution of some costumes in the shops of the Brooks Company a short time ago that negotiations for his connection with that firm were concluded.

So far this season Le Maire has designed costumes for the *Ziegfeld Follies*, Hassard Short's *Ritz Revue*, *The Passing Show*, Ed Wynn's *The Grab Bag*, *Annie, Dear*; *Betty Lee*, *Marjorie*, the *Fay Follies* and *Rose-Marie*. There also is plenty of work ahead of him, as the Brooks Company has seven productions now on its list, including Busnoy Janney's *If I Were King*, designed by James Reynolds; *The Magnolia Lady*, designed by William Henry Mathews; the Frohman production *Garrinal*, designed by Helen Dryden; the Arons-Freedley musical show for the Astaires, designed by Kivlette, and the sets of costumes weekly for Allan Foster's Hippodrome Girls.

Brooks also made the costumes, from designs by Kivlette, for the new Karyl Norman musical show, *That's My Boy*.

**THE JITNEY PLAYERS
A ROMANTIC GROUP**

The history of The JITNEY PLAYERS is given added romance as told by Bushnell Cheney, the college youth, who gave up the prospect of becoming one of the country's richest silk merchants to follow a stage career. For Mr. Cheney has the face and mind of a poet, with a poet's inherent dislike for facts and figures. For instance, he delighted in telling us about the artistic achievements of The JITNEY PLAYERS, but told us frankly that we made him nervous when we went into details of production, etc. He even insisted that we dispense with pencil and questions and just listen. While "just listening" was a delightful experience, writing from memory has its limitations, especially in recording history. But we shall now give you the facts as we remember them.

Bushnell Cheney, the son of the Cheney family of silk fame, was sent to college with the object of giving him the foundation on which to build the career of a successful silk merchant. But college dramas defeated that object. When young Mr. Cheney left college he went to work at the Madison Playbarn, Madison, Wis., where his wife, Alice Keating, who has appeared professionally in Arthur Hopkins' productions on Broadway, also played. Later he played with the New York Theater Guild.

The JITNEY PLAYERS was the joint idea of Mr. and Mrs. Cheney, who desired to revive in some form the cherished Elizabethan strolling players with a modern touch. After the idea had been formulated players were recruited from Yale and Harvard dramatic societies, while a few young professionals, attracted by the romance of the idea, cast their lot with the college players.

Altho The JITNEY PLAYERS started out without financial backing, other than the possession of their motor truck, stage and equipment, they were well supplied with the optimism and flexibility of youth, plus a keen appetite for romance. Mr. Cheney designates this supply of optimism and youthful flexibility as "the reason why" there has never been a single jarring note among The JITNEY PLAYERS.

Mr. Cheney insisted that one principle be rigidly observed, that was that everybody was to be regarded equal in the scheme of things. There were to be no stars, and even Alice Keating, the accomplished professional actress of the players, has played many bits, in addition to three important roles during the four seasons of the PLAYERS' existence. Most of the hard work, however, has fallen to Miss Keating and Mr. Cheney, the former acting as casting director, designer of wardrobes and guardian of the home office when the latter was doing advance work.

The JITNEY PLAYERS charge regular theater admission. At first the players received no salary, the income from tickets being devoted to the payment of operating and maintenance expenses, but latterly salary and commission has been paid (Mr. Cheney adding humorously that both amounted to but a mite). But consider that The JITNEY PLAYERS are true Bohemians, to whom the mite is mighty!

The JITNEY PLAYERS had a very enthusiastic working crew this year, consisting of Harvard and Yale students, and an electrician, also a college youth. As the members of the crew were sometimes called on to "fill in" the girls of the company took their places.

The JITNEY PLAYERS appeared continuously this season, giving a play each night, and most of next season is booked. They find their audiences in clubs, at exclusive hotels, on country estates and in the summer camps. This summer they played in the White Mountains to 30 camps providing an audience of about 600.

Mr. Cheney stated that while they ap-

CAROLINE WILLIAMS



Pretty little comedienne of the Little Theater of Gainesville, Tex.

Little Theaters

(COMMUNICATIONS TO ELTA MILLER LENZ, NEW YORK OFFICES)

pealed to the sophisticated audience they never gave super high-brow fantasies. Next season they hope to include in their repertoire Milne's *Red Feather*, *Torches*, by Fraser (a 47 Workshop play and a tragedy), and *The Loan of a Lover*, a ridiculous farce produced originally about 68 years ago.

In discussing *The Loan of a Lover* Mr. Cheney mentioned that he had unearthed at Concord, N. H., an old copy of the play which had been used originally by Louise May Alcott, who, with her sisters, presented it at a private entertainment.

Mr. Cheney is very proud of his players, among whom are Jack Collier, who was Harvard's star actor last year; Frances Simpson, a charming ingenue, who, in adherence to the players' democratic principle, also does odd jobs, and Arthur Sircorn, a character actor of rare ability.

Concerning the equipment of The JITNEY PLAYERS the following is taken from The JITNEY PLAYERS' folder:

The equipment of the company is simply amazing. One truck carries an elaborate electrical equipment, two large A tents, the individual baggage and a stove. Now in the repertoire of the company is a play known as *The Wonder Hat*. No doubt it is, but the adjective should be applied to the second truck in the little caravan, for it is "the wonder truck" indeed. On the road it looks to the casual eye like an ordinary truck, but when it stops! . . . First the tailboard drops down and miraculously becomes a flight of steps, down which the performers carry cots, stage costumes, boxes containing anything you like, from hammers to spot-

Third week: Monday and Tuesday, play No. 3; Wednesday and Thursday, play No. 4; Friday and Saturday, play No. 3.

Whenever a popular success is achieved that bill will be continued each Friday and Saturday evening until the demand is satisfied.

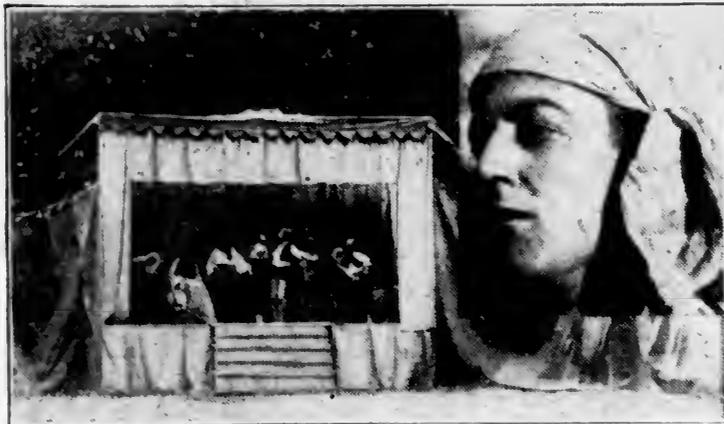
The opening play of the first period was *Mrs. Goring's Necklace*, by Hubert Henry Davies, a comedy in four acts, given November 5 to 11. The second play of the first period will be *The Silent Woman*, by Ben Jonson, an Elizabethan comedy first produced in 1609, scheduled for November 12, 13, 17 and 18; the third, *Pierrot Qui Pleure et Pierrot Qui Rit*, by Rostand, and *Boulevard*, by Georges Courteline, a double bill consisting of a delightful and sensitive *Pierrot* tale told in words that are partly spoken and partly sung, and a French farce in two acts scheduled for November 19-20.

Other plays, dates unannounced, to be shown during the first period are *Two Gentlemen of Verona*, by Shakespeare; *Retribution*, by Pilar-Morin, the authoress directing, and *Thompson*, a comedy by St. John Hankin and George Calderon, never before shown in New York.

**LENOX HILL PLAYERS
GIVE A PLAY**

The Lenox Hill Players gave their first production of the season, George Bernard Shaw's *Androcles and the Lion*, Wednesday and Thursday evenings in the auditorium of the Community Church, 34th street and Park avenue, New York. Among those in the very capable cast

JITNEY PLAYERS



Bushnell Cheney's Automobile Theater "parks" before an effective foliage background and unfolds its stage, wings, draperies, etc., to an appreciative audience. Inset is of Bushnell Cheney.

lights, all of which have been stored inside. The interior of that truck is the one realistic representation of the wonderful bag in *Swiss Family Robinson* that the writer has ever seen.

When the inside has been cleared out the work of setting up the stage begins. Roughly, this is how it is managed: The ground in front (of the steps) is the forestage. The sides of the truck fold out and are supported by hinged legs. This gives a stage 16 by 14 deep. The roof over the driver's head, supported by telescoping stanchions, is pushed down and forms the upper stage, a bit small, just about suitable for a couch or an altar, but still a real genuine upper stage. A telescoping stanchion is placed in each corner of the stage. The canvas roof, which is folded up umbrella fashion when not in use, is attached by each corner to a stanchion and then raised. A curtain is run along the sides. Across the proscenium is placed a canvas curtain which draws to right and left, and across the back goes the "eye". To the right and left of the now completed stage are the two tents. They serve as dressing rooms during the performances and sleeping quarters at night.

THE MANHATTAN PLAYERS' PLANS

The Manhattan Players of New York began their operations October 1 with the preparation of six plays under six qualified directors, with the casts and working staff made up of members of the players. These plays will be offered in the manner of the repertory plan of the foreign national theaters. Each play will have six performances, but they will not be presented consecutively. During each period of six weeks six plays will be produced.

First week: Monday and Tuesday, play No. 1; Wednesday and Thursday, play No. 2; Friday and Saturday, play No. 1. Second week: Monday and Tuesday, play No. 2; Wednesday and Thursday, play No. 3; Friday and Saturday, play No. 2.

were Myrtle Middlebrook, who played the part of the Lion; Jerome Seplov, as Androcles; Louis Latzer, as Caesar; J. W. Schenker, Kaye Bigelow, H. J. Blackman, Edna Herman, D. Schenker and Murray Farrer.

Jerome Seplov advises that the Lenox Hill Players are still looking for new members and original manuscripts of plays for production, all manuscripts to be sent to the Lenox Hill Players, 12 Park avenue, New York.

THE FOLLOWING COMES FROM THE PASADENIANS

Crumbs from the table of John Golden's Play Contest are sought by the Pasadena Community Players. They are building a new playhouse, which is to be ready for occupancy about April 1, 1925. For their opening bill they want to present an original drama of American authorship. A royalty of \$250 a week is offered.

The building will cost in excess of \$250,000 and be the finest "plant" devoted to non-professional dramatics anywhere. The Pasadena little theater is generally recognized a leader of the 500 groups putting on plays in this country for the love of the art. Gilmor Brown being the director, an artistic production is assured the play selected for opening Pasadena's civic theater.

THE STUDIO PLAYERS OF CHICAGO, ILL.

"The Studio Players, Chicago's well-known group, opened their season October 4 with *Anna Christie* to such pronounced success that extra performances were given by general request," reports J. C. Edmunds of the group. "This little company has had several admirable productions to its credit in the past, but according to a unanimous verdict of all critics *Anna Christie* was undoubtedly the most satisfying from an acting standpoint," continues Mr. Edmunds, "and were in thoro keeping with the spirit and letter of the play. Mr. Wharton directed and staged the piece with dis-

cernment and good judgment, leaving little to be desired considering the size of the stage and the tremendous possibilities inherent in Eugene O'Neill's masterpiece. Mr. Wharton's professional work in the producing field necessitates his leaving this organization temporarily. Phyllis Udell resumes direction and the next bill will be Tolstoy's *Power of Darkness*.

UNIVERSITY PLAYERS PLAN SHAW FESTIVAL

Arrangements have been completed for the revival of several of Bernard Shaw's plays by the New York University repertory company, the Washington Square Players, in their own seventh-floor theater at 100 Washington Square, and, according to Randolph Somerville, director of the company, the revival will take the form of a Shaw festival, with a series of performances in repertory of *Candida*, *You Never Can Tell*, *Getting Married*, *Misalliance* and others. Shaw has sent his approval of the project in the form of a professional contract with the collegians.

The idea of a Shaw festival every year was initiated at New York University when the late Louis Calvert joined the repertory company more than a year ago for its production of *You Never Can Tell*, playing his original London role and making his last appearance on the stage. His sudden death halted temporarily the plans for a series of Shaw plays.

During the last six years the Washington Square Players have developed from the classes in dramatic art conducted by Mr. Somerville, and their repertory includes several of the best known plays of Shaw, Barrie and Milne, while their advisory board engages the active interest of Walter Hampden, Dudley Digges, Norman-Bel Geddes, Sheldon V. Vile and Cleon Throckmorton.

THE SAMARITANS WORK FOR THE COMMUNITY

The Samaritans of Utica, N. Y., with headquarters at 1027 West street, are an ardent group of amateur players, giving their services to the community at cost. One of the principles of the group is that everything that can possibly be made shall be made and not purchased; hence a departmentized organization, the heads of departments forming the Board of Control. The playhouse is an ancient building in the rear of 103 Washington street and seats 125 persons.

The Samaritans were recently presented by The Fellowship Club of Christ Church in three one-act plays, *In the Darkness*, by Totheroh; *The Chaste Adventures of Joseph*, and *The Giant's Stair*, by Wilbur Daniel Steele.

LITTLE THEATER BREVITIES

The Theater of the Golden Bough at Carmel-by-the-Sea, Calif., opened November 17 with *The Nursery Maid of Heaven*, a miracle play by Thomas Wood Stevens. The entire theater was transformed into the semblance of the chapter room of a medieval convent, while lights emanating from a great central dome

(Continued on page 103)

BOOKS

-FOR-

Little Theatre Directors

SOPHOCLES OEDIPUS King of Thebes. Translated by GILBERT MURRAY into English rhyming verse, with explanatory notes and five illustrations from the play as staged by Sir John Martin-Harvey. Net \$1.25.

MARY QUEEN OF SCOTS A Drama in Verse, in two acts and eight scenes, by ADA STERLING. Net \$1.25.

This new play by the author of "A Belle of the Bahamas," should attract wide attention.

NAPOLEON A Play by HERBERT TRENCH. Net \$2.00.

"Like Mr. Drinkwater's 'Abraham Lincoln,' it has been successfully performed as well as read."—Boston Transcript.

DANTE A Dramatic Poem by HELOISE DURANT ROSE. Fourth Edition, revised. Net \$2.00.

It gives one more of the atmosphere of Florence in the trecento than any academic production with which I am acquainted."—Water Littellfield in N. Y. Times.

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said to
HELECTIUS~
"I disagree with
everything you say
sir, but will defend
to the death~
your right to
say it."

Approves Fair-Play Policy

Bennington, Vt., Nov. 2, 1924.
Editor The Billboard:
Sir—Your attitude in reporting the vaudeville tour of Roscoe Arbuckle seems to me most praiseworthy. It is so fair and square and exceptional—an oasis of sincerity in a desert of contemptible hypocrisy.

I am thankful that I live in Vermont, where the average person gets a greater thrill out of seeing a man come back than out of kicking him when he is up against it. Instead of as in the State of Washington, where they are so inclined that the sight of Arbuckle is likely to "contaminate" them. Even the State's prosecutor has admitted that Arbuckle should never have been arrested in the first place, but what do bigots care? We hear much these days about the lack of respect for the law. If this man's most emphatic exonerations is to be regarded as worthless, what good is the law and how can we respect it?

A little more than two years ago Peggy Joyce was barred from motion pictures because she had been involved in so many scandals and had never been a screen star. Now she is preparing to enter the films and there is not a murmur of protest against her. I do not object to her, but why should Arbuckle continue to be the goat for the entire profession? His roommate at San Francisco has never been denied the right to appear on both stage and screen. This man was one of a group of actors recently breakfasted at the White House. Never a protest against him. Is it fair?

The jealous claim of some "that the public doesn't want to see Arbuckle" has been proved utterly false by the crowds that flock to every theater in which he appears—even in Washington. The blind hatred, intolerance and injustice of his opponents seems to me the last word in un-American, un-Christian persecution. Whether we realize it or not, he fights not for himself alone but for every victim of vile slander. None of us can be sure that he will always be safe from its blighting influence. Therefore, because he is the gamest man I ever heard of, I

hope soon to see him overcome his enemies and return to the place to which he has every legal and moral right.

I do not know of any motion picture fan who saw his pictures who does not love and believe that Arbuckle will come back to the screen. No one ever made cleaner pictures. His fame as a creator of wholesome comedies is worldwide. The screen needs him today more than ever before.

What has happened to justice, particularly in the State of Washington?
(Signed) ELIZABETH KAPITZ.

Home Productions

A club composed of young Italian women of Eveleth, Minn., will stage an Italian musical comedy, *Still Water*, in December. Anna Sannicola will have charge of the dancing. Medea Paciotti, assisted by R. W. Grassi, who has directed several such productions, will supervise the production.

Come Out of the Kitchen, a three-act comedy, was presented November 12 by the Sin-Mar Dramatic Club at the Emery Auditorium, Cincinnati, to a large and responsive audience. Leona Sunderman was in charge of the direction. The production was held in connection with the 50th anniversary celebration of St. George's Church, that city.

The American Legion post of Eveleth, Minn., will present its annual play, *The Show Shop*, November 17 and 18. The piece will be under the direction of Mrs. Ethel C. Pitkin.

The Catholic Players, an organization of amateur theatrical folk at San Francisco, gave their second play, *Truth Proof*, November 10, at the Knights of Columbus Little Theater, with additional performances following. Frederic Smith directed the rehearsals and Raymond Moyer supervised the entire production.

Rehearsals are under way for *Katcha-Koo*, said to be the most elaborate of the

John B. Rogers Producing Co.'s shows composed entirely of local talent under professional direction, will be presented November 24 and 25 at Sapulpa, Ok., by the Roscoe Frye Post of the American Legion.

The Knights of Columbus of Batavia, N. Y., will offer their annual minstrel show November 27 and 28 at the Delinger Theater, that city. William A. Russell, the magician, under whose direction the show has become recognized as an outstanding home-talent event of the year, there, has written a production

for this season that promises to surpass all his previous efforts. Notable will be the stage setting, which will consist of a eye of gold cloth, which is valued by Amelia Green of Philadelphia, from whom it is rented, at \$2,750. It is heralded as the most beautiful and valuable setting to be seen on the stage in that city.

Tweedles, a comedy-drama by Booth Tarkington, was presented November 5 and 6 at Lancaster, Pa., by the Senior Class of the Lancaster High School to a highly appreciative audience. Ida Porter directed the play. Music was furnished by the High School Orchestra, under the direction of Ina Secoy.

The Niles Lodge of Elks, Niles, O., has contracted with the John B. Rogers Production Co. to produce an elaborate revue, *The Elks' 1924 Follies*. The play will be offered early in December.

The Moose Follies of 1924, including a cast of nearly 100, was offered in the High School Auditorium at Massillon, O., recently, to large audiences. C. H. Todd, of the Fraternal Producing Company, Columbus, O., who had charge of the production, announces several other shows have been contracted for the winter, including the annual musical and minstrel of the Warren, O. Lodge of Elks and for the same auspices at Salem, O., in December.

AUSTRALIA

By MARTIN C. BRENNAN
114 Castlereagh Street, Sydney

SYDNEY, Oct. 8.—A further deputation waited on Parliamentary representatives this country, seeing that there were so many capable musicians who had to work at a trade all day in this country, and aid their income by playing in an orchestra at night, and for a salary microscopic in proportion to that secured by the American, who, in addition to being able to rehearse all day, was much overpaid. It was found that, after the visiting combination had shown its hand the first week or two, the work descended to an ordinary plane. It was agreed that, while no objection was taken to the musical genius from overseas—whose visit would do much to improve the standard of music in this country—something must be done at once to safeguard the future of the local article.

Apropos of the above Will Prior landed from America this week. He will conduct the orchestra at the new Prince Edward Theater which will open next month. Eddie Horton, American organist, and an assistant, also from the States, are already here. A Wurlitzer instrument is being installed.

John D. O'Hara, American actor, is a familiar figure around town. His season here is considered very satisfactory in view of the fact that he has very big opposition.

Marie Burke, of the act of Klein and Burke, has gone into the lead of *The Cousin From Nowhere*, replacing Jill Manners, local "discovery", who flopped from the first performance and went out at the end of the week. Miss Burke is well known in America and on the Continent. She has added fresh impetus to a show that was sagging at the knees.

Toti Dal Monti, Italian grand opera star, will leave for America next week. She will be accompanied by one of the Tait management and is said to be scheduled for a concert season in the States and England.

This city is well cared for by theatrical attractions at present, but most of the big productions are due for Melbourne from next week, as the racing carnival is on, and that city will be the mecca of additional thousands of people for five weeks.

A passenger of the Regina d'Italia, which reached Melbourne last week, was Signor Angelo Drovetti, who has come to take films of Australian life for the well-known Italian firm of Stefano Pittaluga & Co. of Turin. Signor Drovetti stated that Italians take great interest in anything Australian.

Louise Lovely finished a record-breaking season at Newcastle last Thursday.

Owing to a temporary rearrangement of the booking affairs of J. C. Williamson Vaudeville, Ltd., Jack Musgrove, booking manager, left for Melbourne last night and will probably remain there for six weeks. It has been found necessary, with the Tivoli and Royal playing high-class variety under one management, to concentrate more from the Southern capital for the time being. During Mr. Musgrove's absence Tom Holt, manager of the Theater Royal, Melbourne, will be attached to the Williamson Vaudeville office at the Tivoli. All booking arrangements and applications for dates, however, are to be made to Mr. Musgrove direct.

A full-page advertisement in *The Melbourne Herald* of September 26 deals with a company to be formed under the title of Phoenix Films, Ltd., and to be incorporated under the Companies' Act of 1915. It will be an all-Australian company and the objects are to carry on the

business of producer, manufacturer and provider of moving picture films.

The Strand Theater, Hurstville (Sydney), was formally opened recently by the Hon. T. J. Ley, M. L. A., there being a large audience for the ceremony and fine program of film features. This is another link in the chain of picture theaters controlled by Robert Tinker.

Freddie Hughes, well-known exchange man, will shortly act in the capacity of an independent and has secured several releases which he will distribute next month.

A. A. Gregory, sales manager for the Fox Film Corporation, left for New Zealand last Friday, where he is expected to remain for six weeks in the interests of his firm.

E. L. Betts, popular exhibitor, whose activities are very widespread, was responsible for the reopening of the Casino Theater, Toowoomba, Sydney, last week.

So that the famous Wurlitzer organ will be available for the first performance at the Prince Edward Theater the opening of this new cinema theater is put forward for another week or so.

A company formed in Thames, New Zealand, proposes shortly to undertake the production of a motion picture drama based on episodes of the Maori War in the Waikato and having, as a spectacular climax, the celebrated siege of Orakau Pa, at Kihikihik, March 31, 1864. Rudolf Hayward, whose production, *My Lady of the Cave*, created favorable comment when shown thruout the Dominion some time ago, has been entrusted with the task of producing this historical romance calculated, it is said, to be one of the most ambitious cinematograph enterprises yet attempted in New Zealand.

Famous-Lasky Film Service, Ltd.
(Continued on page 66)

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

American Play Boom

LONDON, Nov. 1.—We are literally inundated at the moment with American plays, or if not American plays, at least pieces which have received the sanction of American opinion before being put on this side. Nine such pieces are already running in London theaters and it would seem that others are due. I hear now that Gladys Cooper will probably appear in the adaptation of Somerset Maugham's story, *Rain*, in which Jeanne Eagels has had such success on your side. It was originally suggested that Miss Eagels would appear in this piece in London, but apparently those plans have gone agley.

Among other New York successes due in this country during the season is *Cobra*, which the Daniel Mayer Company is to present. The same firm also plans a Christmas production of *Rose Marie* and *Apple Blossoms*, and a production early in the New Year of *Dancing Mothers*.

Panto

Tho in the provinces there are to be this year rather fewer pantomimes than usual, in London preparations are going on apace for this form of entertainment, so popular with children and connoisseur grownups alike. There is not, be it understood, any falling of enthusiasm about pantomimes among the theater-going public of provincial towns, but many managers find that it does not pay to stage a really good panto, nowadays, bearing in mind that in the nature of things the length of run is only four or five weeks and that a pre-war production costing, say, \$8,000, now costs \$30,000.

The most notable London pantomime will be *Mother Goose*, at the London Hippodrome, now in active preparation under Julian Wylie, whose name has been associated with so many successful revues and pantomimes. The casting of this show is particularly interesting, owing to the inclusion of players whose names have been made in more serious stuff. The part of the Fairy Queen, for instance, will be played by Florence Saunders, the Shakespearean actress, late leading lady at the Old Vic, and before that starring with Matheson Lang at the New Theater. Miss Binnie Hale will be another innovation as principal girl and she will play opposite the ever-popular Dorothy Ward

as principal boy, while Shaun Glenville is to be the leading comedian.

Dick Whittington, probably the favorite pantomime material with Londoners, will be staged at the Kings' Theater, Hamersmith, and, doubtless in a different version of the old civic tale, at the Boro Theater, Stratford. There will be a Melville production at the Lyceum and at Brixton, and Charles Gulliver is making plans for the New Oxford. J. Bannister Howard is preparing *Cinderella* for the Croydon Grand, and *Cinderella*, too, will probably be the pantomime at the Wimbledon Theater, while *Aladdin* is the choice of the Kennington Theater.

The Old Vic

Last Saturday night that wonderfully democratic and loyal audience which Lillian Baylis has steadily built up during almost a decade of work in the Waterloo Road welcomed the return of the company to the reconstructed stage of this now world-famous theater. It was indeed an overwhelming welcome, and the opening performance of the new season, *Othello*, was worthy in most respects of the best traditions of the house. Ion
(Continued on page 66)

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MAGIC AND MAGICIANS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Carrington Chides Houdini

Dr. Hereward Carrington, of the American Society of Psychical Research, who was characterized by Harry Houdini as "not qualified to sit or pass judgment on any spiritualistic investigation," as a result of the part he played in connection with the tests made by *The Scientific American* committee of the alleged mediumistic prowess of "Margery," gently chided the king of escape artists and magical authority as not quite fair, in a lecture last week before the congregation of a New York church.

Speaking of the seances given by "Margery" at her Boston home, at which he and Houdini were present, and the subsequent expose of the self-styled medium by the latter, Dr. Carrington declared:

"Harry Houdini thought her fraudulent, but I do not think he was entirely fair to pronounce judgment after a few sittings, altho I believe he is a clever and sincere man."

He then recited how the medium performed what appeared to be genuine feats of psychic phenomena in her three-sided cabinet, and admitted that the seance at which Houdini insisted that a cabinet of his own design be used resulted in a blank.

"Let us assume," he continued, "that the manifestations came from something—nervous energy—which emanated from the body of the medium. We don't believe it was spirits. If the nervous energy could go thru the box naturally it could not act. I believe there should be further investigation. Mr. Houdini was against pronouncing 'Margery' a genuine medium. Two other members of the committee were favorable to her and two others on the fence. I do not know of a single genuine medium in the United States, but believe there are several in Europe who are producing genuine phenomena."

"There is one in Germany who, while confined to a wire cage, will move 10 to 15-pound weights outside. Houdini and the newspapers take the unfortunate position that all manifestations are either frauds or the work of spirits. By careful investigation we have been able to satisfy ourselves of the fraudulent character of many mediums. We investigated one who rang bells when tied with ropes in a cabinet, but when he was adequately bound the bells did not ring."

"One woman from the West presented a pretty problem. She placed the petals of flowers between cards which she held in her hands for some minutes, after which handwriting in the color of the flowers would appear upon them. After the first test some were missing. We suspected she was substituting other cards, so we subsequently added new ones that were a 3/4 of an inch shorter. All the writing appeared on the larger cards, proving our suspicions."

London Season, Opens

The Magicians' Club of London ushered in its new season recently with a Ladies' Night, at which the following well-known English artists performed: Elsie Steadman, Polly Edwards, Beatrice Betts, Gwen Lewis, Betty Mannors, Harry Heap, Harry Hall, Fred Groom, Mystery and Miss Tree, Will Gane and Alice Waldie, Ben Sald and Charles Henry, Horace Goldin, the American magician, making his first appearance in England in 10 years, was also on the program. Goldin was honored during the course of the evening with the club's jewel. F. Montague conferred the decoration.

In Cuba

Felix Blé pens from Havana, Cuba, that the Great George Company, which

he is piloting, has completed its engagement in that city, and has four weeks booked in the interior, following which it will move to Kingston, Jamaica. Ameta, who went to Havana with the troupe, returned to New York two weeks ago, she having secured her release from a two years' contract after playing two weeks. Ameta, who was the dancing feature with the show, claimed dissatisfaction with the treatment accorded her. She's going into vaudeville. According to Blé the show has been doing capacity business.

To Head Own Show

La Delle, juggler, at present with the Al G. Barnes Circus, will take out his own magic show next month for a tour of Southern California and Texas.

With Abdul Hamid

R. V. Thompson has joined the Abdul Hamid Company, presenting a *Review of Oriental Mysteries* thru Pennsylvania. The company, at present playing a three weeks' engagement in Pittsburg, has been routed for a series of three-nighters as a special feature in film houses. The Abdul Hamid Company this season, in addition to Mr. Thompson and the featured member, includes Lena Marchory

and A. J. Chapman. The latter is general manager.

According to Thompson, Hamid's program includes three major illusions, the feature of which is Melba, "The Elusive Lady". In this effect, he says, three giant cards are employed to mask the elusive one. The latter takes her place on one of three pedestals and a card is placed in front of her. The remaining elevations are likewise screened. The audience is asked to guess which card she is behind. The more the people try the more bewildered they become. Finally all three cards are removed and Melba is found in the audience.

Houdini's Red Magic

A special four-page supplement, entitled *Red Magic*, and edited by Harry Houdini, appeared for the first time in *The New York Sunday World* November 16. For several days in advance full-page advertisements appeared in the *New York* dailies announcing the feature. According to Houdini, each issue will be submitted to the Society of American Magicians' committee on expose for approval before publication in order that there may be no question regarding the explanation of certain tricks, which will be a feature of the supplement.

FROM LONDON TOWN

The Vaudeville Field

Billboard Office, 18 Charing Cross Road, W. C. 2

By "WESTCENT"

A. A. and Macdonald and Young

LONDON, Nov. 1.—It may seem to your readers that these disputes with the Actors' Association and various companies here are interminable. First the trouble with Sir John Martin Harvey, then Eva Moore, and now with Macdonald and Young. Robert Macdonald, who is the only representative, is a Scotsman, and with the doggedness of his race is determined that he will not be coerced. The A. A. alleges that he is the mainspring of the Stage Guild, and that when Percy Hutchison and Arthur Boucher called him to an informal meeting and announced their heaven-sent idea of the formation of the Guild he was adamantly opposed to it.

Poor—Old Wembley

The weather has certainly been the main feature of the failure of the Wembley Exhibition, and but 17,300,000 people passed the turnstiles, as against the 30,000,000 expected. The highest one day's record was notched Whit Monday, when 321,232 attended. The average has been around 110,000 daily. Four Kings and Queens and representatives of 40 nations have been there, and hundreds of Americans. Out of the millions of visitors only one death has occurred, that of an elderly gardener, who died of apoplexy during the course of his work. One child was born in the exhibition, but it never lived. The ambulance men attended to more than 20,000, only 400 cases of which could be called serious. The balance were of a trivial character: splinters in the fingers, faintness from loss of food thru long railway journeys; others from animal bites, such as monkeys and parrots, due to foolhardiness in caressing of the live exhibits. In the day nurseries more than 8,000 children were looked after, but only three were abandoned, and these are now comfortable in good homes.

Wembley's Mammoth Catering Department

There were 56 fully licensed cafes and restaurants, viz.: where all kinds of alcoholic refreshments could be obtained. These were able to provide seating accommodation for 25,000 people. "Lyons" had to install 2,000,000 cups and saucers, 750,000 glasses, 500,000 knives and forks, 300,000 chairs and 250,000 tablecloths and serviettes. About 1,000,000 two-pound loaves were eaten, more than 5,000,000 buns and the same number of rolls. The breakages amount to tons, but the waste came in useful, as it was made into road surfaces for Lyons' Staff Sports Grounds at Sudbury. There were 72 alarms of fire, none serious, with the total damage therefrom amounting to \$10,000. Among the millions who visited the amusement park the accidents were of a negligible quantity. The smallest number of visitors in one day was 25,784, and that was May Day. The Palace of Arts received 2,191,568 visitors and the Queen's Doll House 1,613,030. More than 1,000,000 glasses were broken and half a million teapots had their spouts or handles broken. The exhibition was open 166 days.

New Regulations in France

Hitherto there was not much trouble in France either for British or American visitors, and now the vaude, artiste of these nationalities, as indeed of all non-French nationality, will have to be very

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careful and follow the new regulations. These require that within 48 hours of arrival, and when one is staying 16 days or more, a written application must be made for an identity card, supplying four photographs of oneself, also a complete family history, with such details as the name, age, birthplace of husband or wife, or the children. If there be any, as well as the name and dates of the birth of applicant's parents. A mere signed statement will be of no avail, as documentary evidence is insisted upon. So Americans coming this way and expecting to play France will be wise to bring these things with them more so a copy of their parents' birth certificates. Oo la la!



AL FLOSSIO, who recently closed a successful season as the magic feature of the Walter L. Main Circus.



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MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Fall in, boys!

Slippery horn rehearsal in the morning.

Ed Leahy wants to hear from Hugh Norlon.

Clay Hibbard, tenor vocalist and harmonic specialist, has signed with Guy Bros. Minstrels, lately in rehearsal at Springfield, Mass.

What are the glad tidings for this pre-holiday season, gentlemen of minstrelsy? Let the minstrel editor hear from you this week.

Hy Miller says that since closing with the Hill-Evans Minstrels he visited in New York and saw a number of the boys of cork prominence on the big street. He wrote from Birmingham, Ala.

Charles (Possum) Gill, well-known blackface in tabloid and minstrelsy, writes in from Oklahoma that he will desert the lights and mount the saddle with the Miller Bros.' 101 Ranch show next season.

Did all of you notice the way we got a big play on the news of minstrelsy last week? If you overlooked this fact, go back and read pages 47, 66 and 105. Then drop us a line and express yourself.

Billy Beard and "Sugarfoot" Gaffney entertained Kirk Weir, former booking agent of the South but now teaching and conducting a band and orchestra, when they played Kankakee, Ill., a short time ago.

Jack Moran, black-face end man with the Pausy Minstrels, playing rotary stock in Cincinnati, visited *The Billboard* a few days ago for a chat with the writer. He was identified with the Gus Hill show several years ago.

Greer McElvain, bass player, formerly with the O'Brien show, is now located in Kankakee, Ill. He made himself known when Nell sauntered in with his company lately. Greer is conducting his own studio of instrumental instruction now.

Lou Cameron, an old school chum of "Micky" Arnold, end man for Neil O'Brien's aggregation, paid him a visit the other day at Springfield, Ill. Cameron is of the well-known act, The Four Camerous. Lou, Jr., age five months, also was introduced.

The Minstrel Editor hoped to see the Neil O'Brien Show play in Cincinnati this winter, but now it looks as tho the bookings will skip the Queen City. By the way, it would be a genuine pleasure to have all of the big o'prys play Cincy next season. How about it, boys?

J. Lester Haberkorn, baritone with Neil O'Brien in other seasons, spent a day with the boys in Bloomington, Ill., recently. "Happy" couldn't resist the music, so donned a parade suit and high hat, carried a cane and made the 11:45. That's showmanship!

Bert Swor, now working the Keith Time, is billed like this: "Bert Swor, America's premier burnt-cork delineator, late star of Neil O'Brien and Al G. Field Minstrels, in *You All Know Bert*." He's getting a lot of nice press reviews in his tour.

Mereno Lippitt writes from Albany, Ga., that he recently had the pleasure of seeing the Al G. Field Minstrels in Macon. In his opinion, he says, the most outstanding feature of the opening was the work of Leslie Berry, interlocutor, who delivered a prolog in a super-characteristic manner.

Staff of the Sam Griffin Minstrels follows: Mr. Griffin, owner and manager; "Happy" Benway, stage director and producer; Morris Moss, stage manager; A. Lesser, general agent; Harry Bowman, master of wardrobe; Frank Kanes, band master; S. V. Downs, leader of orchestra, and Roy Francis, dancing instructor.

In *The Baltimore Sun* and other daily papers of a recent Sunday issue there appeared a full-page story in which Eddie Carter told how he makes 'em laugh. The issue of *The Sun* was dated November 9 and should be sent for if our readers desire a really interesting yarn to peruse.

Comes a very neat picture from Jimmie (Blackface) Hill, who is now with Jimmie Elliott's *Jolly Frolickers* Company, playing the Henderson-Woltz Circuit in the South. This is a fast-stepping tabloid show of 14 people. Hill confesses he's getting an "occasional" laugh with his singles.

There's one thing about the Lasses White boys that sounds good to the

writer. That is this: Offstage they are said to look as neat and spick and span as they do when the curtain goes up on the opening. It's all in the business, fellows. One good front off stage is worth two in the spot.

Homer Meachum got over to see the Lasses White o'pry at Petersburg, W. Va. He saw the parade, heard the concert and took in part of the show. "Lasses has a wonderful show this season, and he himself is funnier than ever," comments Homer. More gallant professionalism, we say.

Now comes the info, that Joe Mullin, the cymbal player, is thinking "seriously" of playing some dance jobs next summer with his "Brass Slappers". His orchestra will consist of 11 cymbal players and a manipulator of the jew's harp. Meachum is offering odds of 11 to 45 that Joe scores.

The boys on the Lasses White Show regret very much that their route and that of the Coburn Show are so far apart now, for Lasses wants to get into that baseball event with "Slim" Vermont et al. Meantime the White show is playing to continued good business in the South, and positively pleasing the natives, "that we know," says White.

Dave Merritt sends this: Homer Meachum is taking the show up North to make a tabloid of it and play the Gus Sun Time. He will carry a band and orchestra but do no parades. There will be 20 people. A new addition is Wayne A. Hinkle, who had the Sunset Six Jazz Band on the Hill-Evans Show this season, to handle the band with us.

Here's the correct roster of the Homer Meachum Minstrels, the one recently published being incomplete, says Homer: Al Tint, Bert Berry, Dave Merritt, Harry Mason, Clarence Ruth, Wayne Hinkle, Cecil Wimmer, Lawrence, C. Crumpton, Max Ford, Slim Howell, Sandy Watson, Red Corley, Ed Willett, Billy Rowe, Don Phillips, Jabo Allen, Adele Adilee, Lee Adilee and Meachum.

The Hank Brown-Gus Hill Minstrels played Greenfield, Mass., the first part of the month to record business, and are booked for an early return date. Danny Harrington, lyric tenor, joined in Greenfield, making it some singing show, writes Brown. Charlie Rouse joined in Pittsfield as banjo and saxophone player in the jazz band. Joe Zamora and Rosa

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Bernard Sobel is now attached to the press department of the Ziegfeld offices under the direction of Ben F. Holzman.

Jerry "Reds" Cunningham, formerly in advance of the *Passing Show* and other Shubert productions, is ahead of *Innocent Eyes*.

George E. Caron, former special agent of the Walter L. Main Circus, is doing the publicity with Andrew Downie's Circus unit, playing the Keith Time.

The International Alliance of Billers and Billposters will open their convention at St. Louis December 1. New York and Brooklyn locals are preparing to send their delegates in style.

W. C. Fleming, Johnny J. Jones' genial agent, is preparing for a hunting expedition in the Canadian woods, prior to getting down to hard work for the 1925 season.

R. E. Robertson, former general agent of the Ana Williams Comedy Company, is now business representative of E. D. Lee's *Creole Belles*, colored musical comedy company, touring Dixie under canvas.

Clarence Auskings communicates from Weatherford, Tex., that he closed his season's engagement with Gollmar Bros. Circus, and is now agent of the *Original Brunk Comedians*, playing week stands, under tent, thru Texas.

C. W. Finney closed as agent in advance of *Flashes of the Great White Way*, and has been succeeded by Ned Alvord, who has retained Louis J. King as an advertising agent upon the recommendation of Mr. Finney.

Nelson visited Brown in Greenfield. Hi Tom Ward is "killing them at every show". Tom says he will have his million yet. The show jumped from Greenfield to Norwich, Conn., by automobile on a recent Sunday.

Ed Willett is a new member of the Meachum Minstrels and is playing some "mean" trombone, we're advised. Wayne Hinkle, late of the Honey Boy show, is now pounding the ivories in the jazz band in the first part. Business is good, and, with the election over, extraordinarily large houses are expected in the Southern territory Meachum is working into.

Lasses White speaks highly of Rody Jordan, a member of the J. A. Coburn Show. Lasses declares Rody is a clever Negro impersonator and that he has heard some dandy reports on his single act this year. "Rody deserves the praise. I never trouped with a finer boy. We were together one season on the Field show." Guess there's no professional jealousy on the part of Lasses, eh, boys? His is the spirit that all should copy.

There have been several inquiries received by the Minstrel editor as to why pictures recently submitted for use have not appeared in this department of late. Space permits the use of a limited amount of news each week, and when the news is heavy, as it has been in recent weeks, there is little chance to get a picture on this page. But be patient, boys. There'll be illustrations eventually.

The Sambo Minstrels, home-talent aggregation at Cleveland, O., gave the editor of *Minstrelsy* a rising vote of thanks at a meeting the other night for the story we had in these columns in the November 1 issue. A number of professionals have written the boys, says Secretary Howard J. Baird, and they are being assisted considerably in gathering material for use in benefit performances they do for the sick and needy. Our bit of publicity has won these enthusiastic *Billboard* readers: Prof. Charles E. Beddoe, Fred J. Cannon, Interlocutor, Tony Winters, George Mills, Al O'Mara, Johnny Gibbons, Lester Hope, Ed E. Cody, Gene White, Howard Baird, James O'Donnel, Joe Kuhn, Jr., Ted Coffey, Dick Finnigan and Jack Lynch.

Frank Meldrum, Pete Flourney and Eddie Doherty, electrician, stage carpenter and property man on the O'Brien o'pry, are rehearsing a new act for the next season, entitled *Like the Matinee*. The offering promises to be a popular one. "Rusty" Benson and "Fleet" Miller, Charles Althoff and "Rube" Fiddler, also Gordon and Day and Mr. Mitchell of the Maryland Singers, were visitors on the show at Galesburg, Ill. Billy Beard was chief host. Tex Hendrix and Ed Leahy visited the Palmer School of Chiropractic in Davenport, Ia. Dr. D. J. Palmer told them he will soon build a new theater there, to be called the Kent, in honor of his friend, Charles Kent, well-known showman. Ed Walsh, former minstrel trouper, of Pittsfield, Mass., is studying chiropractic there.

Lee Whipper, conceded to be one of the most progressive colored agents in advance of colored shows, recently closed as second man in advance of *Seven-Eleven* and has accepted an appointment as company manager of *Toiliver's Smart Set* Company, out of St. Louis.

William Martin, an old-time agent in advance of varied attractions, who retired 10 years ago, is living in Detroit, and communicates that he still likes to meet the advance boys. He adds: "On looking in 'Floppy' Bell's snipe plant one day, noticed Charles 'Kid' Koster, who is doing special publicity work for the Mutual Circuit; Clyde Mallory, of Barnum & Bailey fame, now ahead of *The Thief of Bagdad*; W. Browne, the chorus girls' friend, who was assisting Mallory in the billing, and Pat Langdon, who had just closed the season with the Kelly Stock Company. These boys, real billers, have had circus training. When they step out to bill an attraction, the natives know it is coming."

During the recent engagement of *Step Along*, Mutual Burlesque show, at the Empress Theater, Milwaukee, the British Convict Ship, "Success", was being exhibited in the same city. J. B. Mortimer, publicity promoter for the historic prison craft; W. C. Scott, manager of the Empress, and the *Step Along* management arranged for Claire Stone, Virginia Greene, May Lorraine, Bee Beryl, Dorothy Brenner and Mabel Marsh, members of the show, to visit the ship one morning, after parading thru the main streets of the town, so that two of the girls could pay the penalty of losing a reported freak bet on the Giants in the baseball championship series by going "in irons". Pictures and much worded

copy of the stunt appeared in the local dailies, boosting patronage for the ship and at the Empress.

It was 30-odd years ago that we were among the regular attendants at the National Theater in Philadelphia, in the days of Monroe and Rice, when George Rice handed us numerous laughs with his "O B' Gosh", and his characterization of "Aunt Bridget". His brother Bob was on the front door as manager of the company. Since then Bob was advanced agent and company manager with many and varied shows, until several months ago, when he was removed from the American Hotel, a theatrical agents' rendezvous in New York, to Bellevue Hospital, suffering from paralysis and hardening of the arteries that affected his brain.

Having reached three score and seven years, his vitality was not sufficiently strong to throw off the attack. Consequently Bob continued to grow worse as time went on, and November 8 he was removed to the Kings Park Hospital, Long Island, where his remaining days will be made as comfortable as possible by officials of that institution thru the influence of the Actors' Fund of America, which has been looking after Bob since he suffered from his first stroke.

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Picked Up by the Page

Several years ago *The Billboard* started the journalistic world with the establishment of Jackson's Page in order that the amusement interests of the Negro might be more accurately reported to the reading public and that their activities might be more sympathetically edited. There was, to be candid, a question as to how the innovation would be accepted. That the new step was a good one is amply confirmed by the number of newspapers that have since done likewise—daily papers of tremendous influence. The latest to fall in line with the policy is *The Washington Post*, published by Edward B. McLean. E. H. Lawson, a former employee of *The Washington Eagle*, a colored weekly published in that city, has been added to the staff of the big daily. The practice is now in vogue in almost every city in the Union.

November 16 JAMES WELDON JOHNSON, executive secretary of the N. A. A. C. P., addressed the Sunday meeting at the 135th street branch of the Y. M. C. A., New York. SISSLE AND BLAKE presented the musical part of the program from among the members of the *Chocolate Dandies*. Incidentally, MARDO BROWN, the lightning drum major in the big show, won the head-pun contest that closed the night before.

BILLY KING and J. A. Jackson represented the theatrical profession at an unusual dinner at Craig's Restaurant November 7. Grand Master DAVID W. PARKER and the Grand Lodge of Prince Hall Masons, of the jurisdiction of New York, tendered the affair to Past Grand Master MONS. ANTOINE RIGAL, of Hayti, an attorney of Port-au-Prince, who, with his wife and daughter, has been visiting the United States. The dapper and cultured little French-speaking Negro delivered a most interesting toast in excellent English. The affair was a great expression of the blood brotherhood of the Negro without regard to clime or country. He informs us that there are 30,000 Masons in his native island.

HYMAN N. KAPLAN, energetic theater owner of Cleveland, O., was a recent visitor to New York, where he looked over the Bob Russell show and concluded by engaging the little company for an indefinite period at the Harris Temple and Grand Central theaters, Cleveland, and the Dunbar Theater, Columbus, O., all owned by Mr. Kaplan, who likely will soon announce the control of some other Ohio houses.

Had a call from Coleman Brothers, former owners of the Lafayette Theater, New York. They are still very much interested in theaters.

The A. D. & F. EXPRESS Company sounds very mysterious. It is the new business enterprise promoted by AL AND DAISY PIZARRO and operated by the father of these smart showfolks. From an office at 237 West 37th street, New York, they are making deliveries of theatrical baggage all over the city. Of course, Daisy continues with the *Manhattan Players* and friend husband will continue touring with his *Tasmanian Trio*.

In company with Assemlan-Elect POPE BILLIPS, and with our respective wives, and Edgar Conners' little friend BILLY BILLUPS, one of Harlem's smartest little youngsters, the Page was a Sunday evening guest of President Roach, of the Renaissance Theater, to see *Tess of the D'Urbervilles* at the lately renovated theater, the absolutely Negro-owned Harlem amusement place. The most impressive feature of the house that seems to have the finest clientele in that part of town is the orchestra, which is as nearly a symphonic musical organization as a small unit can be. Not once did it falter or alter any of the fine musical score that accompanies the film, nor was there any of the usual din that so often prevails in our theaters. The visit was indeed a treat.

Incidentally we learned that Mr. Roach has arranged to have a film of the HOWARD-LINCOLN football game and the incidents connected therewith taken Thanksgiving Day and have it ready for exhibition in his theater November 30. That's enterprise.

Armistice Day we were invited to be the guest of Mayor Hylan at the Armistice Day celebration on the Mall in

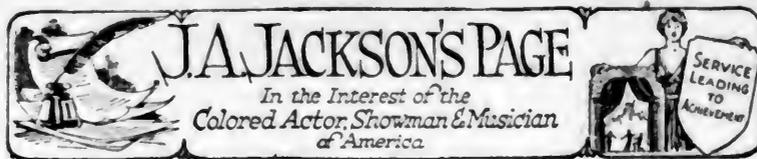
A SUGGESTION

Have you placed your card for the Christmas Special Issue of *The Billboard*?

The time is almost gone. Are you going to be one of those who will be disappointed because you failed to get your copy in on time? Play safe! Attend to it now! Last year more than 30 persons had late copy and remittances returned.

How about *The Billboard* for a Christmas present?

Make the home folks a present of a subscription for *The Billboard*. They are interested in you and your profession because it is yours. They like to read about you and those with whom you work. The woman's department makes it especially interesting to the women folks, the wives, mothers and sisters. A subscription for six months or a year will make a fine present.



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Central Park. We were proud of the distinction not alone for our war record but for the tribute to all of our boys who went over there from the show world. We felt that we carried their proxy to that celebration. The recognition is yours, not a personal thing at all.

WILLIAM SERVICE BELL, baritone, with E. H. MARGETSON as accompanist, presented five groups of four numbers each at the Williams Institutional Church November 14. In addition to a group of German songs, one of French and an American group, numbers by W. ASTOR MORGAN, BURLEIGH, HAMMOND, CARPENTER, McDOWELL and MR. MARGETSON, all Negro composers, were offered.

Now that the Presidential campaign is over we are able to name one real Negro professional political leader with a 100-percent record. HARRY EARLE, who, between seasons on the road, is theatrical and sporting editor on a Fairmont (Minn.) daily paper, informs that he controlled the entire colored vote of his city. He and his wife are the only members of the Race who live there, and he spoiled his story by admitting that his wife was unaware that he called himself the family "boss". Anyhow, he came nearer to being all he claimed than do most politicians.

BERNICE ELLIS, Oklahoma prima donna, has left the Whitman Sisters' show to do concert work, according to her announcement. She has a wonderful voice and states that she need not bother the agents, whom she is certain will seek her Harlem address. Manager Myerson, of the Lafayette, says he has placed her with the Cotton Club management.

JULIUS BLEDSOE, baritone, is scheduled for a recital at the Town Hall, New York, Sunday afternoon, December 6. He will sing four groups, totaling 14 numbers, with EMIL J. POLK at the piano.

MARGARET JOHNSON has recorded Tom Delaney's *Absentminded Blues* on the Okeh records, for which she is an exclusive artist.

LIZZIE MILES, record artist, according to report, is to tour Europe. She will not find competition as strong there as on the T. O. B. A. Time.

KING HAYES, who does free acts at fairs, has written a letter on the subject of employment for our group that discloses a lot of careful study. We learn that the young man is a law student. He stresses the "begging complex" as one of the deterrents to respect and sights the "tip-seeking" jobs as being an impeding factor. We agree with him.

The Lafayette Theater block is rapidly taking on all of the characteristics of a night-life center. With the theater in the central structure putting on a mid-night show every Friday, with occasional additional ones on other nights under auspices; with the new Comedy Club occupying the large basement in the northern building, a large pool hall in the part of that structure formerly occupied by the 15th Regiment as an armory, and a new Tabb Restaurant being installed on the ground floor, that structure is contributing much of the sport atmosphere. The southern building of the trio that has always been a lodge rendezvous as to its upper floors has been a bit conservative in tone until recently. Since Connie Immerman was installed another element has been injected. Its patronage has been largely white, and our professional group that assembles about this corner found the scale quite beyond their usual budgets. Now comes Robinson's lunch and dining room on the ground floor. J. Robinson and his brother seem to have sensed the needs of the district. They have a nice dining room neatly furnished and with an air of modest richness and privacy. In another room there is a lunch counter. The same quality of food is served in both places, so that economy, speed or whatever motive may dictate the show-folks' desire may be accommodated in the place convenient to their activities. It is indeed an attractive restaurant.

FLORENCE McCLAIN is heading a revue at the Mardi Club in Third street, Greenwich Village. LENA WILSON, "SLIM" THOMPSON and a bronze chorus are doing the stuff that FRANK MONTGOMERY is famed for staging.

JOVEDAH DEKAH, late of burlesque, is getting feature billing at the Lafayette Theater, New York.

SUES CARNIVAL COMPANY

At the close of the Negro Fair at Raleigh, N. C., Secretary John Love, who also is the president of the National Association of Colored Fair Officials, entered suit against Miller Bros.' Shows, attaching the show for \$5,000 for failing to meet the requirements of the contract. Mr. Love states that he entered into a contract thru Jack Oliver, as agent for Miller Bros., for 12 shows, five rides and two brass bands, and was delivered four rides, two shows and no band.

T. O. B. A. REPORT

By SAM E. REEVIN

The following report is by Sam E. Reevin, general manager of the Theater Owners' Booking Association.

I just returned from a trip thru Texas, Louisiana and other points, and from all indications it seems that we may expect a very profitable season. The managers report favorably on the shows, and the shows report good treatment. Business is good and a general friendly feeling exists among managers, performers and the T. O. B. A. offices.

The T. O. B. A. has never been hostile toward any group. The managers cannot exist without the performers, nor can the performers exist without the managers, and if these two factions can be brought together and do business in harmony the battle is half won. The T. O. B. A. has been successful in a great measure in cultivating this friendly feeling between these two important factors.

Notwithstanding the fact that some performers believed that the T. O. B. A. is a managers' association, organized for the purpose and intention to oppress the actors and dictate to the latter, they now see that such was not the case. The performers have been treated with the utmost courtesy by the booking agent and the managers, and many favors have been granted to reliable performers by both the managers and the T. O. B. A. offices.

The Chattanooga office, which is the main T. O. B. A. office, not only looked after the bookings of acts but also for their welfare, and helped several companies to secure suitable material for their shows; in many cases stood good to different managers for cash the shows needed for improvements. Several managers of companies secured loans from the Chattanooga office to enable them to organize their shows, but a few betrayed their trust and failed to make good and this office was forced to discontinue the practice. We have quite a sum of outstanding money on the books which was given in good faith to seemingly reliable performers and which we are still waiting to collect.

The T. O. B. A. is at all times willing to co-operate with the performers, whether organized or not. We are not opposed to any union or any organization, neither are we forcing any actor to join if he doesn't care to. This organization is absolutely neutral. It does not require a union card but an act to secure bookings from this office. Many acts holding cards have been laid off, while many not having cards worked. We are not discriminating against any member of the profession and we never ask nor question an act's affiliation.

We have made no promises and want everybody to know that no one is authorized to make any promises, whether good or bad, in the name of the T. O. B. A.

The writer knows many good acts that aren't members of any union and many unworthy ones that are. In arranging bookings preference will be given to the act that can deliver the goods, notwithstanding affiliation with any organization.

I am not opposed to any union, charitable or benevolent organization that actors may belong to, and they must not expect any special remuneration for "joining" or belonging to anything. A member "joining" any organization for personal gain or profit is not a fit member, for it is self-evident that he joined for selfish motives.

LEMON AND MYERS JOIN MASONS

Eddie Lemon, comedian with the Miller & Slater Company, and Jack Myers, of the Allen & Stokes Show, were made master Masons in Bayman Lodge, No. 189, Pensacola, Fla. R. P. Pogue, a worshipful master who has long been friendly to the theatrical profession, performed the rites. Daniel Burden, J. C. Collier, Alfred Smith and William Carmichael, past masters from Mobile, were visitors for the occasion.

During the same week Mrs. Allen, co-owner of the Allen & Stokes Show, and Mrs. Al. Wells, wife of the manager, were initiated into the Eastern Star chapter.

Much of the friendly interest for the show people that prevails in Bayman Lodge may be attributed to Charles M. Ball, secretary, who is a retired trouper. Al. Wells celebrated his 44th birthday anniversary the same week and is now the proud possessor of a 32d deg. emblematic ring, the gift of his wife.

Alex Kent, who was obliged to leave the show because of an injured leg, has returned, as has Latham Lane. This gives the company an unusually clever quartet of dancers—Jackson, Myers, Kent and Lane. The company jumped to Birmingham, Ala., with Atlanta, Ga., to follow. The Miller-Slater Company went to Columbus, Ga., for the week of November 17.

MAME SMITH REVUE TO TOUR

Ocey Wilson, husband and manager of Mame Smith, the first record singer of the Race, has reassembled the splendid revue that Mame headed for a two weeks' stay at the Lafayette Theater, New York, during midsummer. The company numbers about 20 people and is as fast and peppy a combination as we have seen.

Miss Smith will be supported by Lovejoy and Grace, who are sure-fire folks in the matter of comedy. Helen Dolly, Nettie Chose, Flash Vincent, Dorothy Wiggins, Tiny Gregory, Pearl Montgomery, Mnyr Dent and Hazel Terry, a toe dancer, constitute an unusually clever and graceful group of choristers whose work is a remarkable exhibition of perfect union.

Bobby Brandt, stage director with Bobby Shields, and William McKelvey make certain that the show will have in its routine some very clever and complicated dancing. Wilson has provided the attraction with a complete scenic equipment and with some beautiful costumes, and the show is geared to run from 45 to 75 minutes. It will be one of the sort of shows that should be a winner with colored or white audiences.

The opening will likely be in Washington, D. C., with the Northern group of colored theaters to follow, after which, if present plans prevail, the tabloid will be routed to the Pacific Coast over a white circuit. The return trip will include bookings into the Southern tier of bigger colored theaters.

LAFAYETTE PRESENTS AMATEURS

Freddie Johnson and Ethel Williams headed an otherwise all-amateur tabloid at the Lafayette Theater, New York, for the week of November 10. The one-hour bit of musical comedy was presented as the closing act of the bill. Freddie and Ethel justified the statement made by this reviewer some months ago that they would make an excellent permanent combination.

The tab, was about as sprightly as are the more professional ones seen there. The kiddies showed an inclination to forget to sing as they become interested in the dance routine, but that is a defect natural to all beginners. There are several girls in the chorus worthy of the attention of producing directors. The dancing boys had all the modern steps down pat, and there was a trio of girls who did the Virginia essence as well as we have ever seen it put over.

Marie Urquhart, soprano, has voice, and when she overcomes her modesty a bit so as to put more volume into her rendition she will go over big. As it was she earned an encore. Dorothy Wilson, toe dancer, has promise. Bernice Ellis, who quit the Whitman Sisters to remain in New York to become a concert artist, was in the group. With the advantage of the showmanship she acquired with the Whitmans she stood out prominently. Miss Ellis, of course, cannot be regarded as strictly amateur.

MUSIC IN PHILADELPHIA

Daniel W. Chase reports that once more the musical pendulum of Philadelphia begins its swing. There have been held several musicals at each of which programs of the first order have been rendered. New departures in the musical field have been made by Prof. Carl Diton, well known in the musical world, and by W. Franklin Hoxter, one of the city's leading musical lights. Prof. Hoxter has inaugurated a system of monthly musicals for students, which bids fair to do much good. The various singing organizations have started their active work. One club in Philadelphia that fosters music of the proper sort is the Fisk Club. This club presents at its monthly meetings leaders in the musical and dramatic world.

The Harrison Musical Studio Orchestra made its initial bow to musical Philadelphia November 2 at the Southwest Branch Young Men's Christian Association. This orchestra, composed of teachers and students, is under the direction of Aaron Harrison. The program was remarkably well rendered and included *March Militaire* (Schubert), *Maid of Perth* (Waldel), cornet solo by Allen Youngblood, *Whole Tone Scale*, a talk on blackboard demonstrations given by Mr. Harrison, was unique.

The audience was large and appreciative.

DRAKE AND WALKER IN DIXIE

The Drake & Walker Company, one of the very few colored tabloid organizations that play white and colored circuits, is now in the South after nearly three years of continuous touring thru New England, over the Gus Sun Time, thru the Southwest and back into New York for a five weeks' stay, after which they went south via Washington, Baltimore and the bigger cities.

The members enjoy an unusual reputation for talent and deportment. They present four different pieces. The company of 20 people includes a jazz band and 10 choristers.

Ethel Walker and Henry Drake own and star the attraction, which is billed as *The Bombay Girls*. Helen Johnson, Aito Oats, William Drake, Clarence Phillips, Lewis Dandridge, George Crawford and George Reid are the principals.

Minstrel and Tent Show Talk

Close Season With Banquet and Ball

Cullen's Minstrels, with the Rubin & Cherry Shows, is an organization whose members nearly all belong to the I. B. P. O. Elks of the World. The "Hills" marked the close of the season at Montgomery, Ala., with a banquet and ball given in the Palm Garden November 12. Music for the occasion was provided by W. C. Steward and His Orchestra. This band was a feature of the show. Mr. Steward was the chairman of the general committee. Other members participating were Dan Williams, Clemon Copeland, James Gardner, James Marshall, "Kid" Talley, Vernon Barnett, Robert Collier, Lett Hardy, Will Howard, Sonny Lane and Charlie Segar.

When the Old Kentucky Minstrels played Canton, Miss., Billy Freeman, who does the straight parts and the announcing, was the lucky boy. Ellen Snodgrass and Eugene Watts, local people, staged a dinner party in his honor.

The Harvey Minstrels are in rehearsal in Chicago. "Slim" Austin advises that he left the McGarr company to take charge of the band. James Harkless is general agent.

Twenty-Five Per Cent

The Page has had several letters from performers to the effect that a form of graft that we thought had long since been abandoned by managers of colored shows still prevails with some minstrel managers and their assistants. We refer to the 25 per cent interest charged on petty advances. The small salaries and the charges made against them for joining expenses, wardrobe, etc., and the long time between pay days oblige some to seek advances. Reputable shows provide for this with a mid-week draw day. Just why interest should be charged for this accommodation made with already earned money is hard to see, and 25 per cent is absolutely unlawful. The fact that the performer has no time to invoke the law, and that the colored person is handicapped in this direction in some States accounts very largely for this sort of wolfishness. Somebody is courting some unpleasant publicity.

If performers would save their money and have a reserve for their own purposes, they would not be obliged to submit to such practices nor to work for managers of that type.

The Georgias

The old minstrel seems to be having a bit of travail. Chauncey Murdock's mother died in Chicago. W. A. Kelly has lost a sister-in-law. J. S. Reeve's father died in St. Louis and "Big Boy" Anderson's father is reported at death's door in the same city.

On the other hand, Arthur Malone was tendered a birthday party and was the recipient of cake, shirt and neckties from a party in Chicago. Homer Austin received a gift box from his wife, and Nelse Anderson and Johnny Woods are all dolled up in new winter clothes of late design. Even Little Henry, the dummy, has a new cap. Walter Dawson, the drummer, had the pleasure of visiting the home folks during the Portland (Ore.) engagement. Major Daniels breaks into news thru losing his bank book. The outfit is attracting capacity business on the Coast.

Down in Dixie Minstrels

Robert Wing's Down in Dixie Minstrels opened at Brunswick, Me., October 29. The show is traveling partly by rail, in its own Pullman dining and sleeping car, and partly by automobile.

C. J. Johnson, slack-wire artiste; G. G. Glover, C. V. Scott, J. J. Davis, Leo Scott, Wilmer Groce, "Happy" Harry Myrnan, Norman Ebron, "four-fingered saxophonist," and "Apple" Biggs are among the featured people. The show has steady booking in New England territory.

The Hagenbeck-Wallace Circus season has been very satisfactory for the side-show band and minstrel boys, according to a letter from James E. Ward, drummer. He informs that a number of the boys were initiated in the Elks' Lodge at Nogales, Ariz., and at El Paso, Tex., thru the instrumentality of Lawrence Baker, comedian with the outfit. Ward, who has had a diversified experience with the Clef Club of New York, and orchestra in Savannah, Ga., with Polack Bros.' Shows, the Robinson Circus, the Monarch Military Band of New York and several other organizations, says there is nothing like the road for practical education if the musicians will just take their profession seriously. He emphasizes the need of courage to face an emergency and the need of a bit more of the brotherly spirit among the boys on tour.

Mrs. Adams, wife of Rastus Adams, of the Abraham Minstrels, and Mrs. Anna Underwood, of the King Stylish Steppers, were honor guests at a party in Allamore, Tex., October 24, according to Clarence Moore.

A description of Charles Gilpin's new act, *White Mule*, appears in the vaudeville section of this issue.

NEW YORK BEACH PLANNED

The experiences and observations of the owners of the property that was leased to a resort promotion group last summer for operation under the name of Barrett Beach, located near Keansburg, N. J., have convinced those owners, who recovered their land from the lessees, that it is a splendid location for a resort catering to colored people. They have incorporated Barrett Beach, Inc., with a capital stock of \$250,000, each share having a par value of \$10.

It is the announced purpose of the corporation to erect the necessary structures to make the place one of the most attractive on the Atlantic Coast. Every facility will be provided that is usual to such places, including a hotel, concession stands, pier and the arrangements for direct steamship haul from New York. These improvements are to be completed by Decoration Day. Mrs. B. T. Barrett, owner of the premises and president of the company, is a remarkably clever little business woman and was once a vaudeville artiste with a nationally known act. While not a colored person, she has a very friendly feeling for the group.

REVIEWS

Hot Springs, Ark.

(Vendome Theater, Reviewed Nov. 3)

Leola Grant and her Plaza Players are held over and are presenting another nifty bill. Leola Grant takes care of the feminine leads in a painstaking manner. Wesley Wilson is making 'em laugh as loud and hearty as they did last week. Johnson and Johnson offer a new specialty that goes over big. Louise Brooks obliged with two numbers that pleased in every respect. Sammie Graham did a character part that places him in the front rank as an artiste. Montrose Brooks almost tied it up with his fine comedy bits and Chas. Nickerson did stop the show with his piano and other antics. The colored "Bozo" certainly knows just what the fans want and has the ability to give it to them in a way that makes them appreciative. Charles need have no fear of being idle in his chosen profession. The chorus was with it and for it at all times. Wardrobe, of the classy kind, was changed for every number.

Sammie Graham has been appointed business manager of the company and informs that he is to increase the personnel to 25 people and go after the larger spots. He has wonderful opportunities and should succeed. **HI TOM LONG.**

Macon, Ga.

(Douglass Theater, Reviewed Nov. 3.)

A wang of a vaudeville bill is offered this week. Doyles and Willie. The latter, formerly of the act of Willie and Buster Porter, two well-known vaudevillians who traveled the circuit with much success, is the female partner of Doyles, a very good comedian, and is making a hit. They are doing a domestic turn and topping 'em at each performance. During the act *Way Down Yonder in New Orleans* and *After I'm Gone* were put over to a round of applause, the latter being rendered by the lady. A cakewalk closed. Sixteen minutes.

Basket and Johnson, young men, came on in "two" with *Gang of Mine* and engaged in some slip-slide dancing that scored. One is long and the other short. A comical pair to look upon. "Shorty" encored with his jazz dance and his partner came on with a banjo and rendered *Never Let Your Mouth Start Nothing That Your Head Can't Stand* to heavy applause. After some talk the act closed with *Who's Sorry Now*. Fourteen minutes.

Williams and Brown, being Bessie Brown and "Lassie" Williams, Columbia record singers, presented a domestic act interpreted in songs. Their own conception of a Columbia machine pleased. They responded to encores with their record successes. The gentleman should refrain from the tint of smut to retain the respect of good folks. During the act the following songs were rendered: *Hoodoo Blues*, by Bessie; *I'm Tired of Begging You To Treat Me Right*, by Lassie; also *I Won't Stand No Leaving Now*. The pianolog drew applause. *I Don't Want It and I Ain't Going To Have No Second-Handed Love for Mine*, a double version, pulled an encore. Closed to heavy applause. The lady's gowns were beautiful. The week looks like a red one for this house. Twenty minutes, full stage.

On the screen was a Neal Hart Western, a comedy and the serial. A three-hour-and-10-minute program.

BILLY CHAMBERS.

Here and There Among the Folks

Mary Lee Freeman is wintering in Williston, N. D., at 124 Second avenue east.

Raymond Jefferson closed with the Allen and Stokes *Darktown Bazaar* at Pensacola, Fla., and jumped to Cincinnati, O., where he joined Sammy Lewis' Show.

Tommy Parker writes from Boston that he is with the *How You All* company. Week of November 2 the show was at the Criterion Theater.

The Douglas Theater, Macon, Ga., is staging boxing bouts every Thursday night. The bouts are an added feature of the regular bill.

Despite difficulties in finding some place to eat in the mountain towns of the West, Jines and Jacqueline write from Boise, Id., that they "are still goaling 'em nightly."

David Wiles, of Wiles and Wiles, informs that "Shadow" Gordon, of the New Orleans Strutters, married a "Georgia peach", but neglected to tell who the "peach" was.

Buster Lee and Boy lost a pianist who took three girls out of the show as they left Pittsburg, Pa., but he reports that the places have since been satisfactorily filled, and the act will tour the T. O. B. A.

Brown and Marguerite, whirlwind dancers, are in the Tidewater district playing T. O. B. A. houses. Election week they were at the Hippodrome Theater, Richmond, Va.

Mr. and Mrs. W. C. Buckner, Willie Gauze, Louis Morris and Helen Morris, who compose the Dixie Jubilee Company, a lyceum attraction, sailed for Australia. They have a six months' contract.

Roland Hayes appeared in Columbus, O., under the auspices of the Urban League. Lieut. W. C. T. Ayres had charge of the staff that handled the affair.

Ralph DeMund, who looks like a Japanese schoolboy, according to "The old roll top", is on the T. O. B. A. Time doing a single. Reports so far are favorable.

Richard B. Harrison is in North Carolina presenting local talent in dramatic productions. He made a tremendous success recently with a group at the City Auditorium in Raleigh.

Leigh Whipper has closed as second advance man with *Seven-Eleven* and taken over the business management of *Tolliver's Smart Set* Company, according to a wire from him in St. Louis.

Kike Gresham has become tired of managing a theater already and advises that he and the wife will again be seen on the road. Says his owner would not permit spending enough money to get good attractions.

Jimmie and Octavio Dick have again passed up New York. After promising a visit, they jumped from Philadelphia to Chicago, and are busy doing about five weeks' work in the Loew theaters of the Windy City.

Mrs. Lilla Reiter, who has remarried since she last saw her daughter, Rata Ciobeda, last heard of as a member of the team of Fairchild and Fairchild, now lives at Vermont, N. Y. Her mail address is P. O. Box 97. She is anxious to hear from her daughter.

Carter and Clark are heading a jazz band and five-act vaudeville unit that held its own against heavy competition in Cleveland, O. Rastus and Effie, Jack Moberly and Blondina Butler, Blondy and Titus and Flora Bean are with the attraction.

Dave Picket and his wife, Alice, have brought their summer show into quarters at Aitken, Minn., for the winter. Dave says: "Cold weather and rain kept up until August. Still I cannot complain for I made some money." They intend to work small-time theaters in the Northwest after they have had a rest.

November 9, Sissle and Blake and a part of the *Chocolate Dandies* Company entertained for the Marquette Club at the Plaza Hotel in New York. The engagement of the show at the Colonial Theater closed after a run of 89 performances that began Labor Day. The show is booked for a road tour for the balance of the season.

Percy Howell is enthusiastic about the staff of the Suffolk (Va.) Fair. He met H. C. Holman, clerk of the race course; W. H. Land, the starter; J. C. White, treasurer of the association; Secretary W. H. Crocker and President Dr. Pierce. Percy's merchandise failed to arrive on time and he took advantage of the dull period imposed thereby to cultivate the officials and look over the other fellow's offerings. Bright boy, that Percy.

Robert Scales says that Byrd & Ewing's *Octoroon Follies* played the Lafayette Theater, Winston-Salem, N. C., to good business with a good show well costumed. Drake and Walker, the opposition attraction at the Lincoln, an unusually good show, missed the opening matinee due to late arrival. Scales, Sr., matched the splendid band the Lincoln attraction carries with a man with a guitar at his door and filled his house. This is no

reflection upon the Drake and Walker show, rather it indicates the state of the local mind.

The Philadelphia representative of this paper compliments the manner in which C. P. McClain and his staff handle the patrons of the Royal Theater. He likewise is responsible for the information that the Standard, a Gibson vaudeville house, is doing a tremendous business, and that Edna Lewis Thomas, starring the Manhattan Players, is a big personal favorite with theatergoers of the Quaker City.

Bob Russell has been managing a company, playing a part and attending all the numerous details connected with the job, in spite of the fact that he has been so ill that at times he had better been in a hospital than in a theater. He is behind in his correspondence and wants folks to write again. The Page knows his condition is such that he may be pardoned for missing more than the mere answering of his letters. He is game and keeps his company working.

Ida Anderson and her Lafayette Players in *Branded* received most favorable comment in local papers on the occasion of their appearance at the Rialto Theater in Kansas City, Mo. "No better entertainment has come to K. C.," says *The Call* reviewer Laura Bowman, Sidney Kirkpatrick, Charles Olden and "Babe" Townsend are, in addition to Miss Anderson, especially praised for their work. Her prayer at the close of the third act is declared to be on par with the work of Charles Gilpin in the *Emperor Jones*. This is indeed high praise.

This was clipped from a Cleveland daily by Glenn Basfield, who wants the world to know how the Negro musicians are faring in that town. He is unselfish and does not care whose prestige he advances. The clipping: "The best colored orchestra I ever heard," said Phil Spitznagel after hearing the Seven Musical Magpies at the Martha Lee Club Thursday night. For an orchestra booking separate engagements, this is the busiest band in town. Since their introduction to Cleveland as a dance band on the Martha Lee Club roof early in the summer the Magpies have had but five days off."

Little Vanle Gilk, who left his home under the guardianship of Charles Gaines to troupe with a show, and was later an inmate of an orphan's home in Columbus, O., where he says he was abandoned, is now employed selling ice cream in the Dunbar Theater in that city and living in the luncheon connected with the theater. He is anxious to hear from his mother, Mrs. Lexia Gilk, whose whereabouts are unknown to him. Some time since we received a letter from Mrs. Gilk, and she is equally anxious to hear from her boy. Will any reader knowing her please advise her of her boy's address?

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Editorial Comment

If reports reaching us are true, there will be other circuses besides the Ringling Bros. and Barnum & Bailey Shows where the street parade will be conspicuous by its absence next season. Ordinances restricting this feature to certain unimportant streets in various cities—and in some instances prohibiting it entirely—are said to be the principal reason for this move.

With the presentation of a super-film, entitled *The Miracle of the Wolves*, the National Opera in Paris,

France, for the first time in its history became a motion picture house last week. Under the supervision of Henri Rabaud, director of the Conservatory, a special musical score was written for the picture and was executed by the orchestra and chorus of the opera. *The Miracle of the Wolves* is declared to be France's first super-picture written, staged, filmed, acted and directed by Frenchmen under the patronage of the Minister of Beaux Arts. A series of such presentations is to be given at the National Opera.

There has been quite a growth in the manufacture of scenery and stage equipment in the United States since 1921. The Department of Commerce has issued a statement placing the value of the output during the year 1923 at

more clearly than this manifestation that the average man or lady in this country today believes in letting bygones be bygones.

In point of paved mileage Illinois may soon go ahead of California, which is now the leader. The people of the former State, November 4, voted \$100,000,000 for road improvement.

Good roads are one of show business' greatest assets.
Always be a good roads booster.

The Ada (Ok.) News pays tribute to the circus performer in these words: "To see a specialist in any line rake off hundreds, perhaps thousands, of dollars for work not requiring more than an hour or two a day looks like a soft snap to an outsider. For in-

will hinge on the public support accorded it this season. The Birmingham Civic Society now has a plan under way by which it is believed the house will be made a financial success.

It hardly seems possible, but more than \$1,000 worth every minute was the rate at which confectionery and ice cream were manufactured in 1923, according to the Census Bureau statistics. The value of confectionery was placed at \$365,265,659 and ice cream and ices at \$258,666,575.

It begins to look like the days for steer bulldogging at rodeos, frontier celebrations and other events of that kind are numbered.

Slowly but surely the song sharks are being rounded up—much to the delight of the legitimate music-publishing concerns. The main centers have been "busted" into and it will not be long before the rest of the "blood-suckers" will be getting their due.

El Paso, Tex., this week is having the greatest convention in its history—the American Federation of Labor.

Not in many years were so many changes made by outdoor show agents as this fall. All seem to be happy with their new connections and determined to go at their duties with a vengeance.

Theatrical Notes

Fire of undetermined origin gutted the Yale Theater, Shelbyville, Ill. The damage was \$10,000.

Contracts have been awarded for a one-story addition to the Radio Theater, Fond du Lac avenue, Milwaukee, Wis.

The Cliff Queen Theater, Dallas, Tex., a suburban picture house, is running independent acts occasionally.

F. P. Egan has sold his Rex Theater, Ritzville, Wash., to Messrs. Dillingham & Luft, proprietors of the local Ritz Theater.

A petition has been filed with the city commissioners of Kingfisher, Ok., for a popular vote on the repeal of the city ordinance against Sunday movies.

P. C. Brown has resigned as manager of the Constantine Theater, Pawhuska, Ok., and will soon visit his old home in Greece.

H. Earl Stevens and Lyman R. Kidd have leased the Olympic Theater, Noblesville, Ind. They announce that later they will add vaudeville.

The Piccadilly Holding Corporation has completed the renting of all the stores in the Piccadilly Theater Building in New York.

The work of razing the Jefferson Theater, Coffeyville, Kan., destroyed by fire several months ago, is well under way. Dr. C. Fortner, owner, has not decided what will be done with the property.

Strong opposition to an addition to a theater building in Laeila avenue, off 71st street, Chicago, for being more than 45 feet beyond the limit allowed by the zoning law, was recently voiced before

(Continued on page 66)

New Theaters

C. W. Hunter has opened a new theater at Boswell, Ok.

The Community Theater, Montour, Ia., had its formal opening recently.

S. A. and Paul Hamilton will open a new theater at Ballinger, Tex., about December 1.

The Pastime Theater, Warren, Ark., recently opened to capacity business. The new house is modern in every respect.

The Bellingham Theaters, Inc., plan the erection of a theater at Bellingham, Wash., in the near future.

All plans and specifications have been finished for the theater building to be erected at Yazoo City, Miss.

J. D. Wineland recently opened his theater at Treece, Kan. The new house had been under construction for several months.

The theater building being constructed by George Hazard and R. R. Webster in

(Continued on page 54)

OTTO H. KAHN PRAISES JAZZ

"IT IS easy enough to deride or disparage that thing, but any movement which, in its rhythm and in other respects, bears so obviously the American imprint, which has divulged new instrumental colors and values, which has taken so firm a footing in our own country, aroused so much attention abroad, and is an object of such great interest to foreign musicians visiting here—any such movement has a just claim to be taken seriously."

Thus spoke Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company, on jazz at a meeting held at the Brooklyn Chamber of Commerce on behalf of the establishment of the Brooklyn Little Theater Tuesday night, November 11. Continuing he said:

"Just as Gypsy and similar bands in the Southeastern countries of Europe are an expression of the art of their respective people, so a first-rate jazz band, or particularly a first-rate Broadway revue or musical comedy with its swiftly rushing pace, the spontaneous grace, zest and swing of its dancing, the tang of its humor, the kaleidoscope of its color, the hustling, palpitating rhythm of its orchestra, have more claim to be ranked as an approximation to American art than a savorful grand opera composed with painstaking erudition and technical impeccability after the model of Wagner, Debussy or Strauss.

"There is a vast amount of talent among players and composers of jazz. It will have to purge itself of crudities, it will have to frown upon vulgarity, it will have to eliminate, not humor, but clowning, it will have to aim, as some of its leaders do, at evolution from its present stage. We should try to help and hasten that process.

"Instead of 'turning up our noses' at jazz, in superior musical virtue and fastidiousness of taste, we ought rather to take the attitude of spurring it on with friendly interest, of setting it the task to progress toward further and higher achievement and of giving actively sympathetic encouragement to every sincere attempt to develop this peculiarly American product into a fruitful contribution to musical art."

As to the stage, Mr. Kahn said the progress made within the past few years has been truly remarkable. Acting talent abounds and—what is more—it is accompanied, as a general rule, by conspicuous loyalty to the art, by worthy ambition and serious striving, tho it must be admitted that too much of that talent (probably, in the main, thru no fault of its own, but rather thru lack of proper guidance and opportunity) is found lacking in adequate schooling, especially in respect of the essential element of diction, he declared. He further said that the ranks of American playwrights are increasing at a remarkable rate, and that while it is true, generally speaking, that the quality of the output can hardly be said as yet to be commensurate with the quantity, there are valid reasons for indulgent judgment in this respect for the time being. On the other hand, he said, a number of recently created American plays have been distinctly noteworthy, some of them brilliant and altogether remarkable, and that, what is best and most auspicious, the interest of the American public in dramatic offerings is keen and broad and steadily increasing.

\$1,625,668, an increase of 33.9 per cent as compared with a similar appraisal for the year 1921, the last preceding census year. The services of 278 persons were required to turn out these products, with the 17 places of employment located in 17 States—New York, seven; Illinois, three, and the other seven in Minnesota, Connecticut, California, Massachusetts and Missouri. In the way of salaries and wages \$595,653 was paid.

One recent night an audience of about 6,000 persons at the Capitol Theater, New York, stood when the orchestra played *Deutschland Uber Alles*, the demonstration being made on behalf of the officers and men of the ZR-3. Later Commander Eckener delivered a brief address in the German language, with not a protest made from the audience. Probably nothing could show

stance, star circus performers are paid fancy salaries for not more than half an hour's work a day and it looks like easy money. However, could one go behind the scenes and learn how many weary years and months these performers consumed in practicing their acts, often on the bare edge of being killed or crippled for life, he would realize that the supposed soft snap is a hard one."

And every word is true. It is about as strenuous a life as any one leads.

Barry Jackson had a hard struggle with the Birmingham Repertory Theater, Birmingham, Eng., which he closed at the end of the season of 1923 after conducting it for 12 years and spending a considerable portion of his private fortune on it. Approximately 200 plays and operas were produced there during his regime. The future of the house

THE CRISIS IN THE ENGLISH STAGE WAR

By H. R. BARBOR

AT THE present time, the most crucial in the history of the economic organization of the English theater, it will, the writer ventures to think, be of interest to American actors and people of the theater generally to understand the present state of the war which is distracting a large portion of the profession here. To grasp the present situation it is necessary to look back over the recent history of the organization of British actors and to catalog those events and personalities whose reactions have provoked a most unfortunate internecine struggle—a fight as undignified for those concerned in it as it is fatal to the prosperity and well being of the drama.

When just after the war the Actors' Association was reconstituted as a trade union there was a number of actors and actresses who objected to this step having been taken. The Actors' Association had previously, for some 20 years or more, existed as a sort of informal benevolent society which was absolutely ineffective in all departments of economic administration. A number of prominent players, chief of whom was Sydney Valentine, being well aware that a good deal was rotten in the state of theaterland, began a careful examination of all possible means of putting the profession once and for all on its feet by the establishment of a strong central organization which aimed at embracing all who earned a living on the stage. Many of these players, including Valentine himself, were at the outset opposed to the idea of trade unionism. This objection was very largely political in origin. For the generality of actors—excepting a few of the advanced in ideas or intelligentsia—are conservative in politics. When, however, they were faced by the practical issue of organization they learned quite clearly that only by registering as a trade union could the largest measure of protection and effectiveness be obtained for a body of employees. The Trade Disputes Act, of course, a vital and salutary part of the democratic constitution of this country, and an organization of employed persons which does not avail itself of the protective clauses of this act and of the many advantages consequent upon trade union registration is sacrificing the larger part of its strength and utility. This was clearly understood at length by Valentine and his collaborators, and in the early part of 1919 the first actors' union began to operate as such.

IT IS probable that but for a fluke that great rush of enthusiasm which heralded the beginning of the union would never have been engendered. When discussions of a union contract were first about it was understood that one of the foremost managers in this country had defied the union. The hasty temperament of the actor was stirred by this denial, and at one historic meeting many thousands of dollars was immediately subscribed to launch a contract campaign, and the support of hundreds of actors who under other circumstances would probably have died, or at any rate squealed, before joining a union, was assured to the nascent association. Charles B. Cochran, who had been accredited with this resistance (I believe quite wrongly and by some errors of report), was hoisted as a bogey of reaction and exploitation. As a matter of fact, Cochran is universally regarded as an ideal employer and certainly a generous and far-sighted impresario, and it is an amusing reflection on the thoughtlessness and impatient exuberance of actor mentality that he should have been credited with intentions which appear never to have entered his mind. However, as has been said, the rumor served to solidify the resolution of the players to close their ranks. A council of sixty was elected and proceeded to discuss basic contractual conditions. The Valentine Standard Contract, covering West End engagements, was speedily agreed between artists and managers, and in the main this document, with its \$15-a-week minimum, its defining of minimum period of engagement, provision of wardrobe, rehearsal payment, and other conditions of employment, has been loyally upheld by West End managers in general.

WHEN we turn, however, to the contractual conditions appertaining to provincial engagements a very different story is unfolded. The Association of Touring Managers resisted from the first the demands for decent conditions made by the actors. In part the profession was itself to blame for this, for while the larger proportion of West End actors had joined the union and therefore could make their demands effective the provincial side was extremely laxly. Managers being aware of this were disinclined to concede to an organized minority their traditional right to exploit players at their will. When they did meet round the conference table they clearly showed their determination to whittle down actors' demands to a minimum. When eventually the negotiating committee, realizing that it had got all it was likely to get for the time being from the managerial side, referred the draft of the contract to the provincial membership of the association, the latter quite naturally was disappointed with and resentful of the niggardly concessions made by the managers.

I well recall that tragic meeting when Sydney Valentine put before the assembled members the suggested Standard Touring Contract, and how he urged them to take this as a beginning, as in truth a minimum contract, and adopt it as a basis of future improvement. He had been promised, he said, by prominent members of the Association of Touring Managers that this touring contract was only so to be regarded, and that, had general conditions of theatrical prosperity in the provinces been better, more generous clauses would have been included by the managers, and that, as provincial affairs improved, so would the contract. The assembled touring players, many of whom were vocal in their distrust of managerial honesty and dislike of their ungenerous methods, spoke at length against acceptance, and it was only after a passionate and sincere appeal from the chairman that the stormy meeting eventually accepted the Standard Touring Contract. Immediately after the voting poor Valentine, long a sick man, and more recently outworn by his arduous labors to establish basic decencies of theatrical employment, collapsed. He was removed to his home, where a few days later he died. The memory of his martyrdom might, it will be imagined, have united all the players of his generation in the strongest bonds of a determination to carry on and complete the work which he had begun. If that is imagined, then it is but imagination. For many of the very people who sat on the council of the trade union and on its committees week by week and month by month with Sydney Valentine are now employed—innocently and ignorantly, one hopes—in threatening absolute defeat to the movement he inaugurated and for which he gave his life—and by these, lest I be misunderstood, I mean a large number of the leading adherents of the Stage Guild.

THE miserly Standard Touring Contract having been adopted by the Actors' Association and the Association of Touring Managers the next thing was to assure its universal enforcement. But here again the Actors' Association was faced by the intransigence of the managers and the indifference of a large number of provincial players. The Actors' Association spent vast effort and considerable capital in endeavors to recruit the full complement of actors. But its success was not in any way commensurate with its effort. Meantime the irresponsible and bogus manager was operating unhindered thruout the provinces. Meantime also many members of the Association of Touring Managers were not loyally standing by the contractual terms to which, thru their delegates, they had set their hand and seal. Under the arbitration clauses of the contract these defaulters should have been brought to book. But the history of such arbitration is a history of default upheld by the very executive which had established the contract. The Association of Touring Managers never sought to make the contract the basis of theatrical employment and indeed sought in every way to avoid its proper maintenance. When after a time the Actors' Association went with suggestions of modification and improvement (and went, be it noted, in a spirit of conciliation and give and take) the managers after interminable debate and delay ended by giving three months' notice of termination, and provincial engagement of actors was thereby thrown once more into the chaos of pre-union days.

Then it was that Fisher White, the chairman of the Actors' Association, put forward suggestions for a Guild of the theater. This embraced proposals of mutual exclusive recognition between the Actors' Association and the Association of Touring Managers whereby it was hoped that both sides would be strengthened. A. A. members playing only in the companies of A. T. M. members, and the latter employing only A. A. artists. Such an organization could have eradicated bogus managements and raised the whole status of the provincial theater. For it would have led inevitably to all employers and employed subjecting themselves to the discipline and advantages of their respective bodies. The Association of Touring Managers rejected these proposals. Determined to proceed with their organizing policy the Actors' Association was then faced with the necessity of recruiting a working majority of actors in order to make their demands effective, and voluntary recruiting having been proved impossible the Actors' Association eventually federated itself with the other two unions operating in the legitimate theater—the Musicians' Union and the National Association of Theatrical Employees. It is to be observed that before this step was taken a Joint Protection Committee of the entertainment industry had been set up with a view to putting a stop to the bogus manager. But this organization was ineffective from the first, owing principally to the refusal of co-operation of certain managerial bodies, and eventually the resignation from it of the touring managers led to its speedy demise.

Notable also is the fact that the Variety Artists' Federation had always stood aloof from the idea of federating with the non-artist unions. In extension of this attitude it must be remembered that the conditions of vaudeville differ enormously from those of ordinary theatrical employment. Almost every vari-

ety artiste plays a lone hand and most are their own employers. In the theater, on the other hand, it is all a question of team work, and this difference is exemplified by the much more individualistic attitude of the Variety Artists' Federation. It must, however, be clearly understood—especially in view of the suggestions that have been thrown out since the formation of the Stage Guild—that to say the Variety Artists' Federation is opposed to trade unionism is absolute nonsense. Its resistance to federation seems to spring largely from the fear that the non-artistic tail of such federate organizations should in time come to wag the whole dog. The aim of the Federal Council was complete unionization or closed shop for all departments of theatrical employment. And with this end in view it was decided to commence a policy of trade union boycott, choosing a certain territory and establishing union principles in that particular theater or district and then moving on to other houses and managements. A start was made at Barrow, but unfortunately the non-co-operation of the Variety Artists' Federation and the quarrel which developed in consequence of the Federal Council refusing recognition of the V. A. ticket taken out after the boycott policy was declared in that particular district tended not only to obscure the main issues but produced a very unhappy condition of inter-union broils. Naturally the fullest use was made of these dissensions in the anti-union camp. But it is now to be chronicled that the unionization of the Barrow theater is an accomplished fact, for no artist can play the theater who does not carry the union ticket.

WHILE the Barrow boycott campaign was being discussed, and the unionization of the theater was coming from the sweet and ineffectual realms of academic discussion into practical application, the Stage Guild was being engineered. It has a dual origin and a dual function. On the one hand its adherents comprise the Association of Touring Managers under whose aegis and at whose offices the Guild operates. Reasons for the interest of the managers in setting up a spoon-fed organization of employers and employed will be clear to readers who remember the same tender solicitude that produced the Actors' Fidelity League. The Actors' Association alleges, moreover, that a sharply adverse balance sheet put forward by the Association of Touring Managers at the end of its actuarial year, and immediately before the formation of the Guild, had something to do with the indecent haste with which this anti-union organization was evolved. The association also makes copy of the fact that this balance sheet was not published until the Guild was definitely formed. Be that as it may, it was natural enough that the touring managers, who are evidently determined at all costs to retain an open labor market and to exploit the rank and file of the profession on their own terms, could best serve themselves by finding a strong body with which to form an alliance. The alleged extremist action of the Actors' Association in coercing non-unionists to join forces with them and set up the closed shop was proclaimed as rank Bolshevism, communist tendency and destructive of the whole art of the theater. Lugg was painted blacker than the devil and redder than Trotsky, and this sort of gossip was carefully repeated thruout the clubs and dressing rooms of the West End. Many disgruntled ex-members of the Actors' Association Council became the prey of this delusion of prejudice, and in the end this ludicrous alliance between prominent West End stars and the ineffectual and often semi-literate showmen who make up the rank and file of the touring managerial fraternity became an established fact. With the general news items of the stage war which began after the Guild had rejected Donald Calthrop's, Bronson Albery's and Andre Charlot's disinterested and well-meaning endeavors to promote harmonious relations between all branches of the acting profession readers of *The Billboard* will be familiar.

BUT the aim of this article is to draw to a focus the tendencies underlying the present chaotic condition of theatrical organization. The association has an overwhelming case in so far as principles are concerned. It also embraces many of the leading *dramatis personae* of Great Britain. Its membership is vastly greater than that of the artists' side of the Guild. But the Guild can certainly boast a large number of people whose function on our stage is vital to its well being, and who should certainly be actively engaged in any movement for the betterment of the cause. I am inclined to think that the reason for their not being thus engaged can be found in the two words: Alfred Lugg. Lugg, as I have said, has been promoted into the invidious distinction of Bolshevik bogey, and it is tragically interesting to note that scores of artist-managers and employees of the theater, who have never seen or heard the general secretary of the A. A., work themselves into a state of livid indignation when discussing his shortcomings and aggression, his political turpitude and coarseness. As a matter of simple fact, and apart altogether from these emotional farragoes, the general secretary of the Actors' Association is

a very competent and eloquent platform man. He is, moreover, endowed to a degree rarely found in an actor with organizing ability. But the manipulation and control of a vast organization such as the Actors' Association should never and can never be sustained by one man. Since the death of Valentine the conduct of the association has been left almost entirely to him, and the council of 60 has steadily decreased from year to year both in its representative and authoritative quality. It may be that Lugg has been too submerged in routine and too occupied by problems of finance and administration to develop that educational side of the association's activity which would have compelled and retained the attention of all thinking members of the profession. However this may be, one cannot help feeling that in retaining this virtual dictatorship he has endangered ship and cargo in order to remain in unrivaled possession of the bridge. He certainly could have retained the invaluable practical assistance of numerous prominent artists if he had gone to the trouble, but instead he has apparently been content to allow the council to sink year by year into a merely menial position and constitution. Having failed to retain the right personnel he must be prepared to take his medicine now that that same personnel has become antagonized and developed into an actual opposition. Three years ago the writer warned him that a snob-flattery department was as vital a necessity of an English actors' union as was a bogus manager department. If Lugg had taken that advice to heart and acted upon it there would have been no Stage Guild today and the finances of the Actors' Association would not have been whittled down to starvation point. Nor would the Association of Touring Managers be boasting, as it is today, that the A. A. is a spent force, ruined by its own policy. It is abundantly clear to the writer that Lugg's retention of his office is the principal stumbling block in the way of conciliation and fusion of the Actors' Association and the artists' side of the Guild. If Lugg could take his courage into both hands and resign his secretaryship—tho there could be little doubt that the knowledge which he has acquired would have to be made use of by the organization sooner or later—if Lugg did this the two artist bodies could probably be in conference within a week, and within a month be integrally joined for the emulsion of all those aims for which the Actors' Association exists.

THIS conciliation and fusion is a vital condition for the establishment of decent working conditions in the theater. And even on the Guild side the necessity for such establishment is now clearly understood. The iniquitous contract published by the Guild as a whole and then said to embody the terms of engagement agreed between the provincial artists and managers in the Guild was obviously inspired, if not dictated, by the members of the Association of Touring Managers. The storm of indignation which met its publication showed many members of the Guild that they had been used as the pawns of the managerial side. And altho the managers speedily withdrew their objection to bettering the contract, and altho the Guild executive quickly announced that this was only a draft document put up for discussion (a hollow pretext which deceived none but Guildsmen), the acting side were quickly brought to bed of knowledge that they had to fight for anything that they were to win from their A. T. M. allies. It was the pressure of the Federal Council and the boycott campaign which, acting indirectly on the A. T. M. mentality, gave the artists' side of the Guild its subsequent power in debate. If once the menace of economic power held by the association were withdrawn it is obvious that the managers would resume their domination in the Guild councils. But the poor mutts of the Guild still hang pathetically to their mistaken idea that voting power is all that is needed, and are apparently unable to recognize the fundamental principle that political power is only the measure of economic power.

PERSONALLY I do not consider that the present boycott campaign will, within a reasonable space of time, result in the complete unionization of the theater. Industrial action along the lines usually adopted by strong trade unions is difficult to take, owing to the fact that neither the Actors' Association nor the National Association of Theatrical Employees is anything like black-leg proof, and also owing to the indifferent support of the Musicians' Union and to the Federal Council's campaign. The backing of the Federal Council by the Electrical Trades' Union, Transport Workers and Railway Union is, to say the least of it, problematical. And, owing to the psychology and constitution of the entertainment world, one hesitates to comment on what would be the result of any action taken by these outside unions. It appears at the moment that the actors must find their own formula to safeguard their status. The Actors' Association has the right principles, and by its constitution is the only organization capable of enforcing them. As I have before indicated, Equity's attitude to this dispute may well prove a decisive factor.

(Continued on page 66)

MOTION PICTURES

Edited by H.E. Shumlin

Communications
to New York Office

Charge Price Fixing by Equip. Dealers

Motion Picture Equipment Dealers of America, Formed Year Ago, Trying To Freeze Out Price-Cutting Competitors

New York, Nov. 15.—What exhibitors declare is an outright defiance of the Anti-Trust laws was revealed this week thru the withdrawal of several small equipment dealers from the Motion Picture Equipment Dealers of America. This organization was formed about a year ago by Charles Hoy, when his Hoy Reporting Agency ended its existence as the credit and collection bureau of the distributors. It numbers among its membership most of the large equipment dealers thruout the country and also manufacturers of projection machines and other supplies for picture theaters.

It was learned by *The Billboard*, from one dealer who had dropped out of the organization, that it had made it impossible for him to obtain merchandise because he sold his goods under the "standard" prices arbitrarily set by the organization. He stated that manufacturers made it impossible for him to do business by the simple method of refusing to give him the usual discount. This particular dealer, however, has managed to obtain supplies thru roundabout channels and is now doing a business in New York larger than he has ever done before, simply because he is selling his goods lower than the "standard" prices, being content with fair profits and not desirous of the exorbitant profits the organization has been obtaining thru fixing high terms.

To illustrate the manner in which the prices of supplies and equipment have advanced since the organization of the dealers' association it is only necessary to point out that certain brands of projection machines now cost \$250 more than they did a year ago. The independent equipment dealers in and around New York, since they have been able to obtain supplies, tho not direct from the manufacturers, are rapidly taking all the customers away from the larger concerns and are creating consternation in the ranks of the dealers' organization. These independents are talking of enlisting the aid of exhibitor organizations and presenting complaints to the Federal Trade Commission.

M. P. T. O. OF N. Y. STATE WITHOUT OFFICIALS

New York, Nov. 15.—Due to M. J. Walsh, president of the Motion Picture Theater Owners of New York State, having suffered a nervous breakdown and being unable to attend to his duties, and now undergoing treatment at Palmer's Sanitarium, the exhibitor organization is practically without officers. Sam Bertram, who has been secretary for several years, resigned his position October 1 and is now in Europe on a pleasure trip. No official business has been transacted by the organization almost since Walsh was made president at the Buffalo convention last July, and its offices in the Times Building are to be given up December 1.

The acting presidency of the organization was offered by the board of directors to Walter Hays, of Buffalo, who is vice-president of the Mitchell H. Mark Realty Company, operating the Strand Theater in New York and other houses up-State, but Hays refused the appointment. No other person, apparently, is available, and the organization will probably run along without a head for the remainder of the year. It is supposed for the time being to have the official business handled from the office of the Theater Owners' Chamber of Commerce by that body's secretary, Samuel Morross.

C. B. C. USING TWO STUDIOS

Hollywood, Calif., Nov. 15.—The Waldorf Studios, which are C. B. C.'s producing unit, have had their facilities stretched to the utmost in filming *A Fool and His Money*, the fifth of the Columbia specials which is the film version of George Barr McCutcheon's popular novel of the same name. The script calls for an ancient castle and accordingly the famous Von Elm castle on the Rhine has been reproduced on a ranch taken over for the exterior scenes. There are a number of large interiors also included and both the Waldorf stage and stages of a nearby studio have been utilized

IT STRIKES ME---

EVERY YEAR, in the picture business, you find one producing company that forges ahead of the others and wins the brightest place in the sun for itself. There is only one qualification for leadership in this respect, and that is meritorious pictures. It isn't a question of financial resources or inundations of advertising or publicity. A good picture can be made by a small concern as well as by a big one. And, as a matter of fact, the chances are that the small concern will strive more for quality than the big one.

Last year, in my opinion, it was First National that took top rank. Universal ran it a close second, starting off with several excellent productions, but losing its lead as the season wore on. This year, in my opinion, Vitagraph has the pictures. It is nothing short of remarkable, the manner in which this company, which had previously been producing a mess of low-class films, has hoisted itself right to the top of the heap. A new element made itself apparent in their product in such features as *Borrowed Husbands* and *Behold This Woman*. Then came *Captain Blood*, and then *The Clean Heart*, one of the finest pictures of recent years. And now *The Beloved Brute* raises Vitagraph several notches higher on the scale. This last is a Western melodrama which should raise them right out of their seats. It is tremendously different from the usual run of Westerns. I have often complained of the seeming reluctance of producers of this type of picture to get away from the one or two worn-out plots. *The Beloved Brute* is a Western picture without cattle rustlers, without claim jumpers—and that difference, simple as it may seem, is really revolutionary. I think it will mean more to the future pictures of this type than even *The Covered Wagon*. It marks the entrance of characterizations into Westerns, not to the detriment of action, but not depending wholly upon that important, tho overrated element.

The Beloved Brute also serves to bring forward a new actor who, I expect, will become an important star, Victor McLaglen. Vitagraph, if it has him under contract, should be able to build him up into a genuine box-office asset.

If Vitagraph produces only a few more good ones this year it will have nothing to fear from any other companies. Famous Players-Lasky, Metro-Goldwyn and First National will find themselves trailing a new pacemaker.

In another column on this page you will read a story about the year-old association of motion picture equipment dealers. This organization was formed under the direction of Charles Hoy, whose name is a by-word in the business. He was the Hoy Reporting Agency which was superseded by the Hays system of arbitrating exhibitor-distributor disputes. Hoy as used his talents so well with the equipment dealers that the prices of equipment, from carbons to projection machines, have been advanced from 20 to 40 per cent during the past 12 months. Equipment is an important item in the operation of picture theaters, and the well-planned trustification has cost exhibitors plenty during the short time of its existence. Agreements to maintain uniform prices are outright actions tending to the restraint of trade, and it is a wonder that the matter has not been brought to the attention of the Federal Trade Commission already. Fortunately, however, there are still some small dealers and jobbers who are continuing to do business on the old competitive plan, and the theater owner who is finding his regular dealer jacking up prices can purchase supplies on a fair basis from them, if he gets in touch with the right parties. This will be the surest method of cutting the ground from under the feet of the equipment combine.

H. E. Shumlin

for the big high-ceilinged interiors. This story is one of modern romance laid in the romantic setting of European countries. The cast is led by William Haines and Madge Bellamy and includes Alma Bennett, Stuart Holmes, Charles Conklin, Lon Poff and Carrie Clark Ward.

UNITED ARTISTS' PLANS

Los Angeles, Nov. 15.—It was announced by Joseph Schenck this week that the tentative releasing schedule for the reorganized United Artists' Corporation includes four from Constance Talmadge, three from Norma Talmadge, one from Mary Pickford, one from Douglas Fairbanks, four from Buster Keaton, *The Salvation Hunters*, a picture produced by Joseph Von Sternberg, and perhaps one from D. W. Griffith and one from Charles Chaplin. Judging by the element of doubt about Griffith and Chaplin, they have not as yet made final arrangements to come into the organization.

According to this releasing plan Schenck will furnish 11 out of the 14 pictures on the schedule, outside of Griffith and Chaplin's possible contribu-

tions. The conferences between the various producers, stars and their legal and business representatives are still continuing here. The most recent addition to the confabulation is Arthur Kelly, Chaplin's New York representative, who has just arrived from the East.

UNIVERSAL'S NEW OFFICES

New York, Nov. 15.—Universal Pictures Corporation is removing its New York offices from 1600 Broadway to the Hecksher Building, Fifth avenue and 57th street. The removal was begun today. Its new headquarters will be the farthest uptown of any film company. The old offices were considered out of the film district when Universal opened them a number of years ago, and are now surrounded by exchanges and offices of producers and distributors.

There are other film companies with offices on Fifth avenue, but all of them are far below the new Universal establishment. Famous Players-Lasky, Inspiration and the offices of Will Hays' Motion Picture Producers and Distributors of America are all in the neighborhood of 42d street.

Against Changes in Uniform Contract

Hays Advises Edelbertz That He Notified Distributors Not To Change Contracts—Says Proposed Changes Will Be Investigated by Committee

New York, Nov. 15.—In reply to a communication from Bernard Edelbertz, who was chairman of the exhibitors' committee, which aided materially in the drawing up of the Uniform Exhibition Contract, Will Hays has informed Edelbertz that the changes in the contract made by various distributors, as noted in a previous issue of *The Billboard*, are against his wishes. He also said that a committee of distributors and exhibitors has been formed which will investigate the claims of distributors that the contract requires revision, and will decide on all points. Hays, however, says nothing about forcing the distributors to cancel all contract changes.

Edelbertz wrote to Hays in October, but Hays, being away, was unable to answer him until this week. In part the exhibitor leader's letter read as follows: "The proposed conference for the revision of the Uniform Exhibition Contract suggests the thought of this letter with a view of calling your attention to the fact that the underlying principles of this instrument are in danger of being completely destroyed if certain practices on the part of some distributors are not immediately stopped."

"Before I proceed to state the facts which constitute these unwarranted practices I believe it would be altogether proper and fitting, at this time, to briefly review the efforts which brought about the creation of this document.

"In the first place, as you know, prior to the adoption of this contract a great deal of ill feeling existed in the industry because the contractual relations between exhibitors and distributors, up to that time, were in a chaotic condition. At the time you assumed the leadership of producers and distributors in this country you so splendidly proclaimed and constantly preached the doctrine that confidence and co-operation were the most essential elements in the commercial relations between exhibitors and distributors. I am firmly of the opinion that these pronouncements on your part were in a large measure responsible for the creation of a better feeling and understanding in the industry, and I have no hesitation in saying that this better feeling and understanding were to a great extent responsible in bringing about the adoption of the Uniform Contract.

"On my part, as chairman of the Uniform Contract Committee representing exhibitors, I devoted a great deal of time to the drafting of this instrument. In fact, thruout the period of negotiation, which lasted for nearly a year, I acted in the dual capacity as the practical and legal representative of exhibitors.

"I have consistently and persistently preached the doctrine of the Uniform Contract. In my report to the annual convention of the Motion Picture Theater Owners of the State of New York, held at Syracuse, June, 1923, I pointed out the various benefits conferred upon exhibitors by this contract, and particularly emphasized the fact that for the first time the commercial relations between exhibitors and distributors were to be based upon mutual obligations. I referred to the Uniform Contract as the first bill of rights of American exhibitors and presented a complete analysis of the various clauses contained in the Uniform Contract.

"You can readily see, therefore, that in advocating the adoption of the Uniform Contract I have assumed a certain responsibility to the exhibitors and I am indeed deeply concerned to find that certain forces are now at work seeking to destroy the better understanding that has been created in the industry. The main purpose of the Uniform Contract was to embody in one instrument certain uniform principles of contractual relations which should govern the selling of motion pictures. It was always firmly of the opinion that its main virtue was in the fact that it was to be uniform in its provisions.

"It appears now from various reports at hand that a serious and dangerous condition has arisen which if continued will not only cause untold confusion in the industry but will practically destroy all of the work accomplished by the adoption of the Uniform Contract. I am in re-

(Continued on page 54)

REVIEWS

By SHUMLIN

"THE GREATEST LOVE OF ALL"

Beban

Produced, written, directed by and starring George Beban, the actor of Italian character roles, *The Greatest Love of All* is a mighty fine motion picture for the box-office. It is packed with sentimentality and comedy; it has that very important thing called heart-interest. Another name for heart-interest is hokum, and *The Greatest Love of All*—which means the love of a man for his mother—is hokum enough to satisfy the most sentiment-loving audience. Its plot may be called implausible, but not enough to make itself felt.

At the Rivoli Theater, where the picture was reviewed, it is shown both on screen and stage. Beban and a company of 24 actors acting out one of the important scenes of the play right on the stage, the picture leaving off as the stage act begins, and taking up again as it ends. This reviewer, however, saw it at one of the performances in which the picture is run straight thru, without the stage act, and is of the opinion that, when Beban decides to release it generally, it will be a good attraction for any picture theater. Beban has already played it in many of the leading theaters in the important cities, and any house big enough to use it with the star and supporting company should not pass it up now. It is a good bet.

There are few character actors in pictures who get under your skin so quickly and surely as Beban. In this picture he plays an Italian ice and coal dealer of New York's Little Italy, who brings his little old mother over from the old country and fixes her up as the mistress of his two-room castle which adjoins his wood and ice cellar. Joe, the iceman, is enamored of Trina, the daughter of the shoemaker in the adjoining cellar, but most of his affections are for his old mother. He tells her that he is saving to buy a little home in the country for her, and she conspires with Trina to earn some money secretly to surprise him with. Having by accident become acquainted with the wife of the city's district attorney, Godfrey Kelland, the old lady gets Mrs. Kelland to give her the weekly washing. One day, when returning the laundered linen, Joe's mother comes into Mrs. Kelland's boudoir when that lady is taking off her jewels, and after she has gone Mrs. Kelland discovers her diamond bracelet is missing. She gets in touch with her husband, who sends a detective to Joe's domicile. The detective enters the place just in time to see the old lady picking the missing bracelet out of the clothesbasket and wondering how it got there. He arrests her and takes her to jail. Joe returns and is utterly devastated to find what has happened. He rushes off to the police station, but finds that he can do nothing to get the poor old lady out. Her case comes to trial and Kelland himself handles the prosecution, succeeding in getting a verdict of guilty and having her sentenced to three years in the penitentiary. Poor Joe goes half crazy, but can do nothing, while Trina goes to Mrs. Kelland and asks her to get the old lady free. While talking together they notice Mrs. Kelland's small daughter mischievously taking a piece of jewelry off the dressing table and dropping it into the basket where the soiled linen is kept, and the mystery of the bracelet is self-explained. The two women rush off to find Kelland at the golf club, where he has gone for a game. In the meantime Joe has been persuaded by two crooks, who are out to kill Kelland, to avenge himself. They take him out to the golf course and give him a golf ball loaded with explosive and he puts it in the place of one Kelland has just driven near the roadside. As Kelland is about to drive, however, he sees Trina approach, and throws himself upon the ball, taking the blow of the descending stick upon his head. He is carried to the clubhouse and revived, to find everything smoothed out.

In the supporting cast are Mary Skurkey, who makes a very pretty Trina; Marie di Benedetta, who plays Joe's mother; Wanda Lyon, J. W. Johnston, O. Zangrilli, Nettle Belle Darby, John K. Newman and others.

"THE BELOVED BRUTE"

Vitagraph

Oh, man! what a rip-snorting, high-powered knockout of a motion picture this *The Beloved Brute* is! And what a brightly burning new star in the screen firmament it discloses in the person of Victor McLaglen! I have to pinch myself to make sure I'm not dreaming that this photoplay is a Vitagraph production. Only a few weeks ago it was *The Clean Heart*, a feature of the first water, a gem of the purest ray—and now *The Beloved Brute*, which, to my mind, sets a new standard for Western pictures that will be remembered as a milestone on the advance of the art of the silent drama. Take off your hats to Vitagraph; it is making top-notch pictures.

The cast of players is headed by Marguerite De La Motte, the previously mentioned McLaglen, William Russell, Mary Alden, Stuart Holmes, D. D. McLean,

Frank Brownlee, Wilfrid North, Ernie Adams, William Moran, George Ingletton and Jess Herring. There isn't a single derogatory word to be said about any of them, and nothing but the most boundless praise for McLaglen. If he doesn't become a star who will have the combined popularity of William S. Hart, Tom Mix, Milton Sills and the one-time famous Italian, MacListe, then I don't know a diamond from a piece of glass.

The Beloved Brute is from the story by Kenneth Perkins and has been directed by J. Stuart Blackton. It tells the story of two brothers, both great, strong men, six-footers, the sons of a preacher of the old West. One of them, the elder, Charles—played by McLaglen—is a fighting brute, a fearless, reckless, wild, devil-may-care fellow whose specialty is breaking up saloons. He hasn't been home in 15 years and doesn't know his younger brother, David, who is just as big and strong, but has less of the Old Boy in his makeup. The father of these two feels the hand of death approaching and sends his younger son away to the ranch of a relative. He then sends for his other son and when he arrives prophesies that he will be humbled to the dust by his own brother. He declares that Charles is a "fighter without a soul." Charles goes back to his haunts, but he's never the same after that. He worries about his younger brother and about finding a soul for himself. A pretty young dancer in the town he stops off at implores him to get her out of the clutches of a villain known as China Jones, who runs a rotten dance hall, and Charles jumps at the chance. He makes known his intention of taking her away at night and when he enters the dance hall finds Jones and about 50 gangsters awaiting him. With his bare hands Charles sails in and makes mincemeat of the whole lot. He is the only actor I have ever seen who can defeat 30 or 40 opponents and make it seem plausible. Grabbing the girl, and taking with him a woman called Augustina, another victim of Jones, Charles rides off for other parts. He buys an old circus wagon and starts a three-act show, touring the small towns. Augustina tells fortunes, Jacinta dances and he wrestles all comers. He gets to the town where his brother lives, and when he throws forth his challenge David comes up to try his hand. Charles knows who his opponent is, but David does not. David, played by William Russell, wins the match—the only fight Charles ever lost. Broken by his defeat, Charles, in his jealousy, makes Jacinta leave him, tho she loves him. She gets a job as dancer at the local cafe and just before her performance David, who is enamored of her, takes her away with him to his home in the hills. In the meantime Augustina has shot China Jones, who has reappeared, and cast the blame on David. His enemies form a necktie party and rush after him. Charles appears on the scene and follows after. He comes up to the party just as they are about to hang David and announces that he is guilty of the murder. But the posse decides to lynch them both. Then Jacinta rushes back to town, grabs Augustina, drags her back to the sheriff and makes her confess and the lynching is interrupted. Charles and David are liberated and Jacinta rushes into the arms of Charles. Jacinta tells him that he is a fighter with a soul. Then Charles makes himself known to his brother and all ends charmingly, tho David regrets that Jacinta has not chosen him.

The fights staged by McLaglen and the wrestling bout he has with Russell are great stuff. They will more than satisfy the most bloodthirsty audience.

"HEARTS OF OAK"

Fox

An old-time melodrama modernized and given an extra solid punch by the use of a radio sequence, *Hearts of Oak* is a mighty good picture which should especially appeal to the masses. It is a mixture of action and sentiment, with the emphasis on the sentiment—a real, old-fashioned tear-jerker.

Hobart Bosworth, Pauline Stark and Theodore Von Eltz are the featured members of the cast, with the principal role in the capable hands of Bosworth. He plays a kind-hearted sea captain, past the meridian of life, who marries the young girl he had adopted when she was a child, and gives her up after several years have passed when he learns that she loves his other foster child, a young man for whom his wife should have waited. There are some fine scenes in the far North, where the broken-hearted captain takes his ship after leaving his wife, and where the boat is caught in the ice. A shipwreck in the early part of the picture and the final scenes, when the

dying captain, thousands of miles from home, hears his wife and child say good-bye to him over the radio, are the other impressive parts of the picture.

The early scenes of the picture take place in a small New England seacoast town where lives the sea captain, Terry Donovan, and his family, old parents and Agnes, his beloved foster child. Two years before Donovan's foster son had gone to sea, first telling Agnes of his love and telling her he would marry her when he returned. When two years dragged by without word of her lover, poor Agnes thought that he would never return and agreed to marry Terry out of gratitude and the desire to make him happy. The marriage takes place just as the long missing young man returns, and is rescued with his mates from his ship, which is dashed against the reef.

The returned youth is heartbroken at the news of the marriage, but does his best not to let his benefactor notice his disappointment. Several years pass, and a baby comes to make the captain's heart happy. Then he begins to see that his wife loves the other man and realizes that he himself is too old for her. He forces the young man to go to his wife and himself leaves on a long trip into the Arctic. His ship is caught in the ice, and as months pass by the food supplies run out and his men die off one by one. Finally he and another man are the only ones left alive and they are rescued in a dying condition by a government ship aboard which is his foster son, looking for him. He cries out that he only wants to hear his wife and child say good-bye to him, and connections are made by wireless, so that this wish is fulfilled and he dies with his child's voice in his ears.

John Ford directed the production, which is made and released by Fox Film Corporation.

"WHITE MAN"

Schuberg-Preferred

Until the very last reel, *White Man* is pretty much of a bore. The greater portion of its footage is a prolonged and vain effort to make interesting and important what is decidedly ordinary and dull. These Preferred pictures are chiefly distinguished by the artificiality which results from the striving to make them appear much more important than they are. For the most part they are just the usual type of independent productions built to answer what are supposed to be the requirements of the masses, and the additional false glitter with which they are invested by the producer is transparent tinsel, which in no way enhances their value as entertainment, tho it may increase their price.

The best thing about *White Man* is that Alice Joyce is in the cast. She is still as lovely a woman as ever she was, tho the role she fills gives her no opportunity to display her ability as an actress. Kenneth Harlan and Walter Long are the only other important players in the cast. The three characters they represent, too, are the only ones of any moment in the picture; all the other parts are small and mean very little in the story.

The last reel, mentioned in the opening line of this review, concerns itself with the rescue in a South African jungle of the heroine, played by Miss Joyce, from the villainous arms of a fugitive from justice, played by Long. The rescuing is done by the hero, an aviator and American ace, played by Harlan, who for some reason has fled from civilization and buried himself in the same jungle. The rescue is made with the aid of an airplane, which crashes into the roof of the hut in which the heroine and villain are struggling. This is very much the same as the chief incident of *The Broken Wing*, a picture which Preferred released a number of months ago, and in which Harlan and Long also appeared.

Miss Joyce plays the part of Lady Andrea Pellier, beautiful daughter of titled and aristocratic but penniless parents. They live in a South African city, and have arranged for Lady Andrea to marry a wealthy but repugnantly plebeian diamond-mine owner by the name of Hammer. One hour before the wedding is to take place Andrea flees out into the garden and down upon the nearby beach, just for one moment alone before she gives herself to be Hammer's bride. There upon the beach she spies an airplane, and, influenced by a sudden emotion, rushes up to it and begs the begoggled aviator to take her up with him. At first he refuses, then grants her request. He takes her up into the air and heads the plane toward the jungle. Andrea becomes panic-stricken and wants to return, but the aviator refuses. By the next morning the plane reaches the aviator's destination, a native village in the interior, in which the aviator is considered a sort of master and deity.

Andrea demands that she be taken back home, but, as the propeller has been damaged, she is forced to remain there until a new one is brought back by a runner, which will take 16 days. She declares that she hates the aviator, who refuses to tell her his name, asking her to call him "White Man", but when she falls sick after a few days and the white man nurses her back to health she realizes she loves him. When she gets well she returns to a policy of coolness toward him. Then another white man, called the river thief, who is an English opera singer and fugitive from the law, a degenerate sort of person, calls upon his neighbor, shoots him down and runs off with Andrea, taking her to his village. "White Man" regains consciousness, hops into his plane, the new propeller having arrived, shoots over to the river thief's village, flops on the roof and rescues the girl. He then returns her to her home, where she gives her fiancé back his ring and gives her love to her "white man", who proves to be none other than Robert Trevor, American aviator and bosom friend of her brother in the World War.

White Man is third-rate stuff. It was directed by Gasnier, produced by B. P. Schuberger, and is released thru franchised State-right exchanges.

"HE WHO GETS SLAPPED"

Metro-Goldwyn

Considering it solely as a motion picture, without taking thought of the original play from which it has been adapted and without taking into consideration whether it could not have been better produced, it is my opinion that *He Who Gets Slapped* is an entertaining photoplay, well acted and produced on a splendid scale, and with sufficient difference from the ordinary run of features to make it a fair box-office attraction. I do not think it will prove overly successful in the smaller cities and towns, altho the adaptation was to make it precisely that. Directed by Victor Seastrom, with a cast headed by such box-office names as Lon Chaney, John Gilbert, Norma Shearer, Marc McDermott, Tully Marshall and Ford Sterling, and with a rather sumptuous production, the picture will undoubtedly be sold as a big box-office attraction, but I am of the opinion that it will never be this.

Altho the adaptation mercilessly slashes the original play, a tragedy by the Russian dramatist, Leonid Andreyev, no one understanding the needs of the screen will feel indignant about the slashing itself. But I, for one, being acquainted with the original play, consider that the manner of the slashing was ill-advised, and not only tends to kill off the very things that made the play remarkable, but considerably reduces the interest of the picture itself as a picture. For example; one of the most important characters and most interesting in the play was a woman lion tamer, who was passionately in love with her animals. There is nothing of her in the picture; she has been killed off, as a character, altogether. Again, the heroine, Consuelo, is in the play a perfect innocent, looking at the world with the wondering, barely comprehending eyes of a child. In the picture this innocence, so important in the play, is not even present.

Norma Shearer brings nothing new to the role, and does not succeed in fulfilling any of its original requirements. She appears self-conscious and afraid of the part. Chaney gives a superfine performance in a role more difficult than any he has ever played. He achieves a combination of tragedy and humility that touches the heart. Tully Marshall, as an impoverished, degenerate nobleman, who is eager to sell his daughter in marriage in order to assure his own prosperity, is above criticism—as he always is.

Chaney plays a disillusioned scientist whose wife and best friend have betrayed him. Throwing aside his old life, he joins a circus as a clown and becomes the star of the show. He is known as He Who Gets Slapped, thru the act he does, in which he attempts to address the audience seriously and is slapped by the other clowns in the troupe every time he opens his mouth to speak. Another member of the troupe is Consuelo, a pretty young bareback rider, who is in love with Bezano, who also does a riding act, and for whom "He" also conceives a deep affection. Consuelo's father is a penniless, hypocritical nobleman, Count Mancini, and he introduces his daughter to no other than the man who betrayed "He", with the purpose of selling her to him. In order to save Consuelo from being married to this villain, on the night the marriage is to take place, "He" enters the room in the Paris circus in which the Count and the false Baron are waiting, makes himself known to the Baron, then goes into an adjoining room, and, dragging a cage in which a fierce lion is caged to the door, opens the cage so that when the door is opened the lion will be free. He then returns to the room and locks the other door. In a struggle with the Count he is mortally wounded by the sword the Count carries in his walking stick. "He" sinks to the floor and watches the Count and Baron as they try to get out of the room. They open the door to the adjoining room and the lion springs at them and kills both, but is driven back into its cage by its keeper before it can devour "He". Recovering strength and holding one hand over his bleeding breast, "He" staggers out into the arena, where

(Continued on page 54)

JOHNSON TO MAKE
FILM IN SWEDEN

Los Angeles, Nov. 15.—Emory Johnson, producer, announces that he has completed negotiations with representatives of the Swedish Government in this country and abroad to film a spectacle among the fjords and mountains of Sweden shortly after the first of the year.

Johnson and his mother, Emilie Johnson, the screen author and poet, who writes all of the stories for her son's photoplays, plan to sail for Stockholm as soon as they complete their next production for Film Booking Offices, work upon which is scheduled to begin next week. They will establish headquarters in Stockholm preparatory to beginning actual work on locations which will be especially chosen for Mr. Johnson by agents of the Swedish Government.

Altho the theme of the story the Johnsons will produce is being carefully guarded, it is understood that the narrative will trace the history of navigation from the earliest era of the Vikings to the giant liners that ply their way across the seas today. F. B. O. will distribute the production and at least two American stars will go abroad with the Johnsons to play the leading roles.

Owing to inclement weather on the Pacific Coast, Emory Johnson has decided to abandon the plan of producing a sea story as his eighth production for Film Booking Offices. Instead he and his mother, Emilie Johnson, are at work on the final scenes of a drama based on mother and son love. Casting will begin in two weeks.

LOEW VINDICATES WALSH

New York, Nov. 15.—George Walsh was released from *Ben Hur* and the role given Ramon Novarro due to no falling or fault of Mr. Walsh's. It was stated by Metro-Goldwyn Distributing Corporation this week. The substitution of Mr. Novarro for Mr. Walsh was unavoidable due to circumstances of the Metro-Goldwyn-Mayer merger, and was compelled by a change in the policies of the combined organization regarding productions, which naturally included *Ben Hur*. This statement was made by Metro-Goldwyn to vindicate George Walsh and to clear up a misunderstanding that appears to have arisen.

"I thought the reason was obvious why Ramon Novarro was given the role in *Ben Hur*," said Marcus Loew, president of Metro-Goldwyn Distributing Corporation, "but since a wrong interpretation appears to have been put upon Mr. Walsh's retirement from the production it is only fair to Mr. Walsh, who is a splendid artist, that our position should be explained, and Mr. Walsh vindicated from unjust rumors."

"Ramon Novarro was one of Metro's leading favorites prior to the amalgamation of Metro-Goldwyn-Mayer. Following the merger which united the destinies of the three organizations it was naturally to the interests of the combined company to advance the prestige and popularity of Mr. Novarro. Since production was not under way on *Ben Hur* at the time of the merger, and since Mr. Walsh consequently had not appeared in any scenes of the production, the change in policy of the company made it advisable that Ramon Novarro be given the role of *Ben Hur* in order to further establish his position as one of our leading stars."

CURRIER BACK FROM ITALY

New York, Nov. 15.—Frank Currier, who plays the role of Arrius, a Roman naval commander, in Fred N. Blo's Metro-Goldwyn production of *Ben Hur*, returned here this week from Rome, following the completion of the scenes in which he appears.

Mr. Currier, whose experience in pictures has been as varied and complete as that of any player in the business, stated that without doubt *Ben Hur* will surpass anything that has been done on the screen.

The sea fight scenes which were taken at Leghorn, Italy, and in which thousands of men and a fleet of galleys took part, were declared by Mr. Currier in their magnitude and realism to outdo all battles of any similar character which have ever been screened. It is in this sequence that the life of Arrius is saved by *Ben Hur*, imprisoned as a galley slave, who is afterward treated by the Roman commander as his own son.

CLARA BOW TO
RETURN TO COAST

Los Angeles, Nov. 15.—The first announcement concerning the cast of *Capital Punishment*, the special B. P. Schulberg production, was made this week by the producer when he selected Clara Bow for the leading role.

Miss Bow is the first of a list of prominent players whom Mr. Schulberg will feature in this unusual story. She is now in the East, where she will finish work next week on Howard Estabrook's picture, *The Adventurous Sex*, and will then return immediately to Los Angeles. Camera work on *Capital Punishment* is scheduled for the day of her arrival on the Coast.

Some of the first work which brought Clara Bow into the movie spotlight was done in Mr. Schulberg's Preferred Pictures, *Maytime* and *Poisoned Paradise*.



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MARY ASTOR SIGNED
BY THOS. H. INCE

Los Angeles, Nov. 15.—Mary Astor has been signed to a three-year contract by Thomas H. Ince. Miss Astor, who is just 19, first attracted attention in the Tri-Art releases, *Hope, Beggar's Maid* and *The Young Painter*, a series of two-reelers based upon famous paintings.

John Barrymore saw her upon the screen with Eugene O'Brien in *John Smith* while he was visiting in France, and was so impressed by her screen appearance and histrionic ability that he engaged her by cable for an important part in *Bears Brummel*. She has also appeared in *The Bright Shawl, The Second Fiddle, Puritan Passions, Success, The Marriage Maker, Woman Proof, James Cruze's Fighting Coward, Universal's Fighting American, Paramount's Unguarded Women* and *The Price of the Party*. She has been assigned an important role in the forthcoming First National release, *Playing With Souls*, a Thomas H. Ince production from the novel by Countess De Chamberlain.

ROACH AGAIN DIRECTING

Hollywood, Calif., Nov. 15.—Hal Roach has dusted off his megaphone and is directing Arthur Stone in a new two-reel comedy. Roach began his producing career as Harold Lloyd's director, being responsible for the early pictures which made Lloyd famous. Executive duties as head of the big producing organization which bears his name made it impossible for Roach to continue as a director. But now with Warren Doane, T. J. Crizer and H. W. Walker in charge of the Hal Roach Studios, the producer is finding time to devote to actual production. The new Stone comedy has a setting in a phonograph record factory. In the supporting cast are James Finlayson, Marie Mosquini, Noah Young, Olive Borden and William Gillespie.

It has been several years since Roach directed a complete picture. He has given personal supervision to all his companies, and he collaborated with Roy Clements in directing Glenn Tryon and Blanche Mehaffey in *The White Sheep*, a feature production soon to be released, for which the producer wrote the story. Clyde Hopkins, who was Roach's assistant director on many of the early Lloyd comedies, is assisting him in making the present Stone picture.

F. B. O. STUDIO FILM
FOR TEACHING SALESMEN

Los Angeles, Nov. 15.—A special two-reel studio trailer, entitled *The Firing Line* and showing the inner workings of the Film Booking Offices studios in Hollywood, has been completed by Weed Dickinson, of the F. B. O. West Coast press department, under the general supervision of B. P. Fineman, studio manager.

The purpose of the reels is to instruct the sales forces of Film Booking Offices in the routine of picture production and to show them what a fully equipped and expansive organization is maintained by the company in Hollywood. All of the F. B. O. stars and studio executives appear in the production as well as Major H. C. S. Thomson, managing director; Art Schmidt, West Coast district manager, and John C. Brownell, Eastern scenario chief of F. B. O., who is at present in Hollywood.

F. P.-L. DECLARES DIVIDEND

New York, Nov. 15.—At a meeting held this week the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of \$2 per share on the common stock, payable January 2, 1925, to stockholders of record at the close of business on December 15, 1924. The books will not close.

POWELL IN METRO FILM

New York, Nov. 15.—David Powell has been signed to appear opposite Alice Terry in Victor Seastrom's next Metro-Goldwyn production of *Kings in Exile* and will leave this city for the Coast tomorrow.

It is Powell's first appearance under the Metro-Goldwyn banner. He has been featured in a number of leading screen productions.

Powell's professional career began with Ellen Terry and Forbes-Robertson, but his screen career has included appear-

ances with nearly every star of prominence, and he has been featured in many of the biggest picture successes.

The Seastrom production in which Powell will have a leading role is an adaptation of the well-known Daudet novel. The background is Paris as a playground for dethroned monarchs.

JACKSON WITH RAYART

New York, Nov. 15.—J. Wallace Jackson, perhaps better known as "Wally" and lately connected with the Arrow staff, has been added to the sales force of Rayart Pictures. He will be a special representative in the Eastern territory, covering the zone from Cleveland east. The fast growth of the Rayart organization has made it necessary to add members to the sales staff. Tom Curran will cover the Western territory, with headquarters in Kansas City, Mo., while George Blaisdell, West Coast producing representative for Rayart, will handle the sales as well for the West Coast territory.

"HE WHO GETS SLAPPED"

(Continued from page 53)

The crowd is impatiently awaiting him, with the rest of the company in ignorance of his injury. He starts to speak, trying to tell the world before he dies what it means to be a clown, but his coactors think he is merely putting on a new act, and slap him down to the ground several times before they begin to see something is wrong with him. At last he is unable to arise, and dies on the floor of the arena as he tells Consuelo that she can now be happy with her lover, Bezano. The screen adaptation is the work of Carey Wilson and Seastrom.

AGAINST CHANGES IN
UNIFORM CONTRACT

(Continued from page 52)

cept of authentic information that some distributors are attempting to modify the entire structure of the Uniform Contract by adding to it various clauses which have never been contemplated to form part of this instrument. Some of these unauthorized clauses are so framed as to wipe out completely the mutuality of obligation, which is the very foundation of the contract. Other clauses are specifically designed to reserve to the distributor the right to cancel any part of the product contracted for, at the same time holding the exhibitor liable for the balance of the product. You can readily see that the addition of such clauses is a very flagrant violation of the very name of the instrument which implies that its provisions be uniform. If the distributors be permitted to insert in the body of this contract various clauses to suit their own convenience, then there is practically no Uniform Contract in existence."

Hays' reply, in part, was as follows: "The matter of the possibility of changes being attempted without first having a joint consideration thereof by the interested parties has heretofore been given thought by us. I have in mind the letter which was sent on October 16 to the secretary of the San Francisco Film Board of Trade in reply to his inquiry concerning the subject, copies of which letter were sent to the secretary of each Film Board of Trade in the country. This letter made clear the policy that the provisions of the standard clauses of the Uniform Contract should not be changed without first submitting any change proposed for adoption or disapproval to the representatives of those interested in the Uniform Contract and referred to the appointment of the standing committee representing exhibitors and distributors which would study any proposed changes. That letter specifically stated: "Please advise your Board of Trade that the terms and provisions of the Uniform Contract must not be changed, modified or added to by rider or otherwise."

"Explain to your board that the Uniform Contract was adopted after many conferences between representatives of the exhibitors and distributors extending over a long period of time. Therefore the Uniform Contract should not be changed or added to without first submitting for adoption or disapproval to the representatives of all interested in the Uniform Contract any change, addition or modification that may be suggested."

Excavation work is well under way for the theater to be built by Lester Norris at East First and Main streets, Elgin, Ill.

NEW THEATERS

(Continued from page 50)

Russell street, Stevenson, Wash., is expected to be finished by December 1.

Paul Weiss has let the contract for a \$30,000 theater building to be situated in Main street, Rio Vista, Calif. The building, to be ready for occupancy by spring, will be called the New Vista Theater.

Construction work will soon commence on the Gray Goose Theater, Sedro-Woolley, Wash., which will be built by E. G. Abbott, owner of the Dream Theater there. It will be of Roman style architecture and seat about 600 persons.

The Capitol Theater, Seattle, Wash., one of the finest picture houses of its size in the Pacific Northwest, has opened. The interior finish is of the Italian Renaissance design. It seats 750 and is under the management of Arthur V. Hill.

Contract has been let for Jimmy Hodges' *Follies of Miami* company for erection of a dinner club structure at Miami, Fla., to cost \$175,000. It will be located at Hialeah, near the new race track. Joe Reichmann, song-writer and composer, will direct the music. Hodges and his company will present a revue nightly.

A theater for Negroes, to cost approximately \$35,000, is being built in the 100 block of Hardeman avenue, Vineville Branch, Macon, Ga., by Willis Braswell, Negro, who will be general manager. The house, which has been named the Wolverine, will not be completed until the first of the year. Half of the theater will be reserved at all times for white patrons.

A cinema house to cost \$125,000 and with a seating capacity of 1,350, is to be built at 27th and Wells streets, Milwaukee, Wis., by the Badger Theater Corp. The theater will be one of the most modern neighborhood picture houses in that city, and will be used for the showing of first-class pictures. It will be of Spanish architecture. A \$50,000 organ will be a feature. Ground will be broken shortly and the house will be opened in April. Alfred Wild is president of the Badger Theater Corp.

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Railroad vs. Auto

Why Many Travelers Have Deserted the Steam Road for the Gasoline Route

An advertisement in *The Chicago Tribune* calls attention to the attempt of the C. & E. I. Ry. to give quiet to their sleeping car patrons. This is of interest to platformists, because a large portion of their time is spent on trains. But the thing which really causes one to wonder is: Why have railroad officials apparently made no effort to determine just why it was their short-haul business was first taken by the electric and later lost by both steam and electric to the automobile. It is astonishing to see the machines lined up before any country hotel and to note the number of traveling men who are making their way thru the country in their own conveyances. In the work of the chautauquas two-thirds of that transportation is now done by autos. Apparently about all that is left to the railroad is the long-haul traffic. I wonder whether any railroad has ever asked the "average traveler" why he has deserted the steam road for the auto.

Twenty-five years on the road have convinced me that there are just two reasons why the railroads are losing ground on the short-haul passenger traffic. These reasons are comfort and price.

During the past quarter of a century there has been almost nothing done for the comfort of the local traveler. I rode into Mt. Morris recently on the "Q" and the accommodations were just such as they would have been back in 1899. Indeed, I think the same old coach was working on the "Q" at that time.

But the vital part of the matter is that the railroad official rarely rides the little local train, hence he never gets the viewpoint of the passenger.

Probably chief among the inconveniences of local travel is the total lack of all precaution against noise. Whistles seem to be chosen on account of their hideous, shrill shrieks. These horrible warnings given at every crossroad vibrate thru the cars, and if the officials could only see the pained look which comes into the eyes of the average passenger every time that warning is given he might begin to see why the average person prefers a ride in a quiet auto. As far as I know no attempt has ever been made to mitigate this evil. And yet a whistle tuned low in the scale will carry just as far as the shrill shriek. Moreover, any mechanic could devise a hood for a whistle which would throw most of the noise forward, where it is needed, instead of back into the cars where it makes passengers fretful and unhappy. The electric is even worse in that respect. Recently I rode from Sullivan, Ind., to Terre Haute in an electric car. The experience fairly made my flesh creep. I would hire a taxi any time rather than take that ride.

I do not believe there has ever been an honest attempt to settle the smoke and cinder nuisance in the day coaches, and yet that annoyance alone is sufficient to drive many a passenger to the electric or the auto.

No train in America has followed the London Subway plan of a diagram in the front of each car noting the stations at which that train stops, and yet such a simple arrangement saves much worry and the aggravation of wondering what the brakeman was yelling about. Only a small percentage of the stations are so marked that the passenger can tell without trouble just what town he is tarrying in.

No steam line in America, as far as I have been able to observe, really looks after the comfort of its local traffic in the way of food. Passengers are charged high prices for poor food in ill-kept lunchrooms, where the rent should be low enough to allow really fair prices. No way has been devised whereby local traffic can eat in comfort in the car and not be charged dining-car prices.

The fact of the matter is the railroads have failed utterly to call on American genius to find ways to mitigate the annoyances of local travel and make the short trip a pleasure. It does not need large expenditures. It needs a study of the comfort and happiness of the patrons and a publicity which would convince the people that a ride of 50 miles might be taken in comfort and pleasure and not in misery.

Fullman travel, for the long haul, in America, is comfortable—probably as comfortable, altho not as private, as travel in Europe. But the railroads have

lost their local traffic largely thru their own neglect.

The second reason of their failure—the rates—is a question which I should not care to discuss. I have no doubt that railroad officials have studied that matter carefully. The withdrawal of the special rate mileage book, however, began the decline of passenger traffic of that sort. Whether that system could be restored with profit to the roads is a question for them and not me to discuss.

But the items of comfort and intelligent co-operation are things with which every platformist is familiar, and I think I am not making an extravagant statement when I say that a large proportion of the loss of the local traffic might have been saved, if the roads had made a study of what things would make their casual patrons more comfortable and satisfied.

LATHROP STODDARD'S NEW BOOK

To platform folks Lathrop Stoddard is known as a most fascinating speaker, and several thousand persons know him as a fascinating writer as well. The one may or may not agree with all his deductions, we are at least eager to read what this fellow platformist has to say. His new book, *Racial Realities in Europe*, is just as interesting and well-written as his *Rising Tide of Color* and undoubtedly will be read by all platform people and other admirers. The new volume is published by Charles Scribner's Sons, (\$2.) If Mr. Stoddard has a proper world viewpoint and if his somber prophecies of the world future are justified are matters for each reader to settle for himself. Whether the Nordic has had more than his share of eulogy or if most of the world's progress and civilization should be laid to Nordic blood are debatable questions. In the mind of Mr. Stoddard, however, the question is settled—much to the menace of the future of mankind. Whatever our opinions, the book is well worth reading and a knowledge of its thought is really essential to the well-informed man or woman of the platform.

ETHEL SALISBURY HANLEY

There are few people indeed upon the American platform who are not well acquainted with Ethel Salisbury Hanley, who is famous not only for her platform art as one of the most delightful of readers, but also for her expertness in handling motor boats. Mrs. Hanley has entered her speed boat in some of the most notable races in America and frequently has been successful. While on the road a constant friend of hers is *The Billboard*, which is always just around the corner in every community to which a platformist is called.

It is safe to say that every week at least 5,000 platformists go around the corner to buy *The Billboard* and read the Platform news. *The Billboard* habit has become universal among the people of the lyceum and chautauqua.

I have never urged our people to advertise in *The Billboard*, because that is a business proposition which all must decide for themselves. It would be a great thing, however, if we could have enough advertising from our bureaus and platform people so that we could have more than two pages each week. With *The Billboard's* great circulation among the people of every community who are responsible for doing things such a campaign would mean a new prosperity for our profession.

"SORTER MISS YOU"

I recently asked Clay Smith to explain the success of his popular song, *Sorter Miss You*, and he gave the following explanation:

"The fact that the number has succeeded as it has is the greatest surprise that has ever overtaken me in my years of professional endeavor.

"I don't know yet why the public prefers that song to a dozen others I have had published, but the public does and that is the test.

"*Sorter Miss You* just oozed out of my musical brain and kept hanging in my memory so that it wouldn't stay shelved—just grew on me like Southern moss on a cypress tree, then crept over other members of our company, then people in the audience began to show that it had spread its tentacles over them, other players fell for it and the public seemed to develop the notion that it should cultivate its taste for this new song.

"I'll confess it has grown on me just as it seems to have grown in public favor and, if enough people learn to like it, I may yet bow to the public opinion and admit that it is the best thing I ever wrote."

I. L. C. A. NOTES

If you have changed your permanent address in the last year please drop a card to I. L. C. A. headquarters and advise of the new address. Mail is constantly being returned to headquarters marked, "Moved. Left no address."

Your secretary is obliged to obey the orders of the association as stated in the following extract of the by-laws: "Membership shall be forfeited by those whose dues for the current year are unpaid November 1." That provision has not been enforced in the past, with the result that our records as to membership have been more or less chaotic. If it is enforced at all it must be enforced on all. You have asked that the I. L. C. A. be conducted on correct business principles. Good business requires that we cease to carry on our rolls those who are not sufficiently interested to pay their dues. It costs money to do this, and the association desires economy in the administration of its affairs.

Statements of delinquent dues are being prepared and will be mailed about the time this is printed.

Headquarters is pleased to note the way in which bureaus are giving attention to the coupons at the bottom of the I. L. C. A. uniform contracts. Those coupons ask so little of nonmembers, and they mean so much to the welfare of the association, together with full value to every one who becomes a contributing patron thru that source.

We are all working to build a stronger association, an organization of interested, loyal members. Your officers cannot do this alone. Your aid is required. Make it a point to solicit new members. We have been in the habit of waiting until toward convention time and then going after members, hammer and tongs. Let's spread our work over the entire year. Get a member this month!

We hope that our members will call at headquarters when in Chicago. Room 113, Auditorium Building.

Twenty-three nations will observe Golden Rule Sunday, December 7, as the time for making a supreme effort to save at least 200,000 kiddies now practically sentenced to die. There are 650,000 Christian refugees in the camps in Greece, mostly women and children, who have been driven out of Turkey. More than 150,000 have died in these camps in the past 15 months. Greece has received more than 1,500,000 people from Turkey, and they are foreigners in a strange land. Greece has spent \$17,000,000, which is a fine record for a small, poor country.

Will not all platformists say a word of commendation about Golden Rule Sunday and asked people everywhere to observe it in their homes as a time for moral and religious stock taking to see whether we are living up to the Golden Rule, and, as a practical demonstration of our high profession, make a sacrificial gift to stop the slaughter of these children? Will not all members of our association observe the day on the road or in their homes and send their offerings either to I. L. C. A. headquarters or to Near East Relief, 151 Fifth Avenue, New York?

HAROLD M. KRAMER,
Secretary I. L. C. A.

It is an old and familiar saying that imitation is the sincerest form of flattery, but whether one should go so far as to consider it flattery for one to endeavor to take credit for something for which they are not responsible is another question. It is probable that there has been nobody of recent years who has been imitated any more than Edmund Vance Cooke, with the possible exception of Riley, but some people are not satisfied with mere imitation. Prof. C. W. Macomber, an old-time committeeman, formerly of the Cheney State Normal, but now of the Spokane (Wash.) schools, recently turned in a poem called *Compensation*, clipped from *The Spokesman-Review*, which was nothing more nor less than Cooke's well-known poem, *How Did You Die?* Now he has found another one, entitled *Cookes and Kids*, clipped from *The Ho'sein-Frisina World*, signed by one June Tyrrell, which is Cooke's famous poem, *The Moo Cow Moo*. It is hard to understand how anyone can get satisfaction out of literary thievery of that sort.

Notes

Ada Ward, famous English lecturer, who opened the lyceum course at Princeton, Ind., October 27, has earned for herself a very firm position upon the American platform.

Prof. G. H. Durand, of Yankton College, Yankton, S. D., is lecturing thru South Dakota and Minnesota on *Masterpieces of Painting*. He carries numerous paintings to illustrate his talk.

Geoffrey O'Hara, vice-president of the I. L. C. A., is making a great success of his week at the Majestic Theater, Columbus, O. He is combining his own accompaniments with the work of the duet-art Steinway for 20 minutes of clever showmanship. Manager Jones of the Majestic deserves credit for the success of the venture because of his intelligent co-operation in matters of properties and setting, remarkable lighting effects and timing of the act in the picture program. This proves conclusively the eternal contention of Clay Smith that a thing worth doing is worth doing right. O'Hara is being presented right to the last detail at the Majestic this week, and there is no mystery about his outstanding success. Bill Dalton, Columbus' noted organist, is surrounding O'Hara's special offering with a musical program that fits in perfectly, and all these facts are responsible for the universal success of this entirely new act. The combination of O'Hara's reputation, the remarkable performance of the duet-art instrument, and the showmanship of everybody and everything connected with the offering is simply surefire.

Dr. James P. Chapin, Associate Curator of Ornithology in the American Museum of Natural History, recently gave a lecture at Montclair, N. J., on *Half Round the World With the Birds*. This is a valuable contribution to the platform, as there are few so well versed on bird life as Dr. Chapin.

Homer B. Hulbert opened the course at Urbana, O., recently. It would be difficult indeed to secure a more valuable opening number. Dr. Hulbert speaks with authority and sanity on the Far Eastern question.

The Slout Players, L. Verne Slout, manager, opened the course at International Falls, Minn., with his play, *The Right Road*. Before the course opened the season ticket sale covered its price and the single admission sale for the first night netted the committee more than \$70. International Falls has a splendid new school, and one of the very few school auditoriums that is anywhere near right as to arrangement and equipment. Mr. Slout says: "I can't remember the whole course there, but Smith-Spring-Homes is the next number, with Davies Opera Company and the Ambassador Quartet to follow". Superintendent R. R. Peterson, at International Falls, said that there was much pessimism on the school board when he asked for backing of the course, but on the opening night everyone was joyous. He also said: "I've managed courses before in other towns and I know what can be done." As has been said before, when a school handles the course the superintendent can either kill it or put it over. It depends upon his caliber.

I am in receipt of a booklet containing program of the dedication of the Simpson Methodist Episcopal Church of Minneapolis. This is the church of which Dr. Roy Smith, well-known platform orator, is pastor. He has been there for five years. During that time the growth of the church has been phenomenal, and the new edifice is the result.

Unless one has made a special study of church institutions it is somewhat surprising to learn the many activities and interests which are comprised in a great metropolitan church such as Simpson Church. That church has working with Dr. Smith, Rev. Gordon Bailey, director of religious education; Mrs. Anna Cook, parish visitor; Mrs. Maude O'Connor, secretary; Gustaf Morrison, gymnasium director; Mrs. L. M. Maskery, house mother, and in addition to these there are a director of music and organist, assistant organist, engineer, etc.

The new building contains an auditorium, seating 1,000, with additional Sunday-school rooms with seating space for 700. There are facilities for a Sunday school of 1,200 attendants. There are 47 individual class rooms, a suite of four offices for church staff, a young men's

clubroom a young women's clubroom, boys' and girls' clubrooms, gymnasium with chairs and lockers, a dining room accommodating 650 persons, two small private dining rooms, a large kitchen completely equipped, a kitchenette with a ladies' parlor, choir parlors, ladies' parlors, young people's parlors, a moving picture entertainment hall, also a stage for amateur dramatics. These are only some of the many features connected with the great church institution.

Simpson now has 1,600 members and an average attendance at Sunday school of 1,000. The church building is open daily. There are more than 50 clubs, societies and organizations active in the church life. They maintain a free employment service, a weekly newspaper, educational classes, poor relief, medical and legal aid, a trouble clinic, etc. I mention these to give an idea of the diversified interests of a great metropolitan church and to show how platform people are all interested in an institution of that sort.

This season the Redpath Bureau is offering an unusual lyceum combination, consisting of Youna, "The American Orientalist", who was with Otis Skinner in *Kismet*, and Joseph Baldi, a sensational accordionist. Of this duo *The Bluefield* (W. Va.) *Telegraph* said recently: "Youna and Baldi took their audience by storm. The program was so thoroughly enjoyed that patrons can hardly wait for the next lyceum number. This is a Redpath attraction and there will be more just as good. Both artists fully lived up to their heralded reputations, and even more. Youna, the famous juggler, had several seasons on leading vaudeville circuits, and that is recommendation enough. Baldi performs on the piano accordion and knows his stuff."

I have so frequently written of the necessity and the desirability of more reading by the people of the platform that perhaps I have become over-insistent upon it, but to me it seems as if the very essentials of the value of almost all platform endeavor depends upon constant study, and yet I do not believe that every book which one reads should be devoted entirely to the more sober pursuits of the art. I think that it does anyone a vast amount of good to be shaken to the very heart of him occasionally by reading of a bit of genuinely red-blooded fiction. I have mentioned some of the works of Sabatini as being ideal historic reminiscences, and his last book, *Saint Martin's Summer* (published by Houghton-Mifflin Company), at \$2, seems to be the best he has written. One cannot help but imagine what a great photoplay it would be with Douglas Fairbanks in the hero role, and how it would warm one's blood to see him in that fight in the chamber. Platform folks, men especially, who like to have the blood, which has become a little sluggish thru the use of the road, warmed up by a bit of genuine art in historic fiction, will do well to read this new volume by Sabatini.

Ralph Bradford, former lecturer and all-round lyceum and chautauqua man, is making history in Corpus Christi, Tex., where he is secretary of the Chamber of Commerce. A quarter page ad in *The Chicago Sunday Tribune* of Nov. 9 shows

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that they are awake down there, inviting people of the North to come to Corpus Christi and see what a real winter resort is like. I will guarantee that the city on the gulf will not go to sleep with Ralph in charge of its commercial club.

The Fenwick Newell Concert Company opened the course at New Kensington, Pa., October 28. *The Dispatch* of that city says: "To say that the company gave a delightful entertainment is putting it too lightly. Mr. Newell carried his audience with him to sunny Italy by his splendid singing of Italian songs, then to France when he sang the French compositions. However, the success of the entire entertainment cannot be attributed to an individual; all were first-class."

The news comes to me that Mr. Chance, of the Acme Bureau of Toledo, O., has sold his chautauqua circuit to Mr. Rupe, of the Acme Bureau of Des Moines, Ia. A few of the Eastern towns, however, have been turned over to the Mutual Circuit.

The lyceum course at Waupaca, Wis., was opened November 8 by Emory Parnell, who gave his inimitable program in the high school auditorium. The course at Waupaca is under the auspices of the Ladies' Aid Society of the M. E. Church.

Dr. George Earl Raugel of Philadelphia is lecturing in the East, presenting a series of six lectures in each community. At Salisbury, Md., he gives one lecture each month for six months under the auspices of the Woman's Club.

A notable entertainment course has been placed at Northfield, Minn., the first number being Steffi Geyer, famous Swiss violinist. The course is given before the students of St. Olaf's College and held in the gymnasium of that institution. The second number of the course is the Chicago Scandinavian String Quartet, one of the most artistic musical organizations of this city. Dr. Henry A. Bellows, who will speak on the *Poetic Edda*, is a well-known scholar and writer. Wm. Webster Ellsworth gives an illustrated lecture on Shakespeare and Old England, and Dr. John Findlay, famous educator, also will present a lecture during the course.

A new idea has appeared on the lecture platform being presented by Carl A. Von Malmberg, of Sweden, who is the inventor of the process by which "dirksold" is manufactured. He makes no charge for his lectures and gives away a set of spoons each night. That surely should be popular if there is no string tied to the spoons.

Ted Norwood, whose death was recorded last week in the obituary department of *The Billboard*, was the son of Dr. Robt. Norwood, well-known lecturer of the Swarthmore Circuit.

The many friends of Thomas Brooks Fletcher, of Marion, O., are rejoicing over his recent election to Congress.

The Chicago Journal recently contained two articles, one illustrated, in regard to Irving Glosup as a coming football star. Irving is playing center with the Wheaton (Ill.) team, a championship winner. He is the son of R. F. Glosup, veteran chautauqua and lyceum representative.

The November number of *The Good Roads Magazine* contains an interesting and beautifully illustrated article by Theodore Turnquist on the Second Annual Convention of the National Aeronautic Association of America.

Tom Burke, of Cleveland, O., was in Chicago recently looking after the interests of the Houdini tour. Houdini gave his lecture-demonstration on fraud spiritualism at the Orchestra Hall, Chicago, Monday night, November 10, to an intensely interested audience.

Frederick Poole, lecturer on China, recently furnished a full-page article for the magazine section of *The Philadelphia Public Ledger*.

L. Verne Slout writes: "Picture theaters are invariably a bad place to hold a lyceum course. Committees should be advised to use churches instead if they have no other place available. All talent,

upon finding poor arrangements for housing a course, should start sowing seeds of propaganda for either a community auditorium or one combined with the school, preferably the latter. Boost for a big enough place and one with adequate arrangements. There is no telling what word of encouragement dropped in a town will blossom forth into a regular campaign for the long hoped for community gathering place. Wakefield, Mich., has nearly an ideal arrangement for a community auditorium. The building, a large one, includes a modern theater with splendid equipment, a gymnasium, general reception room, men's lounging room, ladies' parlor, banquet and ball room and an American Legion room. All completely furnished. The basement of the building is equipped with baths and swimming pool.

There has been some criticism of the propriety of the Vice-President of the United States giving lectures for a fee during the time he is in office. *The Patterson* (N. J.) *Guardian* comments on the question as follows:

"Surely, according to the opinion of many, a high government officer ought to be public spirited and patriotic enough to deliver such an address without charge.

"But a distinguished predecessor declines to join in such criticism of Mr. Coolidge. Thomas R. Marshall, of Indiana, who was Vice-President under the Wilson administrations and knows a good deal about the expenses as well as the salary connected with the position, bluntly remarks that a Vice-President must either lecture, steal or resign, and that while serving in that office he frequently took pay for lectures because it was absolutely necessary for him to earn money on the side. The always available for lectures when the pay was satisfactory. Mr. Marshall adds that he did not take money for addresses in behalf of Liberty Loans or other war purposes, and some critics may be disposed to place an address to war veterans even as late as early in 1923 in a related class.

"For this reason it may be contended that his defense of Mr. Coolidge is not altogether without reservation, but it is quite sufficient to point out the desired moral—that the country ought to pay the Vice-President a salary large enough not to compel him to go on the lecture platform to earn needed money. It may be worth while to add that when a distinguished public man lectures he gives as much as he receives even if he utters only worn platitudes, for there appears to be an insatiable appetite among the people to see and hear high officials, irrespective of the quality of their utterance, and even a ready willingness to pay for that privilege."

The Davies Light Opera Company opened the Legion Lyceum course at Biwabik, Minn., November 10. It is presenting *Said Pasha* this season.

The DeSelle-Folsom Operatic Quintet opened the lyceum course at Ellendale, N. D., October 18. This is one of the most artistic of the many companies presenting operatic selections upon the platform.

The News of Canby, Minn., gives high praise to the Betty Booth Company, which opened the course there October 18 under the auspices of the high school.

Ceora Lanham opened the lyceum course at Red Lake Falls, Minn., October 20, giving a miscellaneous program. Miss Lanham uses costumes of France in her presentations. *The Gazette* of that town gave a half column review of her program, speaking highly of the appreciative welcome given her.

The Verne Slout Players opened the community course at Stillwater, Minn., October 24, presenting their play, *The Right Road*. This play is original with Mr. Slout and is meeting with success. The course at Stillwater is under the auspices of the Rotary Club.

Onelda, N. Y., reports its course was all paid for before the first number and that the opening program by the Corinne Jesop Company gave splendid satisfaction.

I have frequently spoken of the unfortunate fact that so many speakers are satisfied to prepare one lecture and give it over and over again without any thought of mental growth. I believe that a lecturer should be a thinker—in his own line at least. I doubt if any careful thinker would be satisfied to give the same lecture for 20 years without any new subjects to discuss or new thoughts to be added. Dr. L. G. Herbert is a shining example of the speaker who advances mentally as he grows in years. I never meet "Grove" but what he tells me of some new theme he is studying and some new address he has evolved. I am led to this remark by a paper which lies before me with a column report of a new lecture, *The Treason of the Educated*, which he recently delivered. Herbert's every utterance is thoughtful, forceful and to the point.

The lyceum course at Marion, O., was opened November 6 by the Irene Stolofsky Company. It would be difficult to secure a better opening number. The work of Miss Stolofsky and her company has been remarkable for its fine musicianship and its attractiveness.

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AT LIBERTY—FIRST-CLASS PROJECTION-ist, five years' experience on Power's and Simplex Projectors; single; age, 25. Will go anywhere. Write. OPERATOR, Box 1235, Middletown, Conn. nov22

AT LIBERTY—MOTION PICTURE OPERATOR; will locate anywhere in Middle West. Write. ROBT. DUNCAN, 312 West 14th St., Sioux Falls, South Dakota. nov22

OPERATOR—DESIRES PERMANENT POSITION. Any equipment. Must have work. Locate anywhere. State equipment and all. JOE LAMBLE, 2616 East 11 Street, Kansas City, Missouri.

MANAGER-OPERATOR AND REPAIRMAN—Have two Power's machines. Would like location in small town. Only reliable people answer. R. ARBRIGHT, Brevoort Hotel, Indianapolis, Ind. nov22

PROJECTIONIST—Rated AAA-1. Twelve practical years, any equipment. Screen results guaranteed. Locate anywhere permanent; available. State salary. PROJECTIONIST, 2110-A College Ave., St. Louis, Missouri.

AT LIBERTY MISCELLANEOUS

50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below

AMERICAN PALMIST—NEAT OUTFIT. Wants to connect with indoor show. ROSE MAXER, 2846 Locust, St. Louis, Missouri.

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

PROPERTY MAN OR STAGE HAND—FOUR years' experience. Anywhere. References. Non-union or will join. WM. WESTMAN, Huntington, L. I. nov22

AT LIBERTY MUSICIANS

50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below

A-1 Flutist. Union. — Wire American Theater, High Point, North Carolina.

A Vaudeville Leader (Violin).

Can deliver. Can furnish real vaudeville or orchestra if wanted. LEADER, Box 542, Metropolis, Illinois. nov22

At Liberty—A-1 Tenor Banjo

1st. Young. Union. Just finished with recognized orchestra. Will only join steady playing band. GENE ALTWICO, 124 Hall St., Akron, Ohio.

At Liberty—A-1 Violinist

Doubling Tenor Banjo. Movie theatre or dance orchestra. Salary reasonable. HARRY PETERSON, Box 543, Hopkins, Minn.

At Liberty—Banjoist, Young,

Good appearing. Also play Drums and Violin. Go anywhere. Five years' experience. Address ARTHUR E. FRYE, Clayton, Iowa.

At Liberty Dec. 1. — French

Horn. Concert band or orchestra. Prefer South. Address FRENCH HORN, Box 415, National Sanatorium, Tennessee. nov22

At Liberty — Drummer-Tym-

panist. Union, and experienced in concert, dance and pictures. JOE P. DAY, 320 Linden Ave., Memphis, Tenn.

At Liberty — Experienced

Trombone player, B. & O. pictures, vaudeville or concert only; three years' experience in grand opera; good tune. C-BOX 630, care Billboard, Cincinnati.

At Liberty — Experienced

Trombone wishes location, vaudeville or pictures. First-class references upon request. Write EUGENE MILLER, 24 Burnett St., Newark, N. J. dec6

At Liberty—First-Class Thea-

tre trumpeter. Address TRUMPET, 845 E. 7th St., Des Moines, Iowa.

At Liberty—January 1st, Or-

ganist. Thoroughly experienced in picture work. Union. Reliable. Good organ essential. At Liberty January 1, 1925. Prefers Ohio or border States. Address JOHN O. STEWART, 549 Dewey Ave., Cambridge, Ohio. nov22

At Liberty January 1. Experi-

enced Alto Saxophonist and Drummer wishes to locate with good, reliable dance orchestra. Young and neat appearing. Union. State all. W. L. DAUM, 810 South St., Zanesville, O.

At Liberty—Trombonist That

sings, for dance orchestra. Union. Ten. Plenty of experience. Write. State all. EARL PARKS, Iola, Wisconsin. nov22

At Liberty—Trumpet, Experi-

enced. Theater orchestra. Young. Reliable. Neat. Will go anywhere for right job. Union. IRVING BUGGE, 3640 Cottage Grove Ave., Chicago, Ill.

At Liberty—Violinist and Sax-

ophonist, also play some Cello. Symphony, theatre and band experience. Capable of doing solos. Hotel, theatre or concert work preferred. Locate or travel. Union. Age 25. Write or wire. Address VIOLINIST, 1805 Beechwood Ave., Nashville, Tenn.

At Liberty—Violinist-Leader,

Wife Pianist. Experienced in vaudeville, photoplays, musical comedy. Large library of music. Can also furnish fine Cello and String Bass. Absolutely steady and reliable. Union. Good appearance, best of references. Won't accept good hotel offer. Address C-BOX 495, care Billboard, Cincinnati.

A-1 Clarinetist—Experienced

In all lines. Transpose. CLAUDE PICKETT, 1025 West Eighth St., Des Moines, Iowa.

A-1 String Bass. Experienced

All theatre work. With references. Wants engagement. STRING BASS, 4915 Labadie Ave., care Don Watson, St. Louis, Mo. nov22

A-1 Trumpet — Competent,

vaudeville, pictures, Young. Married. Union. Wire. MUSICIAN, 316 Boush St., Norfolk, Va.

A-1 Violinist — Good Leader.

Single. Go anywhere. Prefer dance or cafe. Address BOX B, Billboard, Kansas City, Mo.

A-1 Violinist at Liberty —

Sight reader. Young man thoroughly capable of holding first chair, as am a schooled musician. Years of experience playing theater symphonies. Big full tone. All letters answered. C. MALDONADO, 122 1/2 Main Ave., San Antonio, Tex. dec13

A-1 Violinist Leader With

Large library open for immediate engagement. Twelve years' experience cuing pictures. Thoroughly experienced musician. Reliable. First time at liberty in four years. References. Can furnish excellent pianist and other musicians. Address VIOLINIST AND ORCHESTRA LEADER, care Billboard, 225 Lee Bldg., Kansas City, Mo.

BB and String Bass—Union.

Experienced all lines. Theatre engagement only. C-BOX 535, Billboard, Cincinnati.

(Continued on Page 60)

A-1 Violinist—Side. Desires
Permanent position. Features of vaudeville. Fine tone. Thoroughly schooled and experienced. Prefer Ohio or West Virginia. Short notice required. Union. C. T. STALTER, 206 North St., Bressette, O. nov29

A-1 Violinist Side Man Open
For immediate engagement. Absolutely competent. Experienced musician in picture and vaudeville theatres. Good sight reader. Acquainted with Williams, Friedman, Brown, Liberman, Patissonier, Frazzetta. First time at Liberty in five years. Good tone and technique. References. Union. Good personality and a gentleman in every respect. Married. Address R. TORRES, care Billboard, 225 Lee Building, Kansas City, Mo. nov29

At Liberty—BB Sousaphone.
Experienced B & O. Age 30. Preference given to a reliable dance or vaudeville orchestra. E. A. HERROW, Gen. Del., Harrisburg, Illinois. nov29

Bb Bass at Liberty. Will
Go anywhere. South preferred. BUD PIPER, General Delivery, Jacksonville, Ill. nov29

Bb Sousaphonist at Liberty.
Play some string bass and Alto Saxophone. Young. Single. Union. References. State all in first. Address SOUSAPHONIST, 230 Cooper Building, Fort Wayne, Ind. nov29

Cellist at Liberty—Union.
Thoroughly experienced pictures and vaudeville. Good references. Single. Will go anywhere. C-BOX 562, Billboard, Cincinnati, Ohio. nov29

Cellist, Experienced, Reliable,
Union. Address C-BOX 584, Billboard, Cincinnati. nov29

Clarinetist—Experienced in
Pictures and vaudeville. Double A to Saxophone. ARTHUR HEGNER, General Delivery, East St. Louis, Ill. nov29

Clarinetist-Pianist (Joint)—
Experienced all lines. Prefer vaudeville or pictures. BOX 218, Newport News, Va. nov29

Disengaged Baritone - Trom-
bone. Experienced Union. Regular musician. ROBERT DALZIEL, What Cheer, Ia. nov29

Drummer at Liberty Nov. 22.
A-1 pit man. Bells and full line of traps. Positively can deliver. Union. E. D. LUPIEN, 25 Mason Blvd., Muskegon Heights, Michigan. nov29

Drummer—Locate or Travel,
Dance or hotel orchestra. Fake read. No traps. F. L. ALLEN, 377 Prospect St., Fall River, Mass. nov29

Eb Sax. Team. Doubles—One
man clarinet, other violin. Young; neat; union; tuxedo. Have playing with recognized dance and vaudeville orchestras; also experienced in hotel and concert work. One jazz clarinet and sax, other specializes on tone. Don't misrepresent, as we can cut the stuff. Will go anywhere, travel or locate. Can furnish first-class pianist. Have latest dance music. State salary. SAX TEAM, 1015 Pigeon St., Jackson, Michigan. nov29

First-Class Tenor Banjoist—
Double good violin; fair singer; read, fake, memorize; young; appearance; experience. Absolute satisfaction guaranteed. HARRY MILLER, Junction City, Kansas. nov29

Flute and Piccolo. Union. Ex-
perienced, open for engagement in first-class theatre. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. dec6

Flutist—Experienced. Union,
Double Cello. Address FLUTIST, 731 W. 6th St., Anderson, Indiana. nov29

French Horn—Experienced in
All lines. Theatre or music as side line. Masonic or municipal bands write. Southern location preferred. C-BOX 631, care Billboard, Cincinnati. nov29

Good Drummer—Young,
Union, good appearance. Can handle the stuff. Dance experience; some vaudeville. Join on wire. Write or wire KEITH LLOYD, Rogers Hotel, Minneapolis, Minnesota. nov29

Lady Clarinetist—Alto Sax.
At Liberty. Experienced. BEATRICE COBB, South Bonndbrook, N. J. nov29

Lady Organist—Years of Ex-
perience playing pictures in Southern and Middle Western cities, wishes position. MARY CARVER, 509 Cumberland street, Lakeland, Florida. nov29

Lady String Bass At Liberty.
Experienced. LAURA GARRATT, General Delivery, Newark, N. J. nov29

Oboeist—First-Class, at Lib-
erty owing to operators' strike, good references. Preference: picture house. SMITH, 610 Thomson St., Flint, Michigan. nov29

Organist—A-1 Picture Player
Wishes position. Lowest salary \$75. Orchestral organ preferred. HELEN FITZPATRICK, General Delivery, Tampa, Fla. nov29

Organist—Available Immedi-
ately. Cue pictures. Large library. Reasonable salary. Write or wire JOSEF CARNES, General Delivery, Kalamazoo, Michigan. nov29

Organist Desires Permanent
Position. First-class theatre, with first-class organ. Feature music. Union. Chicago and Kansas City references. Address FEATURE ORGANIST, Hammond, Indiana, City, Mo. nov29

Organist—First-Class Reliable
Man, excellent references. Good library, not a faker. 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, memorize and cue the pictures. Play any standard organ. Highest references. Good sight reader. Union. MRS. CARRIE SCANLAN, 225 W. 57 St., New York City. nov29

Solo Organist Desires Position.
Complete library. Union. Good organ essential. Address ORGANIST, 216 West Fremont St., Norfolk, Va. nov29

String Bass Player—Union,
Experienced in all lines. Theatre engagement preferred. Address MUSICIAN, 1735 Verber Ave., N. E., Kutztown, Pa. nov29

Trombone for Theatre—Nov.
23 Young; married. Union. Baltimore. K. C. PRUITT, care Keith's Plaza, Asheville, N. C. nov29

Trumpet Player at Liberty—
November 22. Union. W. F. BROOKS, 8 College Park Place, Asheville, N. C. nov29

Trumpet Player Desiring Loca-
tion in theatre. Vaudeville and picture engagements. References. Write. V. BELFIELD, 311 Neosho St., Emporia, Kansas. nov29

Violin-Leader—Experienced.
Cue pictures correctly. Large library. Union. VIOLINIST, 3999 Huntington Ave., Newport News, Virginia. nov29

A-1 Trombonist—Thoroughly Capable, At
Liberty after November 16 for permanent engagement in vaudeville picture house. Well experienced in vaudeville, pictures. References. Union. Write or wire, HENRY KEEFE, 16 Laurel Hill Ave., Norwich, Conn. nov29

Cellist—ABSOLUTELY COMPETENT IN
every line, big tone quality; can double on tenor banjo or on saxophone; desires a reliable engagement. Address C-BOX 635, care Billboard, Cincinnati, Ohio. nov29

Clarinetist—EXPERIENCED THEATRE
musician. Address CLARINETIST, 701 Bath Ave., Ashtland, Kentucky. nov29

Clarinetist—Thoroughly Experienced
all branches theatre work. Excellent picture routine. References. C. M. BURNAP, 509 Market, Emporia, Kansas. nov29

Drummer, Bells, Xylophone, Machine
Tympani; fully experienced. WM ACHE-SON, 30 Grove St., Norwich, Conn. nov29

Drummer (Xylophones) at Liberty—
East in location. Married. Reliable. Address MUSICIAN, 57 East 129th St., New York City. nov29

EXPERIENCED, COMPETENT, RELIABLE,
versatile pipe organist wishes theatre position. Read, memorize, compose, transpose, improvise. Good organ essential. Pictures only Union. References. Library: Classic, modern operatic, popular melodies. Go anywhere. ANNA HARTWELL JONES, 1311 Stanton Street, Bay City, Michigan. nov29

GOOD EXPERIENCED TRUMPETIST DESIRES
position at once. Prefer good dance orchestra in Middle West. Try me and I'll convince you. Single and neat. State salary and conditions. Write or wire at once. H. C. A. MELLER, Byder, North Dakota. nov29

LEADER (VIOLIN) PAST 12 SEASONS MU-
sical director both burlesque wheels. Wants location in vaudeville and picture house. Union Married. Reliable. Also accept as sideman. Up in vaudeville. Good library. Prefer South or any place salary O. K. BENJ. H. BROWN, Hotel Edwards, Boston, Mass. nov29

OBOE DESIRES POSITION IN MOVING PIC-
ture house. MUSICIAN, 155 West 95th St., New York City. nov29

TROMBONE—UNION, EXPERIENCED OPERA,
symphony and theatre work. Will go anywhere. South preferred. CHOMET, 155 West 95th St., New York City. nov29

No Paid-for Editorial Notices in The Billboard

EVERY so often a hue and cry is raised that such and such a paper can be "bought". That it will say in its editorial columns what you or anyone else wants it to say—for cash. Such a stigma has never been tacked onto *The Billboard*. The *Billboard* does not advertise its rates for "reading notices" or editorial half-tones, because it has never accepted a penny for such—and never will. Our readers know that what they see in our editorial columns is bona-fide news. They know they are not reading cleverly camouflaged press-agentry which has been bought and paid for. If you want the real, genuine, honest-to-goodness newspaper of the show world, pin three dollars to this, with your name and address, send it to our Circulation Manager in Cincinnati, and the postman will bring *The Billboard* to you every week for a year.

AT LIBERTY—A-1 VIOLINIST. EXPERI-
enced in vaudeville and pictures. Union. Address VIOLINIST, 2107 Slauson Avenue, Racine, Wisconsin. nov29

AT LIBERTY—DANCE VIOLINIST. DOU-
bling some C-Melody Saxophone. Will locate anywhere. BOBBY BERGAN, Box 213, Salem, Illinois. nov29

AT LIBERTY—LADY DRUMMER. OVER 10
years' experience. Use bells and xylophones. Cafe or dance work preferred in Middle West. Address MUSICIAN, 1556 Worthington St., Columbus, Ohio. nov29

AT LIBERTY—TRUMPETER. EXPERIENCED
in pictures, vaudeville and all lines. Address TRUMPETER, 600 Third St., Albany, N. Y. nov29

A-1 CLARINETIST AT LIBERTY—EXPERI-
enced in vaudeville and pictures, double A to saxophone. Union. Formerly of the Eastman Theatre and Rochester Philharmonic Symphony Orchestra. Address HAMLET TARDI, Central Y. M. C. A., Rochester, N. Y. nov29

A-1 CORNETIST AT LIBERTY—UNION. PRE-
fer picture theatre or combination house. Please state size of orchestra. Can come at once. CORNETIST, 4055 Arthington, Chicago, Illinois. nov29

A-1 THEATRE DRUMMER WISHES CHANGE.
Have and play drums, tympani, bells, large xylophone and steel marimba. Plenty of effects and know when and how to use same. Play second violin and organ parts on marimba and xylophone. Married. Age 28. Member A. F. of M. Guarantee to deliver. At liberty with two weeks' notice. No jump too far. Write or wire. State working conditions and size of orchestra. Address TYMPANIST, Billboard, New York City. nov29

CELLIST AND BANJOIST AT LIBERTY ON
two weeks' notice. Experienced in all lines. Good instruments. Would like to go South. C-BOX 620, Billboard, Cincinnati. nov29

OBOE DESIRES STEADY WORK IN PICTURE
theatre or concert band. Will go anywhere, locate or travel. Would consider good industrial band. Experienced and reliable. OBOEIST, 10 Cappellar Court, Mansfield, Ohio. nov29

REAL DRUMMER, TYMPANIST, BELLS,
xylophones. Experienced in concert, travelling pictures, vaudeville and modern jazz. Write BURTON SWIFT, care Sedalia Theatre, Sedalia, Missouri. nov29

SENSATIONAL TRAP DRUMMER OPEN FOR
permanent engagement. Chicago, Ill., or Los Angeles, Calif. Hotel, radio or recording artist; musical comedy or vaudeville. Read; young; neat appearance. Formerly with March Military H. & O. No. 45 N. Y. C. JAMES E. WARD, 5133 Prairie Ave., Chicago, Ill. nov29

SINGER-PIANIST AT LIBERTY—BARITONE
or Lead. Conservatory training. Experienced concert and vaudeville. Soloist, quartet, accompanist or general work. Ability and appearance. All essentials. Best of references. Write or wire. FLOYD E. MILLER, Huntingdon, Tennessee. nov29

TRAP DRUMMER—RELIABLE, STEADY
young man. Married. Formerly Army Band in China. No bells. Read or fake. Desires connection in town where he can connect music with some other work. Good clerical and sound business man. IRWIN LOBEL, 1300 Brook Ave., Bronx, N. Y. Care Leamer. nov29

WANTED—POSITION BY COMPETENT VI-
olinist; twenty years' experience; double alto; past three years doing show-card work and extensive study of commercial art; want permanent location, where I can perfect myself in same, and make music a good side; willing worker; character and reputation A-1; judge member. A. J. HALLWORTH, R. F. D. 3, Dover, New Hampshire. nov29

VIOLINIST—AGE 24. EXPERIENCED WITH
recognized hotel and dance orchestras. Married. Consider side-line work. R. E. EARL, care Gen. Del., Newport, Ky. nov29

VIOLINIST—16 YEARS' EXPERIENCE. ALL
lines, at Liberty November 16 amount of house closing. 27 years old. Union. Reliable. Library. VIOLINIST, 207 Lake St., Kalamazoo, Michigan. nov29

AT LIBERTY—First-Class Baritone Player. Prefer
engagement with first-class concert band. Address D. CARRAMIELLO, 232 Bowen Ave., Chicago, Ill. nov29

AT LIBERTY, for good theatre engagement im-
mediately, competent Violinist with good library. Thoroughly experienced. Address J. H. BRODER, United States Hotel, Newark, New Jersey. nov29

A-1 Cellist and Pianist, Man and Wife, age
28 and 25, competent, experienced, reliable musicians. Nice library. Specialize in concert work for hotels. Cellist doubles Tenor Banjo and String Bass. Pianist cues and leads. Write 2125 Post St., Jacksonville, Florida. nov29

A-1 DANCE DRUMMER at Liberty. Have good set
of Drums and Traps. Six years' experience. Reliable, good fater and familiar with popular music. Can cut the stuff. CLAUDE TAYLOR, Mountain View Hotel, Caddo Gap, Arkansas. nov29

A-1 DRUMMER and A-1 Pianist at Liberty Decem-
ber 1. Union, neat, experienced all lines. Travel or locate; South preferred. State all. C-BOX 621, care Billboard Cincinnati, Ohio. nov29

DRUMMER AT LIBERTY—Twelve years' experience
in vaudeville, pictures and musical shows. Complete outfit. A. F. de la. Address J. M. K., 815 Main St., Dubuque, Iowa. nov29

DRUMMER—15 years' experience. Union. Play
Bells and Xylophone. Prefer theatre or dance location. Will travel. P. E. GRANT, Gen. Del., Cortland, New York. nov29

EXPERIENCED Union Dance Trumpeter wants side-
line orchestra job. Printer, but would consider other work. Excessive man. 113 7th Ave., Clinton, Iowa. nov29

ORGANIST-PIANIST, 31, experienced musician, cue
pictures, good, desires settling in Illinois, Missouri or near Pennsylvania State particulars. RICH. S. BOETTGER, 155 Eugene, Chicago, Ill. nov29

PIANIST-ORGANIST and Advertising Man (Man
and Wife) desire joint engagement where both can make side money in their line. Man show-card writer, sign painter, can run picture machine or manage theatre. Will consider permanent offer anywhere. C-BOX 634, care Billboard, Cincinnati, O. nov29

TRAP DRUMMER desires change. Union, young
man, no liquor or cigarette habits, single, ten years' experience; theatre and dance. Please state all in letter. TRAP DRUMMER, 1630 Hamilton St., Sioux City, Iowa. dec13

TRAP DRUMMER, with complete outfit, including
Tympani, Bells, Gold Drums, complete line of Traps, etc. 15 years' experience in Keith vaudeville and big picture orchestras. Have also been with 4 of New York's biggest musical productions on the road. Sight reader or jazz drummer. Will troupe or locate, but no small salaries wanted. I sincerely will make good on any engagement or you are at liberty to let me go the first day. Only first-class engagements where the best is wanted accepted. Must give two weeks' notice here. Nothing too big to handle. Write, stating all. WALTER JOHNSON, care Billboard, Cincinnati. nov29

TRAP DRUMMER at liberty. Union, young, neat,
10 years' experience; theatre, vaudeville, tab, road shows. Sight reader Drums, play fair Bells; also eccentric. Experienced substituting for books, last dance orchestra. Have swell outfit and am regular in line. No objection to small city. If regular salary. Please don't misrepresent. "DRUMMER", 505 Walnut St., Evansville, Indiana. nov29

AT LIBERTY FOR PARKS AND FAIRS

50 WORD, CASH (First Line Large Black Type)
20 WORD, CASH (First Line and Name Black Type)
10 WORD, CASH (Small Type) (No Ad. Less Than 25¢)
Figure at One Rate Only—See Note Below.

Lasere and Lasere—Lady and
Gentlemen. Two distinctly different novel aerial acts. Absolute guarantee contract. Address Carey, Ohio. nov29

GAYLOR BROS.—Four free acts; fauna, celebrations;
two acrobatic frogs, European hand-bowl balance, Chinese novelty equilibrist. Comedy troupe of dogs. 216 17th St., Detroit, Michigan. dec29

KATONAS, American Japs. Two Japanese novelty
acts, beautiful costumes. Reference, description. Scargis, Michigan. nov29

AT LIBERTY PIANO PLAYERS

50 WORD, CASH (First Line Large Black Type)
20 WORD, CASH (First Line and Name Black Type)
10 WORD, CASH (Small Type) (No Ad. Less Than 25¢)
Figure at One Rate Only—See Note Below.

A-1 Pianist-Leader—Absolute-
ly first class, Large library. Union. Cue pictures. State salary. Particulars. Size of orchestra. BOX 389, Burlington, Iowa. nov29

Dance Pianist—Young, Ex-
perienced; read; union; tuxedo; travel or locate. Illinois or Indiana preferred. "WHITEY" BAUER, 214 So. Main St., Oakland City, Ind. nov29

Absolutely First-Class Dance
Pianist. Prefers East or Middle West, but will go anywhere. Age, 28 years. Located at New Orleans past five years. A No. 1 reference furnished. Write. PIANIST, care Western Union, Pottsville, Pennsylvania. nov29

AT LIBERTY—EXCELLENT PIANIST FOR
pictures; also experienced photo player or organist. Go anywhere. Union. MUSICIAN 24 Friend St., Portsmouth, N. H. nov29

AT LIBERTY—FIRST-CLASS MUSICAL DI-
rector for tableaux or other travelling musical companies. Address DIRECTOR, care Billboard, 1493 Broadway, New York City. nov29

AT LIBERTY—THOROUGHLY COMPETENT
Pianist desires position owing to theatre closing. Prefer joining good dance orchestra, but would consider anything worth while. Best of references. Union. Address PIANIST, 85 Houghton Ave., Hamilton, Canada. nov29

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

AT LIBERTY—MALE PIANO PLAYER. Experienced with med. shows, pictures. No wires. Address PIANIST, 6 Stacer Ave., Evansville, Indiana.

AT LIBERTY—PIANIST DESIRES DANCE. hotel, pictures or any good proposition; experienced; union; go anywhere. Also have good orchestra. State all in first letter. LAURENCE SCHEBEN, 8300 Water St., St. Louis, Miss. nov29

LADY PIANIST FOR PICTURES ONLY—Playing alone. Write. K. MAHON, 3015 Ave. D, Brooklyn.

PIANIST AT LIBERTY—WORK ACTS. Double bills. GEO. BAILEY, Owego, N. Y.

PIANIST-LEADER—TRANSPOSE, ARRANGE. Take over thirty years' experience. 4337 TROOST AVE., Kansas City, Missouri.

PIANIST OR BARTOLA PLAYER AT LIBERTY. Union, reliable; good library; cue pictures according to cue sheet. PIANIST, Box 28, Hallville, Illinois.

PIANIST—PICTURE, PLAYER. GOOD LIBRARY and 3 yrs of experience. Guarantee to deliver. Go anywhere. Write full details. W. A. RICHARDS, 13 Spring St., Manchester, New Hampshire.

PIANIST—UNION. 28. READ, FAKE, TRANSPOSE, arrange; positively first class for vaudeville act, tabloid or dance orchestra, lead or side. HARRY LUDWIG, Elks' Club, Charleston, West Virginia. nov29

A-1 PIANIST AND A-1 DRUMMER at Liberty December 1. Union, neat, experienced all lines. Troupe or locate, send preferred. Write to all. C-BOX 621, care Billboard, Cincinnati, Ohio.

A-1 PICTURE PIANIST and Organist open for immediate engagement. Nonunion. State salary, hours; satisfaction assured. Playing alone only. Married, educated young man; single. DORSEY POWERS, 225 Cherry St., Evansville, Indiana.

A-1 LADY PIANIST wants position in moving picture show, cue pictures. PAULINE WASHBURN, care Billboard, Chicago.

PIANIST-LEADER will join anywhere. Salary or share. Double Alto Horn, Violin and Novelty Acts. Wire, ticket included, or write. MUSICAL CASEY, 148 Locust St., St. Louis, Missouri.

AT LIBERTY SINGERS

50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 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? I. MARKS, 3819 3d Ave., New York City.

BARITONE AND MONOLOGIST—LIKE TO join musical comedy; good voice, or lady or gentleman pianist to make act. O. HOWARTH, 3201 So. Wells St., Chicago.

AT LIBERTY VAUDEVILLE ARTISTS

50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty for Med. Show—Lady artist, singing and talking specialties. Change for week. Good act worker. Play piano, read and fake. Have swell wardrobe. GEORGIA HENRY, Gen. Del., Branchville, Va.

Classic Female Impersonator. Playing vaudeville. EMIL WALTER, Gen. Del., Cincinnati, Ohio.

AT LIBERTY FOR WEEK-STAND VAUDEVILLE or Medicine Show; eccentric comedy singing and talking; change six nights; willing to work in acts; good sales worker. BERT FRANCIS, 2392 North Harding Street, Indianapolis, Indiana.

A-1 TRAPEZE ARTISTE; SMALL, ATTRACTIVE, for vaudeville. BOX 131, care Billboard, 1493 Broadway, New York City.

(MALE) EXPERIENCED BLACKFACE COMEDIAN or straight. Dancer, singer, tenor banjo, wishes to hear from a reliable vaudeville act, single or double. Will consider good dance band. Send details. Salary being featured at present will be traveling dance band. Wishes chance for vaudeville. Address COMEDIAN, 39 Davis St., Phillipsburg, N. J.

YOUNG WEIGHT LIFTER. AS UNDER-stander in hand-to-hand act. Can work top 145 pounds, 5 ft. 7 inches. BOB, 4311 Evans Ave. St. Louis, Mo.

RAY LAVELL Remarks: "While I'm around don't bother with European novelty acts, for they get well coming over." Write 299 First Avenue, New York City.

AT LIBERTY—"Azzards" in a line by "himself". Novelty, versatile entertainer; two strong sensational juggling and chin-balancing acts character clown (Chinese strong character singing and talking specialties, old maid, toy, silly kid; blackface singing military change act with baton juggling, singing voice, sing with band, drum major. Work in acts, afterpieces, in some characters; white-face, toy, blackface do little comedy and straight in bits and acts. Play small parts; change strong for one week and can be featured. Double Piano, Organ, Una-Pau; don't read, strong faker. Versatile; work in any kind of shows. Managers of all classes, let me hear from you. Ticket? Yes. You won't get strong in any way. My line is put over and full of pep. If you want something clever write me, quick. AZZARDA, care General Delivery, Portland, Oregon.

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(Continued on Page 62)

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SACRIFICE SHOES, HATS, COATS, ETC., 10c up. Lists free. SSH, 1608-X S. Halsted St., Chicago.

SOUSA AT SEVENTY IN ACCORDANCE with the habit of the times, John Philip Sousa passed his 70th birthday by giving two concerts in Madison. The Wisconsin town was a halting place on a tour of the country undertaken in honor of his acquisition of the Biblical threescore and ten. How different is this manner of facing an anniversary from the routine of another day! Sousa did not remain at home, discreetly avoiding all extra exertion, receiving in the midst of his family the undemonstrative congratulations of his friends. He called out his band instead and gave an afternoon and evening concert before hurrying on to the next town. So one greets the fleeing years today. The more he has gained in worldly eminence the more likely is the celebrant to fill every hour of the day with work. Over what a stretch of years the work of Sousa has opened. He wrote in 1876 his first march, to be played by Jacques Offenbach, in whose orchestra he was a violinist. For that same centennial exposition Johann Strauss sent here *The Beautiful Blue Danube*, not then a waltz for orchestra to be sure, but an irresistibly melodious chorus for men. It was the mature Sousa who prepared the way for the invasion of jazz which has engulfed every cabaret in the European capitals. His three tours in Europe made that continent conscious of the United States as a land of music, a characteristic and masterful kind of music moreover which was certain to make its way. Whatever Europe may have thought of Sousa, his own country began to know him first when *The High School Cadets* started it to inquiring after this new composer, then director of the United States Marine Band. Then came *The Washington Post*, and it was followed by *Stars and Stripes Forever* which the country liked so much better than any other Sousa march that it has bought more than ten million copies in the last 22 years. —NEW YORK SUN.

BEAR FOR SALE—WEIGHS ABOUT HUNDRED pounds, tame as dog, two years old, good for any act. Write SOUTHERN TIER SHOWS, Box 494, Elmira, New York.

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CANARIES — REAL CANARIES, ASSORTED colors, genuine Live Cages, \$12.00 dozen; \$90.00 hundred. Wire Cages, big flash, nice lookers, real Canary Cages, \$18.00 dozen. Terms, part cash, balance collect. We ship everywhere safely. Immediate shipments. NATIONAL PET SHOPS, St. Louis, Missouri.

CLASSY REGISTERED BULL PUPS, \$15.00; Bull-dogs, 501 Rockwood, Dallas, Texas. jan31

DEEP SEA WONDERS for Pitt Shows, \$10, \$20 and \$30. Assortment of specimens. JOSEPH FLEISCHMAN, 1105 Franklin St., Tampa, Florida. nov29

FOR SALE—CALF WITH 5 LEGS. H. B. PETERS, 702 Clarendon, N. W., Canton, O.

GIANT RHESUS MONKEYS, ALL TRAINED. One extra good bicycle riding. I. J. WATKINS, care Johnny Jones Show, Route. nov29

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Medicine Men—Winter Edition Medical News, 200 Medicine Show managers. Sample copy, 10c. WM. DUKE, Three Rivers, Michigan.

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 All made put on with slown. If the Sioux
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 nov22

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Show. Comedian for Dutch and Irish,
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 This show will play Pennsylvania until January,
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(Continued on Page 64)

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SPIRIT PUMP—PLACE ANYWHERE OR IN center street. Go away from pump or into another room, close doors and command pump to pump and handle will go up and down and either wise or water spout forth as desired. Haunted Rocking Chair, rocks once, twice or keeps rocking on command. Spirit Cabinet, Spirit Hand, Horn, Bell, Ghost Automobile, send down street and bring back to you and other effects, all operated from a distance or through walls with a wireless transmitter in pocket. "Rector" the magic, good as a spirit! I am also selling my "wonders of the wireless exhibition" or running the world by radio. Firing cannons, blowing up battleships, submarines, etc.; operating machinery through space without connections. Write JOHN W. BAUGHMAN, Wireless Expert, Ashabula, O.

TUXEDO SUITS, NEW, LATEST, \$25.00; FULL Dress for Magicians, used, perfect, \$12.00; Men's Suits, good condition, \$5.00-\$8.00; Overcoats, \$2.00-\$3.00; 20 Masquerade Costumes, \$25.00. Stamp for list. WALLACE, 816 Waveland, Chicago.

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Many Municipal Cinemas in Norway. NINETY per cent of the Norwegian motion picture theaters are now run by the municipalities. The excess profit of the ticket revenue of theaters run in this way has, to a large extent, been used for the building of large, modern motion picture theaters in Norwegian towns and for the advancement of cultural purposes. Thus in many cities libraries have been supported with money from the motion picture theaters, while in others symphony orchestras have been subsidized by them. Christiania is behind the rest of the country owing to a settlement whereby the motion picture theaters are run by the municipality and the private owners in common. In this way the demands of the public have not been sufficiently complied with. On the other hand, the net surplus revenue of the motion picture theaters in Christiania used for cultural purposes is very large. The municipal motion picture theaters have established a joint film bureau which provides them with the season's productions in competition with private bureaus. They have also formed a national association where the interests of the country's municipally run motion picture theaters are discussed. At a recent meeting this association decided to start producing Norwegian films. The necessary capital will be raised gradually by the setting aside of a certain percentage of the gross revenue of all municipal motion picture theaters in the country. In spite of certain outstanding advantages Norway has not as yet been able to establish a motion picture industry of any merit. A few experimental productions have been made, among them two Hamsun productions, Pan and The Growth of the Soil, but with modified success. In the first instance capital has been lacking, in the second the necessary technical experience has been absent. When the Association of Municipal Motion Picture Theaters in time enters the field of the producer experts will, it is expected, be summoned from abroad until the time when Norwegians themselves will have acquired the necessary experience. The question of censorship has been much discussed in Norway. Educators and parents urged that the films should be censored, and this resulted 10 years ago in the appointment of a public censor. Films are now divided into two classes and some are forbidden to children under 16. During the 10 years in which the Norwegian film censorship has operated 8,500,000 meters of films have been censored, of which about 1,000,000 meters have been discarded. According to the film censors, the quality of films has improved greatly in recent years. —CHRISTIAN SCIENCE MONITOR.

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SERIALS—Perfect condition, paper complete, bar-gaina H. B. JOHNSTON, 538 S. Dearborn St., Chicago, Illinois. dec21x

STOP!—Get your money's worth. MONARCH FILMS, Memphis, Tenn. Genuine list. nov29

THE BEST OF ALL MONEY MAKERS IS the Passion Play, Life of Christ, beautifully colored, 5 reels, complete with advertising. Bargain price, \$27.00. Send small deposit; will ship for examination. E. ABRAMSON, 2711 Augusta St., Chicago.

THE FILM YOU WANT. Write Motoco, 724 So. Wabash Avenue, Chicago. nov29

WE HAVE IT. We have it. Write for new list. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. nov29

WESTERNS, WESTERNS, COMEDIES, COM-edies, Features, Features. Mix, Hart, Chap-lin. Absolutely most complete stock in country. Convince yourself. Genuine list and let-live prices. Posters galore. MONARCH FILMS, Memphis, Tennessee.

UNCLE TOM'S CABIN—Five reels; new prints only. MOTSCO, 724 So. Wabash Ave., Chicago. nov29

ONLY THOSE WHO ARE DISGUSTED WITH junk need apply for our lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chi-cago.

\$4.00 REEL, WESTERNS, FEATURES, COM-edies. Everything must go. KEYSTONE FILMS, Altoona, Pennsylvania.

M. P. ACCESSORIES FOR SALE—NEW 8c WORD, CASH. NO ADV. LESS THAN 25c. 10c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

50 New Cosmograph Machines. Portable motor-drive stereopticon attachment, Mazda equipped, screen, \$225.00 value, while they last \$115.00. No deposit. Will ship C. O. D., allowing examination. MONARCH, 724 Wabash, Chicago. nov29

100 New Monarch Machines. Choice calcium, Mazda or arc attachments, screen; complete outfit, while they last, \$120.00. Send \$10.00 deposit, balance C. O. D., allow-ing examination. MONARCH, 724 Wabash, Chicago. nov29

MAZDA PROJECTOR and Stereopticon Globes sent postage prepaid. Ace Mazda. Attachment only \$15.00. Everything for mazda light. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

2ND-HAND M. P. ACCESSOR-IES FOR SALE 7c WORD, CASH. NO ADV. LESS THAN 25c. 9c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Absolutely Guaranteed Rebuilt Projectors. Power's, Simplex, Motiograph, Edison, Royal, Monarch. Also Acme, DeVry, Holmes, American Snitcase Portable machines. All theatre supplies and equipment. Get our price first. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

For Sale—New and Used Mov-ing Picture Machines, Screens, Opera Chairs, Ventilating Fans, Generators, Compensator, Rheostats, Rewinds, Portable Projectors, Spot Lights, Wall Fans, Stereopticons, Fire Ex-tinguishers, Rubber Floor Matting, Steel Booths, Motors, Lobby Frames, Electric Heaters, Ticket Choppers, Lenses and everything for the Theater. The largest stock of need equipment in the country. Write for prices. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Illinois. dec6x

BARGAIN—AMERICAN STANDARD HEAVY Theatre Projector, only \$70; Edison, \$45; Films, cheap; 3-reel Features, \$10. Will take Typewriter in exchange. WERNER BROTHERS, High Ridge, Missouri.

COMPLETE ROAD SHOW—Professional Machine, Screen, Film and Supplies, all for \$55.00. Write for circular. M. T. S., 724 So. Wabash Ave., Chi-cago. nov29

(Continued on Page 66)

COMPLETELY REBUILT THEATRE AND
Road Show Machines, Mazda, Arc or Calcium
Light, Auto Generators for road shows, 400
feet of fine film. We rebuild your machine
or allow for it on a new or rebuilt machine.
Get our late bargain lists, **NATIONAL EQUIP-**
MENT CO., 400 West Michigan St., Duluth,
Minnesota.

ELECTRIC LIGHT PLANT, 4-CYLINDER, 110
volts, bargain. **SOUTHARD**, Box 517, Cen-
tral City, Kentucky. dec6

NEW STEREOPTICONS—STANDARD EXHIBI-
tion size, having imported French lens, \$15;
nickel plated, \$18; Aluminum, \$20; double dis-
solving, \$40; 110 volt Rheostat, with arc or
500-watt mazda burner, \$7. Illustrations free.
GRONBERG MFG. CO., 1510 Jackson Blvd.,
Chicago, Illinois, Makers. nov22

PICTURE MACHINES, \$10.00 UP. MA-
chines wanted. **F. L. SMITH**, Amsterdam,
New York.

PORTABLE Sultane Motor Drive Machine. Large
stock Acme, American and Cosmograph. Four
choice. \$100.00. Like new. Send \$10.00 deposit.
will ship C. O. D. allowing examination. **MON-**
ARCH THEATRE SUPPLY CO., 724 So. Wabash
Ave., Chicago. nov23

SIMPLEX, Power and Cosmograph Machines rebuilt.
First-class condition. Big Bargains. Second-hand
Chairs, etc. Write us your needs. **ATLAS MOVING**
PICTURE CO., 536 S. Dearborn St., Chicago, Ill.
dec27

REBUILT, Guaranteed Power's, Simplex, Cosmograph
Machines; used Opera Chairs, Mazda Attachments,
Compensators, Rheostats and complete theatre equip-
ment. Write for bargain list. **MONARCH THEA-**
TRE SUPPLY CO., 724 So. Wabash Avenue, Chicago.
nov23

WANTED TO BUY
M. P. ACCESSORIES—FILMS
50 WORD. CASH. NO ADV. LESS THAN 25c.
75 WORD. CASH. ATTRACTIVE FIRST LINE.
Figure at One Rate Only—See Note Below.

HIGHEST CASH PRICES PAID for used Moving
Picture Machines and all equipment. Write what
you have for sale. **MONARCH THEATRE SUPPLY**
CO., 724 So. Wabash Ave., Chicago. nov23

SEVERAL GOOD FEATURE FILMS, COM-
edies, etc., subject to rewinding examination.
Highest prices paid. **PARK FILM SUPPLY**,
84 Lincoln, Mt. Clemens, Michigan. dec13

WANTED—MACHINES FOR THEATRE AND
road shows. Suit Case Machines, Films and
Equipment. Cash or exchange. **NATIONAL**
EQUIPMENT CO., 400 West Michigan St.,
Duluth Minnesota.

WANTED—PICTURE MACHINE AND BLISS
Gas Outfit. **CHAS. LEWIS**, Portland, Ark.

THEATRICAL MUTUAL ASSOCIATION
(Continued from page 37)

October 26 in the roof garden of the
Pacific Building, Oakland. About 100
persons partook of spaghetti, rolls and re-
freshments. Cornob pipes and good to-
bacco were provided for all. There were
45 guests. The entertainers were Ernest
Losser, lyric tenor; George Garcia, barit-
tone; Officer Byron, well-known Orphe-
um comedian; Ellis Sawyer, of San Fran-
cisco Lodge, with a new supply of wit
and humor; stories by Herman Hiller,
organist of the Strand Theater; a heart-
to-heart talk on T. M. A., by E. K. Hoff-
man; music by the Novelty Four, Ha-
waiian Entertainers from the State Thea-
ter, and music by the Oakland T. M. A.
Orchestra. Bert Johnson, official organ-
ist for the lodge, was piano accompanist.

The affair was staged under direction
of the entertainment committee, which
includes Edward K. Hoffman, chairman;
Will Daul, Frank Casey, Dr. R. I. Newell,
Bert Taylor, president of the lodge, and
Ben Cohn.

Rochester Lodge, No. 68

This lodge held its regular meeting
November 7, when arrangements were
made for a membership drive, starting
at once and closing May 30.

The advisability of sending a delegate
to the next convention met with approval.
Brother Frank Heintz and several others
spoke.

Brother Grand Secretary-Treasurer
Donaldson, a guest of the evening, gave
an interesting talk.

THE CRISIS IN THE ENGLISH STAGE WAR

(Continued from page 51)

If the Actors' Association goes down—
and it is a very big IF, Thespi is be-
thank—the progress of the British thea-
ter towards a condition of economic in-
dependence and dignity of status will be
set back for a generation. And the ma-
jority of artists of our stage will become
bondsmen of profiteers and exploiters.

BERLIN NEWS LETTER

(Continued from page 46)

now trying a last shot with classical
opetta.

An Alle is the title of the Grosse
Schauspielhaus revue, which has 16 Til-
ler Girls, Julian Fuss' Follies Band,
Olive Hope Beebe, an American singer
and dancer; Astanoff's eight Russian
singers and a host of capable people.
There are some "borrowed" effects from
your side, including the orange grove
from the present *Ziegfeld Polka* and a
pretty children's dream scene, which is
a hit. Otherwise the show has little to
attract a crowd of 5,000 needed to fill
the theater. With the revue still in its
infancy here managers believe the thing
very easy as long as money is at hand to
spend on costumes and sceneries. No im-
portance is given to the producer.

The Thalia, formerly the home of Jean
Gilbert's operettas, will soon become a
movie theater.

Jushny's Russian *Blue Bird Cabaret*, a
copy of Ballet's *Chautau-Souris*, will soon
sail for America. He announces per-
formances at the Neue Operettenhaus
prior to sailing.

Berthold Brecht's latest expressionistic
drama, *Im Dickicht*, had a mixed recep-
tion at the Deutsches last night in spite
of wonderful acting by Kortner, Franck
and Gerda Mueller. The play was im-
pressively staged by Regisseur Engel.

The first French play since the removal
of the ban by the Stage Society will be
a comedy, *Der Mann ohne Moral*, by
Flers & Caillet at the Koeniggratzer,
opening tomorrow.

Die Sklavenskogin, a Sascha produc-
tion at the Ufa Palast am Zoo, is in part
similar to the *Ten Commandments*.

Max Reinhardt's new house in Kur-
fuerstendamm at Umland street opens No-
vember 1 with Goldoni's *Diener zweier*
Herren.

ACTORS' EQUITY ASSOCIATION
(Continued from page 38)

It is understood that *The Miracle* will
show a heavy loss rather than a profit.

ACTORS' EQUITY ASSOCIATION.
Executive secretary's weekly report for
council meeting November 11, 1924:

KAREL CAPEK

(AUTHOR OF "THE WORLD WE LIVE IN")

By C. A. DAWSON SCOTT

"I WANT to write a hundred books before I die," said the Czech—or, as
that nation prefers to be called, the Bohemian—dramatist, Karel
Capek, as he sat in a shady St. John's Wood garden on this, his first
visit to England. His plays (*R. U. R.* and *The Insect Play*) had been
produced in London.

Karel Capek was born 34 years ago among the mountains of Bohemia.
His father was a doctor, an intelligent man. He naturally hoped his son
might follow in his steps. But the practice was remote and help difficult
to get. Often Karel while still a boy had had to assist his father in cases
of accident or sudden need, and the sight of so much and such unnecessary
suffering impressed him painfully. He felt that the amelioration of it must
be left to others. He was indeed far too sensitive a creature, too imagina-
tive, to have made a good doctor, while his fine, small hands are not those
of either a physician or surgeon. Yet he inherited from his father his
insatiable scientific curiosity, that curiosity which has made him hunt
London for a museum in which he could study the aboriginal art of Africa
and Australia, and which makes him exclaim: "The best thing in the
world is to know, to know, to know."

Altho he has studied in the universities of Prague, Paris and Berlin,
and is a doctor of philosophy, he is still studying. He reads several
languages and is working at ethnology, folklore, psychology, geography,
physics, chemistry.

He began to write when he was 19, and as usually happens "lipped in
numbers." By the time he was 14 he was contributing poems to maga-
zines, and while still at the gymnasium wrote a weekly causerie for one
of the newspapers. As it was the unsigned first utterance of an original
mind it attracted attention, and people alarmed by these new ideas de-
clared it must be written by a wicked old man, some shabby gentleman
who had had strange experiences. Capek's first play, *The Robber*, took
him 10 years to complete, and is too Bohemian in feeling and atmosphere
to be translated. He had arranged to come to London to take a course
at the university when war broke out, and it became impossible for him
to leave Bohemia.

He consoled himself by studying Anglo-American philosophy and by
translating French poems—of which he afterwards made an anthology.
During that time of hunger and oppression, however, the people were
longing for Czech literature, books in their native language, and Capek
was to give it to them. He collaborated with his brother, Joseph, a cubist
painter, in writing a number of short stories. In *The Garden of the Giant*
Spirit, Giant meaning the mountains of his early years, was the first of
these. It was followed by *Radiant Depths*. Of the third and fourth of
the series—*God's Martyr* and *Painful Tales*—Karel Capek was sole author.
This man, who is still so young and who looks a boy, has written 13
books—books of great variety. His first novel, *The Making of a God*, is
a comic satire, while the one he has lately finished, *Krakalit*, deals after
the fashion of Mr. Wells with a death-ray which kills at a distance by ex-
ploding anything it reaches. From these books he turned to write 52
lectures in a Sunday paper, afterwards published as a *Criticism of Words*.
When he is not talking philosophy he is putting it into his plays, and while
Shaw was busy with *Back to Methuselah* this cheerful youth was writing
The Affaire Macrapoulos, another longevity play.

—THE BOOKMAN, London.

New Candidates

Regular Members—Martin Burton, Wil-
fred Jessop, Ray Lyte, Rose Lyte, Nancy
Marvin, Lawrence Sterner.

Members Without Vote (Junior Mem-
bers)—Dorothy Barber, May Benson,
Herbert Ellis, George B. Garratt, Lillian
Gilmore, Paula Graff, Elizabeth Howard,
Richard X. Lamar, Chandler T. Myers,
Jack Parry, Helen Peck, Richard B.
Whorf, Herbert A. Wiesley, Walter R.
Winter, Lynne Berry, Gladys Taylor.

Kansas City Office

Regular Members—Estelle Horne,
Cornelia J. Calkins Siebenthal, Jack
Standley, Mrs. Jack Standley, Earl With-
row.

Los Angeles Office

Member Without Vote (Junior Mem-
ber)—Madelyne Lester.

AUSTRALIA

(Continued from page 44)

(Paramount), which took a lease of the
Globe Theater, Sydney, last year, an-
nounces that the agreement with Wad-
dington Theaters, Ltd., expires Decem-
ber 26. Last month an agreement was
made whereby Paramount pictures will
have their first release in the Crystal Pa-
lace, which should offer more facilities
for mutual profit.

It is stated that a scheme is on foot to
build a new hall for Melbourne. The
plan provides for disposing of a propor-

tion of the seats for 99 years at \$100
per seat—after the custom of the Albert
Hall, London. The new hall will seat
4,000 people and also provide for a
smaller hall, cafe and other recitation
rooms. The Melbourne Philharmonic
Society, which is behind the project, has
amended the articles of the association
to permit the scheme being carried into
effect immediately.

Hugh J. Ward has secured *Archie*, an
English musical comedy, for production
in Australia. Harry Angers and Bert Es-
cott, comedians for the *Cinderella* pan-
tomime, have been secured. The cable
added that Mr. Ward was choosing the
furnishings for the new St. James Thea-
ter, Sydney, while he was in London.

It is stated that more than 30,000 peo-
ple have paid to see *Old Bill, M. P.*, at
the Palace Theater, Melbourne, to date.

Among the stars to appear at the Thea-
ter Royal, Melbourne, within the next
few months are the Versatile Three, vo-
calists; Maudie Scott, one of England's
foremost comedienne; Lily Morris, com-
edienne and soubret, and Oswald Wil-
liams, magician.

Harry Weldon, now appearing at the
Theater Royal, Melbourne, is enjoying a
successful season.

Scott and Whaley, at the Tivoli Thea-
ter, Melbourne, came direct from Lon-
don to Australia.

artist in the macabre and sinister. With
these two men at the head of a company
the portrayal of Shakespearean heroes
and villains is in safe hands, and I hope
the season will show that the newcomers
of the other sex will maintain their great
responsibilities with equal power.

Robert Atkins remains as producer
and stage director. His is the scheme
of stage equipment which, during the
past few months, has been installed in the
theater, and the counterweight principles
there employed enable much more expen-
ditious setting and thereby give a greater
variety in production without that loss
of time which has been in the past the
bane of Shakespearean production and in
particular anathema to the Old Vic's
indefatigable director.

A change in policy that is likely to
make for less erratic work by the stock
company is the arrangement whereby
each play will be given now for three-
weeks instead of a fortnight as in
previous years. This has been found
possible owing to the steady growth in
the size of audiences. The opera in
English, altho by no means comparable in
excellence with the Shakespeare and
classical drama side of the Old Vic's
work, will be continued as before, and
here again the lengthening period of per-
formance should make for better work.

Drama League Discussions

The British Drama League proceeds
amiably on its inept way. The conference
at Liverpool disclosed but little of intelli-
gence and nothing of activity. It seems
high time that some new blood was
infused into this perennially moribund
institution. For apart from Harley Gran-
ville-Baker, debates and discussions are,
alike with its publishing and producing
activities, feeble to the point of flabbiness.
A typical example of its futility was
afforded last Saturday at the Liverpool
Conference, when one delegate endeavored
to obtain the league's moral support for
the Actors' Association, pointing out that
the A. A. was the only society that was
trying to remedy the bad sociological
conditions of the theater. He suggested
that a resolution affirming the league's
sympathy with the association in its
present crisis ought to be passed. The
chairman, Alec Rea, who is, of course,
the financial beginning of the Reandan
corporation, ruled this subject out, as he
thought it would be unwise for the league
to express itself in this matter. The
discussion was therefore dropped with
that charming indifference to all really
vital matters of theatrical moment which
typifies this organization's back-scratch-
ing incompetence.

Charity and amateur problems natu-
rally excited more comment than the
wellbeing of the professional theater.
For instance, a long discussion developed
concerning the position of societies which
gave charity performances. Reference
was made to Bernard Shaw's hearty
castigation of societies which gave their
proceeds to charities instead of devoting
them to the furtherance of dramatic
interests. Alec Rea also deprecated the
pressure brought on dramatists to reduce
or abolish fees, and reminded them that
dramatic authors had their living to
make and should not be required to loan
the product of their brains for no tangible
reward.

THEATRICAL NOTES

(Continued from page 50)

the Zoning Board of Appeals by scores
of home owners and the South Shore
Improvement Association.

The Liberty Theater, Winlock, Wash.,
is to be thoroly renovated and remodeled
in the near future, state the owners,
Richard Charles and R. S. Bowen.

The Tiffany Theater Building, a two-
story structure at Westchester avenue
and Tiffany street, the Bronx, New York,
has been sold by the Carthage Realty
Corporation to the Weneeda Realty Cor-
poration.

The Majestic Theater, Butler, Pa., re-
cently purchased by State Senator John
P. Harris and his theatrical associates,
has reopened, completely remodeled, re-
decorated and refurbished.

The old Orpheum Theater, Deer Lodge,
Mont., is undergoing extensive repairs
and redecoration. When finished the
stage will be capable of accommodating
amateur productions and vaudeville.
Carl Bentick, owner of the building, has
taken over the management of the house.

Improvements aggregating a total ex-
penditure of \$25,000 were made on the
State Theater, formerly the Capitol,
Washington, Pa., which was reopened
November 10 by Alfred Gottesman, the
new owner. Keith vaudeville was in-
troduced as part of the new policy.

The Orpheum Theater, La Fayette, Ind.,
was recently purchased by Harold S.
Orr, of Kokomo, Ind., who bought the
house from N. E. Dodson. The house
has been dark for six months. It has
been cleaned, renovated and a number
of improvements made.

Immediate purchase of the Lyric Thea-
ter property, Carnegie way and Con-
street, Atlanta, Ga., from S. A. Lynch,
for \$275,000, for the erection of a seven-
story club to cost \$500,000, was recently
authorized by members of the Atlanta
Athletic Club, when they reaffirmed their
vesting of full authority in the board of
directors to proceed with arrangements
for a new city club.

A LONDON LETTER

(Continued from page 44)

Swinley's Moor of Venice proved again
what a fine romantic actor the Old Vic
possesses in the person of its leading
juvenile, and the fago of George Hayes
illustrated once more that in this young
actor we possess the makings of a great



Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of November 17-22 is to be supplied.

A
Aron & Kelly (Cross Keys) Philadelphia.
Aron & White (Hipp) Birmingham, Ala.
Aron (Orpheum) San Francisco.
Aronson & Ackerman (Mike Grand) Bellaire.

Bostock's Riding School (Orpheum) St. Louis;
(State-Lake) Chicago 24-29.
Bowers, Louise, & Co. (Lincoln Sq.) New York
20-22.

Cervo & Moro (Shea) Buffalo.
Chain & Archer (Palace) Milwaukee.
Charline & Hamilton (Fair) Beaumont, Tex.
Chevalier Argentine & Alvera Washington
(1 Strand) E. Moline, Ill.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for user input.

Brownlee's Hickville Follies: Olympia, Wash.,
21-22; Centralia 23; Aberdeen 25-26; Port-
land, Ore., 29-Dec. 5.
Browning, Joe (Columbia) Davenport, Ia., 20-22.

Clifford & Stafford (Keith) Chattanooga, Tenn.
Clifford (Victoria) New York 20-22.
Clifford & Grey (Keith) Indianapolis.
Clifton, Herbert (Orpheum) Madison, Wis.,
20-22.

LORA CAROL & RING
Presenting Comedy-Singing-Violin in "FUNATICS"

Carol & Ring (Gayety) Detroit; (Empire) To-
ronto 24-29.
Carrie, Eddie (Wichita) Wichita Falls, Tex.,
20-22.

Coyne & French (Orpheum) Winnipeg, Can.;
(Orpheum) Vancouver 24-29.
Crafts & Sheehan (Orpheum) Seattle; (Or-
pheum) Portland 24-29.

Dancing Shoes (Pantages) Salt Lake City;
(Orpheum) Ogden 21-29.
Darcy, Joe (Greenpoint) Brooklyn.
Dave & Treasle (State) Natick, Pa.
Davidson's Louisville Loons (Orpheum) Coun-
cil Bluffs, Mo., 20-22; (Orpheum) Galesburg 24-29.

Earle, Emily, & Co. (State) Memphis, Tenn.
Edmonds, Wm., Co. (Palace) Manchester, N. H.
Edwards, Al (Grand) Montgomery, Ala., 20-
22.

Fagan's Raymond, Orch. (Keith) Amsterdam,
Y.; (Proctor) Albany 21-26; (Proctor)
Troy 27-29.
Fair, The (Palace) Waterbury, Conn.
Falls, A. & G. (Hamilton) New York.
Farnell & Florence (Palace) Peoria, Ill., 20-22.

WIGS
M A S K S. MAKE-UP.
E T C. Crop Wigs, \$1.50;
Character, \$1.75; Dress,
\$2.00; Robbed, \$2.50 up;
Neuro, plain, \$3.00; lined,
75c. A. RAUCH, 25-27
Third Ave., New York.

For. Chas. (Prospect) Brooklyn.
 Grandoli Trio (Keith) Philadelphia.
 Grandoli & Milford (Mutual) Kansas City; (Gar-
 rick) Des Moines, Ia. 23-29.
 Grandoli, Max (Wm. Penn) Philadelphia.
 Grandoli, Marguerite, & Co. (Lyric) Hoboken,
 N. J. 23-29.
 Grandoli & Louise (Poli) Bridgeport, Conn.
 Grandoli & Paga (American) Chicago 20-22.
 Grandoli & Anthony (105th St.) Cleveland.
 Grandoli & Morton (Edgemont) Chester, Pa.
 Grandoli, Anatol (Hesperian) Minneapolis;
 (State-Lake) Chicago 24-29.
 Grandoli Harmonists (Globe) Philadelphia.
 Grandoli, Hector & Toolin (Lafayette Gardens) De-
 troit 20-22; (Majestic) Ann Arbor 23-29;
 (Regent) Bay City 27-29.
 Grandoli (Orpheum) Galesburg, Ill. 20-22.
 Grandoli, Robt. (58th St.) New York.
 Grandoli, Mollie (Majestic) Johnstown, Pa.
 Grandoli & Quinette (Capitol) Hartford, Conn.
 Grandoli & Evans (State) New York.
 Grandoli, Jules (Orpheum) Omaha; (Orpheum)
 Kansas City 24-29.
 Grandoli, Henry (Seventh St.) Minneapolis.

G

Gadski, Mme. (Keith) Boston.
 Galletti & Kolia (Hipp.) New York.
 Galletti & Kolia (Keith) St. Petersburg, Fla.
 Gardner & Aubrey (Englewood) Chicago 20-22.
 Gardner, The (Majestic) Elmira, N. Y.
 Gaudin, The (Palace) Cleveland.
 Gaudin & Garretson (Tovoli) Hamilton, Can.
 Gaudin's Band Box (Able) Easton, Pa.
 Gaudin, Edwin (Grand) Philadelphia.
 Gaudin, Two (Hill St.) Los Angeles.
 Gaudin, Alex. Trio (Metropolitan) Brooklyn.
 Gaudin & Connell (Keith) Columbus, O.
 Gaudin & Price (Grand) Atlanta, Ga.
 Gaudin, J. & J. (Kodak) Chicago 20-22.
 Gaudin, Sisters (Nixon) Philadelphia.
 Gaudin & May (Allegheey) Philadelphia.
 Gaudin, Jimmy, & Co. (Fulton) Brooklyn 20-22.
 Gaudin, Bob & Lucy (Majestic) Bloomington,
 Ill. 20-22.
 Gaudin (Majestic) Ft. Worth, Tex.
 Gaudin, Billy (Orpheum) Sioux City, Ia. 20-
 22; (Orpheum) Omaha 23-29.
 Gaudin, Ray, & Co. (Elks) Circus) Biloxi, Miss.,
 24-29.
 Gaudin & Jenkins (51st St.) New York.
 Gaudin, Jan (Keystone) Philadelphia.
 Gaudin, Hazel, & Bobby (Keith) Syracuse, N. Y.
 Gaudin & Edwards (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore. 24-29.
 Gaudin & Sunshine (Princess) Nashville, Tenn.
 Gaudin Gate Revue (Grand) Evansville, Ind.,
 20-22.
 Gaudin & Beatty (Palace) Rockford, Ill. 20-22.
 Gaudin & Eddie (Pantages) Vancouver, Can.
 Gaudin, Alf, Troupe (Broadway) Philadelphia.
 Gaudin, Ash, Comedy Four (Orpheum) Dea
 Moines, Ia. 20-22.
 Gaudin & Delmar (Yonge St.) Toronto.
 Gaudin & Gray (Orpheum) Winnipeg, Can.;
 (Orpheum) Vancouver 24-29.
 Gaudin & Stuart Sisters (Keystone) Philadel-
 phia.
 Gaudin & Young (State) Newark, N. J.
 Gaudin, John E., & Co. (Seventh St.) Minne-
 apolis.
 Gaudin, Vera, Co. (Broadway) Philadelphia.
 Gaudin, Robbie (Shea) Toronto.
 Gaudin & Barrows (Majestic) Milwaukee.
 Gaudin, Rosmers (Proctor) Troy, N. Y.
 Gaudin, Venita (Princess) Montreal.
 Gaudin, Danny, Revue (Orpheum) Quincy, Ill.
 20-22; (Empress) Decatur 24-29.
 Gaudin, Jean (State-Lake) Chicago.
 Gaudin & Burnett (Pantages) Portland, Ore.
 Gaudin & Parker (Harris) Pittsburgh.
 Gaudin, Gladys, & Co. (Palace) Brooklyn 20-22.
 Gaudin, Harry, Co. (Prospect) Brooklyn.
 Gaudin Trio (Orpheum) San Francisco;
 (Golden Gate) San Francisco 24-29.
 Gaudin & Byron (State) New York.
 Gaudin, Loretta, & Co. (Majestic) Chicago.
 Gaudin, Joe, Co. (Majestic) Paterson, N. J.
 Gaudin Twins (Broadway) New York.
 Gaudin & Adonia (Rivers) Brooklyn.
 Gaudin, The (Strand) Shenandoah, Pa.
 Gaudin & Lange (Kylie) Beaumont, Tex., 21-
 22.
 Gaudin Wanderers (105th St.) Cleveland.

H

Hackett & Delmar (Palace) Chicago; (Orphe-
 um) Kansas City 24-29.
 Hale, Willie, & Gro. (Keith) Cincinnati.
 Halkings, The (Majestic) Chicago.
 Hall, Bob (Orpheum) Vancouver, Can.; (Or-
 pheum) Seattle 24-29.
 Hallen, Billy (Proctor) Albany, N. Y.
 Hamilton, J. Barnes (Keith) Lowell, Mass.
 Hamilton Sisters (Palace) New Orleans.
 Haney, J. Francis (Allegheey) Philadelphia;
 (Wm. Penn) Philadelphia 24-29.
 Hanlon, Bert (Orpheum) Brooklyn.
 Hanford, Poodles (Poli) Wilkes-Barre, Pa.
 Hanson, Juanita (Playhouse) Passaic, N. J.
 Hare & Hare (Lyons Park) Norristown, N. J.
 Harmon & Sands (Lyric) Mobile, Ala.
 Harris & Holly (58th St.) Minneapolis.
 Harris, Dave (Grand) Atlanta, Ga.
 Harris, Val (Grand) Evansville, Ind., 20-22.
 Harrison & Dakin (Majestic) Harrisburg, Pa.
 Harrison & Dobson (125th St.) New York.
 Harvard, Winifred & Bruce (Pantages) Los
 Angeles; (Pantages) San Diego 24-29.
 Hashi & Osai (Greely Sq.) New York 20-22.
 Havel, A. & M., Co. (Gaiety) Utica, N. Y.
 Hawthorne & Cook (Hayden) New York.
 Hayden, Dunbar & Hayden (Orpheum) Omaha.
 Hayden, Hall & Snyder (Lincoln Hipp.) Chi-
 cago 20-22.
 Haynes & Beck (Palace) Cleveland.
 Haynes, Mary (Keith) Syracuse, N. Y.
 Healey, Jack, Co. (Garrick) Norristown, Pa.
 Healy & Cross (Davis) Pittsburgh.
 Healy, Reynolds & Saxon (Lincoln Sq.) New
 York 20-22.
 Healy, T. & B. (Palace) Chicago.
 Heath, Blossom, Entertainers (Tower's) Cam-
 den, N. J.
 Heath, Bobby, Revue (Princess) Nashville,
 Tenn.
 Hector (State) Memphis, Tenn.
 Hegedus, Margit (Poli) Wilkes-Barre, Pa.
 Heider, Fred (Feely) Hazleton, Pa.
 Heller & Riley (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 24-29.
 Hedman, Martha (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 24-29.
 Henderson, Dick (Princess) Montreal.
 Henry & Moore (Edgemont) Chester, Pa.
 Henrys, Flying (Maryland) Baltimore.
 Heras & Willis (Orpheum) Denver; (Orphe-
 um) St. Louis 24-29.
 Herbert & Nelly (Main St.) Kansas City.
 Herbert Bolt Trio (Golden Gate) San Fran-
 cisco; (Orpheum) Los Angeles 24-29.
 Herbert, Hugh, Co. (Imperial) Montreal.
 Herberts, The (Grand) Philadelphia.

Herman, Al (Alhambra) New York.
 Hermann, Mme. (Proctor) Newark, N. J.
 Hessler, M. Co. (Gaiety) Utica, N. Y.
 Hewitt & Hall (Keith) Philadelphia.
 Hiatt, Ernest (Shea) Buffalo.
 Hickey (Shea) (Albee) Providence, R. I.
 Hill & Quinell (Palace) New Orleans.
 Hines, Harry (Palace) Rockford, Ill. 20-22.
 Hodge & Lowell (Greely Sq.) New York 20-22.
 Hoffman & Lambert (Strand) Stamford, Conn.
 Hoffman, Rolf (Empire) Lawrence, Mass.
 Holbrook, H. Co. (Colonial) Allentown, Pa.
 Holland Romance (Colonial) Lancaster, Pa.
 Hollis, Martin, & Co. (Lyric) Hoboken, N. J.,
 24-29.
 Hoffman, Harry (Orpheum) Oakland, Calif.;
 (Orpheum) Los Angeles 24-29.
 Holmes & Levere (Keith) Toledo, O.
 Holt & Leonard (Orpheum) Denver; (Orphe-
 um) Kansas City 24-29.
 Holtz, Lou (Hipp.) New York.
 Homestead Cruise (Proctor) Schenectady, N. Y.
 Homestead, The (Avenue B) New York 20-22.
 Howard & Bennett (Shearman Sq.) Pittsburgh.
 Howard & Norwood (Bijou) Woonsocket, R. I.
 Howard & Ross (State) Memphis; (Crescent)
 New Orleans 23-29.
 Howard & White (Keith) St. Petersburg, Fla.
 Howard, E. & W. (Proctor) Newark, N. J.
 Howard Girls (Strand) Owosso, Mich., 21-22;
 (Empress) Grand Rapids 24-29; (Keith)
 Toledo, O. 27-29.
 Howard, Joe, Revue (Davis) Pittsburgh.
 Howard, Bert E. O. H. Prior Lake, Minn.;
 (O. H.) Farmington 24-29.
 Hughes, Jack, Duo (Academy) Norfolk, Va.
 Hull, Henry, & Co. (Palace) Chicago.
 Humby, J. & A. (Keith) Gloversville, N. Y.
 Hurst & Vogt (Orpheum) Oklahoma City, Ok.,
 20-22; (Majestic) Little Rock, Ark., 24-29.
 Hymer, John B., Co. (Davis) Pittsburgh.

I

Ibach's Band (Hennepin) Minneapolis.
 Ideal (Strand) Shenandoah, Pa.
 Imperial Russian Players (Orpheum) Denver.
 Imhoff, Roger, Co. (Keith) Lowell, Mass.
 Indian Jazz Revue (Seventh St.) Minneapolis.
 Indiana Five (Greenpoint) Brooklyn.
 Inspiration (Scollay Sq.) Boston.
 Impetite & Violet (Binghamton) Binghamton,
 N. Y.
 Irving's Midgets (Majestic) Houston, Tex.
 Isabel, Alice, Trio (Palace) Jacksonville, Fla.
 Ivy, Mille, & Co. (Delancey) New York 20-22.

J

Jackie & Billie (Edgemont) Chester, Pa.
 Jackson Troupe (Pantages) San Francisco 24-29.
 Jackson & Mack (Lincoln Sq.) New York 20-
 22.
 Ja Ja Trio (Grand) St. Louis.
 Jank, Elsie (Orpheum) St. Louis; (Palace)
 Chicago 24-29.
 Jank & Waken (Colonial) Erie, Pa.
 Jarvis Revue (Pantages) Spokane; (Pantages)
 Seattle 24-29.
 Jar, Nellie, & Co. (Orpheum) Sioux City, Ia.,
 20-22.
 Jemima, Ann, Co. (Keith) Columbus, O.
 Jerome & Newell (Keith) St. Petersburg, Fla.
 Jerome, Nat., & Co. (Loew) Hamilton, Can.,
 20-22.
 Jerry & Baby Granda (Orpheum) Germantown,
 Pa.
 Johnny's New Car (Majestic) Houston, Tex.
 Johnson & McIntosh (Greely Sq.) New York
 20-22.
 Johnson, J. R., Co. (Palace) Springfield, Mass.
 Johnson, Hal, Co. (Pantages) Kansas City;
 (Pantages) Dallas 24-29.
 Johnson & Baker (Orpheum) Oakland, Calif.
 Jolly Corks, Five (Grand) Montgomery, Ala.,
 20-22.
 Johnson, Harry (Wm. Penn) Philadelphia.
 Jones & Rae (Hipp.) Potteryville, Pa.
 Jordan, Cliff (Globe) Philadelphia.
 Josephson, Johanna, & Co. (Keith) Rochester,
 N. Y.; (Keith) Syracuse 24-29.
 Juggler (Palace) Chicago.
 June, Dainty (Tivoli) Hamilton, Can.
 Just a Pal (State) Newark, N. J.

K

Kane & Herman (Shea) Buffalo.
 Kajibama (Bijou) Savannah, Ga.
 Kandy Krooks (Delancey) New York 20-22.
 Kara (Pantages) Minneapolis; (Pantages) Re-
 gina, Can., 24-29.
 Karbe & Sister (Pantages) Minneapolis 24-29.
 Karle & Rovell (Gaiety) Utica, N. Y.
 Kavanagh, Stan (Rialto) Louisville.
 Kay, Hamilton & Kay (Orpheum) Fresno, Calif.;
 (Orpheum) Oakland 24-29.
 Keane, Richard (Shea) Buffalo.
 Keating, Chas., Co. (Tower's) Camden, N. J.
 Keller Sisters & Lynch (Orpheum) Sioux City,
 Ia., 20-22.
 Kellogg, Chas., Co. (Hipp.) New York.
 Kelly & Knox (Hipp.) Youngstown, O.
 Kelly, LaTelle Co. (Hipp.) McKeesport, Pa.,
 20-22.
 Kelly, Tom (Palace) New Haven, Conn.
 Kelly & Dearborn (Avon) Watertown, N. Y.
 Kelly, Walter C. (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 24-29.
 Kelly & Brown (Pantages) Pueblo, Col.;
 (World) Omaha 24-29.
 Kelton, Pert (Keith) Dayton, O.
 Kendall & Byron (Princess) Montreal.
 Kennedy & Martin (Pantages) Spokane 24-29.
 Kennedy & Kramer (Pantages) Tacoma, Wash.,
 24-29.
 Kennedy, Harold (Pantages) Spokane; (Pan-
 tages) Seattle 24-29.
 Kennedy & Mortenson (Orpheum) Ogden, Utah;
 (Pantages) Denver 24-29.
 Kennedy, Jack, Co. (Strand) Greensburg, Pa.
 Kent & Allen (Victoria) Wheeling, W. Va.
 Kerr & Weston (Empress) Decatur, Ill., 20-22.
 Ketch & Wilma (Crescent) New Orleans.
 Keyhole Kameo (Rivers) Brooklyn.
 Kiarum (State) Nanticoke, Pa.
 Kicks of 1924 (Harris) Pittsburgh.
 Kikuta Japs (Orpheum) Winnipeg, Can.; (Or-
 pheum) Vancouver 24-29.
 Kilpatrick & Jose (Broadway) Springfield,
 Mass., 20-22.
 Kimball-Goman Co. (Main St.) Kansas City.
 King & Beatty (Victoria) Wheeling, W. Va.
 King & Irwin (Pantages) Seattle; (Pantages)
 Vancouver, Can., 24-29.
 Kinkaid's Revue (Lyric) Hoboken, N. J., 20-
 22.
 Kinney, Lee & Hooper (World) Omaha; (Pan-
 tages) Kansas City 24-29.
 Kirk-Coffler Trio (Orpheum) St. Louis; (Pal-
 ace) Milwaukee 24-29.
 Kirkland, P., Co. (Proctor) Yonkers, N. Y.
 Kismet Sisters (Keith) Portland, Me.
 Kitcher & Reaney (Pantages) Denver; (Pan-
 tages) Pueblo 27-29.

Klee, Mel (Orpheum) Kansas City; (Orpheum)
 Winnipeg, Can., 24-29.
 Klein Bros. (Keith) Asheville, N. C.
 Klass & Brilliant (Crescent) New Orleans.
 Kline, Mel (Orpheum) Kansas City; (Orpheum)
 Winnipeg, Can., 24-29.
 Klieks, Les (Pantages) Seattle; (Pantages)
 Vancouver, Can., 24-29.
 Klown Revue (Lyric) Mobile, Ala.
 Kohler & Roberts (State-Lake) Chicago.
 Koffman (Shea) Toronto.
 Kramer, Beagle (State) Newark, N. J.
 Kraft & Lamont (Pantages) Pueblo, Col.;
 (World) Omaha 24-29.
 Kranz & White (Allegheey) Philadelphia.
 Kuhn, Three White (Keith) Winston-Salem,
 N. C.
 Kyn Howard (Palace) Milwaukee; (Orpheum)
 Winnipeg, Can., 24-29.

L

Lahr & Mercedes (Keith) Portland, Me.
 Laird, Horace, & Merry Jesters (Hipp.) Bal-
 timore.
 LaMerida (Orpheum) Vancouver, Can.; (Or-
 pheum) Seattle 24-29.
 LaMora & Beckman (Orpheum) Boston.
 LaMarr, Leona (Pantages) Spokane 24-29.
 LaPalma Co. (Capitol) Trenton, N. J.
 LaPalma Trio (Victoria) New York 20-22.
 LaPearl, Jack & Rita (Melba) Dallas, Tex.
 LaPillaria Trio (Keith) Dayton, O.
 LaReine, Fred, & Co. (Grand) Oshkosh, Wis.,
 20-22.
 LaRosa, Phil (Pantages) Kansas City; (Pan-
 tages) Dallas 24-29.
 LaTroy's Models (Temple) Rochester, N. Y.
 LaVier & Collins (Palace) Springfield, Mass.
 LaVier, Jack (Victory) Holyoke, Mass.
 Lamb, B., & Ballet (Empress) Grand Rapids,
 Mich.
 Lambertini (Pantages) Spokane; (Pantages)
 Seattle 24-29.
 Land of Fantasy (Colonial) Allentown, Pa.
 Landfield, Sidney (Main St.) Kansas City.
 Lane & Harper (Orpheum) Denver.
 Lane & Byron (Grand) Oshkosh, Wis., 20-22.
 Lang & Hiley (Nixon) Philadelphia.
 Langston, H., & N. (Pantages) Spokane; (Pan-
 tages) Seattle 24-29.
 Latham, Rubye, Duo (Majestic) Findlay, O.,
 20-22; (Palace) Detroit, Mich., 23-29.
 Langhlin, J. & J. (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 24-29.
 Lavole & Lane (Orpheum) Oakland, Calif.
 Lavrova, Vera (Keith) Syracuse, N. Y.
 Lawlor, Chas., Co. (Palace) Orange, N. J.
 Lawton (Lyric) Birmingham, Ala.
 Lazar & Dale (Keystone) Philadelphia.
 Leach, LaQuinn Trio (Lincoln Sq.) New York
 20-22.
 Leach, Orpheum) Kansas City; (Orpheum) St.
 Louis 24-29.
 Lee & Romaine (Orpheum) Champaign, Ill.
 Lefever & Potter (Bligh) Salem, Ore., 20-22.
 Leibel, Lillian (Hipp.) New York.
 Let's Dance (National) New York 20-22.
 Leviathan Orch. (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 24-29.
 Lewis & Norton (Keith) Philadelphia.
 Lewis & Dody (State) New York.
 Lewis & LaVarre (Victory) Evansville, Ind.,
 20-22; (Orpheum) Paducah, Ky., 24-29; (Ben
 All) Lexington 27-29.
 Lewis, Dorothy (Pantages) Los Angeles; (Pan-
 tages) San Diego 24-29.
 Lewis & Ames (Grand) Montgomery, Ala.
 Lewis, Maette, Co. (Palace) Cincinnati.
 Lime Trio (Grand) St. Louis.
 Lippard, Matty, Co. (Princess) Nashville,
 Tenn.
 Little Malda, Three (Keith) Winston-Salem,
 N. C.
 Livingston, The (Majestic) Harrisburg, Pa.
 Lloyd, Arthur (Orpheum) Boston.
 Lloyd & Brice (23d St.) New York.
 Loftis, Cora (Riverside) New York.
 Lohse & Sterling (Keith) Cincinnati.
 Lomas Troupe (Aldine) Wilmington, Del.
 Lonesome Town (Palace) New Haven, Conn.
 Lorde, Three (Jefferson) New York.
 Lorimer & Hodson (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 24-29.
 Lorne Girls (Strand) Greensburg, Pa.
 Lorraine, Oscar (Keith) Cincinnati.
 Lorraine, T., Co. (Proctor) Newark, N. J.
 Love Cottage (Garrick) Norristown, Pa.
 Love According to Hoyle (Bijou) Birmingham,
 Ala.
 Love, Montague (Keith) Ottawa, Can.
 Love Boat (Lyceum) Canton, O.
 Lowry, Ed (Majestic) Paterson, N. J.
 Loyal Sylvia (Orpheum) Denver; (Orpheum)
 Omaha 24-29.
 Lucas & Inez (Rialto) Glens Falls, N. Y.
 Lucas, Jimmy, Co. (Rialto) Louisville.
 Lucille & Cokie (81st St.) New York.
 Lutes Bros. (Grand) Evansville, Ind., 20-22;
 (Grand) St. Louis 24-29.
 Lyde & Macy (Temple) Detroit.
 Lyons, Geo. (Strand) Shenandoah, Pa.
 Lyric Four (Majestic) Chicago.
 Lytell & Fant (Orpheum) Oakland, Calif.; (Or-
 pheum) Los Angeles 24-29.
 Lytell & Vokes (Boulevard) New York 20-22.

M

Mack & Stanton (Empire) Lawrence, Mass.
 Mack & Velmor (Grand) Shreveport, La.
 Mack, Jerry, & Co. (Majestic) Milwaukee.
 Mack & LaRue (Keith) Syracuse, N. Y.
 Mack & Brantley (Pantages) Spokane; (Pan-
 tages) Seattle 24-29.
 Macart & Bradford (Palace) Jacksonville, Fla.
 Maker & Bedford (Temple) Detroit.
 Mallie, Ed (Garrick) Norristown, Pa.
 Mallon & Case (Globe) Philadelphia.
 Manilla Bros. (Pantages) San Diego, Calif.;
 (Hoyt) Long Beach 24-29.
 Mankin (Keith) Philadelphia.
 Marcell & Seal (Keith) Syracuse, N. Y.
 Marens & Booth (Pantages) Edmonton, Can.;
 (Pantages) Calgary 24-29.
 Margaret & Morrell (Colonial) Allentown, Pa.
 Marino & Martin (American) New York 20-22.
 Marion & Jason (Pantages) Denver; (Pantages)
 Pueblo 27-29.

Marks, Joe, Co. (Albee) Providence, R. I.
 Martin & Martin (Eldorado) Eldorado, Kan.,
 20-22; (Strand) Hampton 27-29.
 Martin-Young Co. (Lafayette) Buffalo.
 Martin & Crow (Keith) Asheville, N. C.
 Marshall, Lee, Revue (Pantages) Pueblo, Col.;
 (World) Omaha 24-29.
 Marston & Mashey (Melba) Dallas, Tex.
 Masnet (Majestic) Chicago.
 Mason & Gwynn (Scollay Sq.) Boston.
 Mason & Cole (Orpheum) Boston.
 Mason & Keefer (Alhambra) New York.
 Manning & Hall (Palace) Brooklyn 20-22.
 Manning & Hall (State) Springfield, Mass.,
 19-22.

RITA MARIO

AND ORCHESTRA. See BILLY JACKSON.

Maughn, Dora (Majestic) Dallas, Tex.
 Macello, The (Pantages) San Francisco 24-29.
 Maxwell & Goulson (Orpheum) Quincy, Ill.,
 20-22; (Empress) Decatur 24-29.
 Maxine & Bobby (Pantages) Tacoma, Wash.,
 24-29.
 Mayer, Lottie, Co. (Pantages) Spokane; (Pan-
 tages) Seattle 24-29.
 Mayo, Harry (Keystone) Philadelphia.
 McAnn, The (Pantages) Regina, Can.; (Pan-
 tages) Saskatoon 24-29.
 McCool & Kelly (Shea) Toronto.
 McCormick & Wallace (Orpheum) Oklahoma
 McCullough, Carl (Edgemont) Chester, Pa.
 City, Ok., 20-22.
 McDonald & Gales (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 24-29.
 McGinty, W. W., Co. (Keith) Columbus, O.
 McGood, Chas., Co. (Strand) Stamford, Conn.
 McGrath & Deeds (Empire) Fall River, Mass.
 McDermott, Billy (Franklin) New York.
 McDevitt, Kelly & Quinn (Majestic) San An-
 tonio, Tex.
 McDonald Trio (Orpheum) New York 20-22.
 McIntyre & Heath (Maryland) Baltimore.
 McKay, Nell (Orpheum) Brooklyn.
 McKay & Ardine (Orpheum) Sioux City, Ia.,
 20-22.
 McLoughlin & Evans (Palace) New Haven,
 Conn.
 McLeary & Sarah (Palace) Waterbury, Conn.
 McNulty & Mullen (Aldine) Wilmington, Del.
 McRae & Clegg (Palace) Milwaukee; (Palace)
 Chicago 24-29.
 McWilliams, Jim (Empress) Grand Rapids,
 Mich.
 Mehan & Newman (Lyric) Birmingham, Ala.
 Mehlinger, Artie (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 24-29.
 Melinda & Dade (Poli) Wilkes-Barre, Pa.
 Mellon & Benn (Seventh St.) Minneapolis.
 Melrose & Brooks (Tower's) Camden, N. J.
 Melvins, Three (Foray) Atlanta, Ga.
 Merdith, The (Maryland) Baltimore.
 Merhoff, Ben, & Band (Palace) Rockford, Ill.,
 20-22.
 Meyakos, The (Grand) Macon, Ga.
 Micahna (Keith) Indianapolis; (Keith) Day-
 ton, O., 23-29.
 Middleton, Jean (State-Lake) Chicago.
 Miller & Maria (Keith) Indianapolis.
 Miller & Bradford (Grand) Atlanta, Ga.
 Miller, Geraldine, Trio (Delancey) New York
 Miller & Capman (Keith) Boston.
 Miller, Mae, Co. (Jefferson) Auburn, N. Y.,
 20-22.
 Mills & Smith (Yonge St.) Toronto.
 Miner & Brown (Empress) Decatur, Ill., 20-22.
 Minstrel Memories (Fox) Aurora, Ill., 20-22.
 Mitchell, J. & E. (State) Nanticoke, Pa.
 Mohr & Ebridge (Imperial) Montreal.
 Morro Castle Orch. (Orpheum) Wichita, Kan.;
 Kansas City 24-29; St. Joseph, Mo., 27-29.
 Monroe & Grant (Palace) Waterbury, Conn.
 Montana (Lyceum) Canton, O.
 Monte & Lyons (Pantages) Portland, Ore.
 Moonbeam Co. (Bijou) Savannah, Ga.
 Moore, George (Pantages) Pueblo, Col.; (World)
 Omaha 24-29.
 Moore, B., Co. (Orpheum) Brooklyn.
 Moore, Pattle (Capitol) Hartford, Conn.
 Moore & Mitchell (Lyric) Richmond, Va.
 Moore & Freed (Orpheum) Oakland, Calif.;
 (Orpheum) Fresno 27-29.
 Moore, J. & M. (Majestic) Johnstown, Pa.
 Moran & Leo (Pantages) Hamilton, Can.
 Moran & Wisner (Hennepin) Minneapolis; (Or-
 pheum) Winnipeg, Can., 24-29.
 Morgan, J. & B. (Palace) Chicago.
 Morgan & Sheldin (Grand) Philadelphia.
 Morrill & Edna (Cross Keyal) Philadelphia.
 Morretti, Helen (Pantages) Portland, Ore.
 Morris & Townes (Pantages) San Diego, Calif.;
 (Hoyt) Long Beach 24-29.
 Morrison's Band (Pantages) Minneapolis; (Pan-
 tages) Regina, Can., 24-29.
 Morton, Geo. (Bijou) Birmingham, Ala.
 Mullen & Frances (Keith) Indianapolis.
 Mulroy, McNeese & Ridge (Golden Gate) San
 Francisco; (Hill St.) Los Angeles 24-29.
 Muriel & Phyllis (Pantages) Hamilton, Can.
 Murray & Irwin (Orpheum) New York 20-22.
 Murphy, Bob (Palace) Pittsburgh, Mass.
 Murray & Allan (Orpheum) Los Angeles.
 Murray & Gerrish (Pantages) Vancouver, Can.
 Murray, Edith, Co. (Hoyt) Long Beach, Calif.;
 (Pantages) Salt Lake City 24-29.
 Myers & Hanaford (Pantages) Memphis, Tenn.

N

Nagyfya (Capitol) Hartford, Conn.
 Nakie Trio (Kearns) Charleston, W. Va.
 Nash, Mary (Palace) Milwaukee; (Orpheum)
 Kansas City 24-29.
 Nawrot, Harriet, Co. (Palace) New Orleans.
 Nazario, Cliff (Pantages) Minneapolis; (Pan-
 tages) Regina, Can., 24-29.
 Nelson, Alma, Co. (Shea) Toronto.
 Nelson, Edith (Keith) Toledo, O.
 Nelson, Juggling (Pantages) Spokane 24-29.
 Nelson's Katland (Empress) Decatur, Ill., 20-22.
 Nevada, Lloyd, Co. (Grand) Macon, Ga.
 Newhoff, Phelps & Band (Main St.) Kansas
 City.
 Nichols, Nellie V. (Orpheum) Ogden, Utah;
 (Pantages) Denver 24-29.
 Night in Spain (Yonge St.) Toronto.
 Nilson, Walter (Orpheum) Quincy, Ill., 20-22.
 Nina, Mille, & Co. (Grand) Oshkosh, Wis., 20-
 22.
 Nixon & Sana (Bijou) Savannah, Ga.
 Nixon, Hal (Aldine) Wilmington, Del.
 Noak (Palace) Cincinnati.
 Noct & Percival (Pantages) Pueblo, Col.;
 (World) Omaha 24-29.

Nolan, Artie (Fecley) Hazleton, Pa.
Nautic (Palace) Cleveland.
Nordstrom, Marie (Keith) Dayton, O.

Robison & Pierce (Fordham) New York.
Roche, Doris (Keith) St. Peterburg, Fla.
Rockwell, Dr. (Maryland) Baltimore.

Sully & Thomas (Royal) New York.
Sultan (Orpheum) Vancouver, Can.; (Orpheum) Seattle 21-23.
Sun Dodger (Earl) Philadelphia.

Williams, Eleanor (Golden Gate) San Francisco.
Willard (Bushwick) Brooklyn.
Willie Bros. (State) Washington, Pa.

O'Brien's Six (Lyric) Birmingham, Ala.
O'Brien Sisters Co. (Grand) Clarksburg, W. Va.
O'Brien & Josephine (Pantages) Regina, Can.;

Rome & Gaut (Keith) Cincinnati.
Rode & Francis (165th St.) Cleveland.
Rooney & Bent (Orpheum) Los Angeles.

Tableaux, Petite (Orpheum) Omaha; (Orpheum) Kansas City 24-29.
Tabor & Green (Washington St.) Boston.

Wohlman, Al (Grand) Shreveport, La.
Worden Bros. (Fox) Aurora, Ill. 20-22.
Work, Frank, Co. (Edgemont) Chester, Pa.

Pagana (Bushwick) Brooklyn.
Palmer, Gaston (Alhambra) New York.
Pais, Four (Palace) Cincinnati.

Rubini & Rosa (Imperial) Montreal.
Rubin, Benny (Orpheum) Portland, Ore.; (Orpheum) San Francisco 24-29.

Terry, Ethel G. (Orpheum) Los Angeles; (Hill St.) Los Angeles 24-29.
Test, The (Keith) Philadelphia.

York & Lord (125th St.) New York.
York & King (Orpheum) Los Angeles; (Hill St.) Los Angeles 24-29.

Pearl, Myron, & Co. (Liacoin Hipp.) Chicago 24-29.
Percy Singers, Four (Palace) New Haven, Conn.

Sabbott & Brooks (Miller) Milwaukee.
Sabini, Frank, Co. (Capitol Union Hill), N. J.
Sale, Chic (Orpheum) San Francisco; (Orpheum) Oakland 24-29.

Torby (Hipp.) McKeesport, Pa.
Torino (Keith) Washington.
Towa & D'Horty (Seventh St.) Minneapolis.

Zahn & Drels (Forsyth) Atlanta, Ga.

CONCERT AND OPERA
(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barber, Flana; (Aeolian Hall) New York 23.
Bolm's, Adolph, Ballet Intime; (Eighth St.) Chicago 27.

Plantation Days (Majestic) Springfield, Ill. 20-22.
Pollard, Snub (Poll) Scranton, Pa.

Shaw, Howard, & Co. (American) New York 20-22.
Shaw, Lillian (Alhambra) New York.

Ulls & Clark (Pantages) Edmonton, Can.; (Pantages) Calgary 24-28.

Granger, Percy; Tulsa, Ok., 24.
Gravure, Louis; Salt Lake City, Utah, 21; Denver, Col., 24.

Quinn, Jack, & Teddy (Corinthian) Rochester, N. Y.; (Howard) Boston 23-29.
Quixey Four (Rialto) Glens Falls, N. Y.

Shayne, Al (Playhouse) Passaic, N. J.
She, Him and Her (Majestic) Little Rock, Ark., 20-22.

Wagner & Knoles (Strand) Stamford, Conn.
Wahleka, Princeca (State) Buffalo.

Karsavina, Thamar; (Emery Auditorium) Cincinnati 20; (Orchestra Hall) Detroit 25; (Eighth St.) Chicago 27.

Race & Edge (Emery) Providence, R. I.
Radio Fun (O. H.) Alton, Ill., 20-22.

Sheldon & Bailey (Majestic) Milwaukee.
Sherman & Rose (Sheridan Sq.) Pittsburgh.

Walsh & Elms (Palace) Springfield, Mass.
Walsh & Tare (American) New York 20-22.

Rachmaninoff; Detroit 20; Boston 23; Cleveland 25; Pittsburgh 26.

Real Life (Orpheum) Germantown, Pa.
Reck & Rector (105th St.) Cleveland.

Shelton & Douglas (Maryland) Baltimore.
Stanley, Art (Grand) Oskosh, Wis., 20-22.

Webster & Fields (Orpheum) Kansas City; (Orpheum) St. Louis 24-29.

DRAMATIC & MUSICAL
(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Abie's Irish Rose; (Studebaker) Chicago Dec. 23, 1923, indef.
Abie's Irish Rose; (Republic) New York May 22, 1922, indef.

Robinson, Lueky, Co. (Pantages) Hamilton, Can.
Roby & Gould (Palace) Bridgeport, Conn.

Stewart & Leah (Crescent) New Orleans.
Stewart & Olive (Keith) Syracuse, N. Y.

Williams & Bernice (Fair) Gainesville, Fla.; (Fair) Jacksonville 24-29.

Betty Lee: (Detroit O. H.) Detroit 17-22.
 Blind Alley: (Punch & Judy) New York Nov. 17, 1924.
 Blossom Time (No. 1): (Alvin) Pittsburg 17-22.
 Blossom Time (No. 2): Los Angeles, Calif., 16-25.
 Blossom Time (No. 3): Clarksdale, Miss., 19; Greenwood 20; Columbus 21; Tuscaloosa, Ala., 22; Birmingham 24-29.
 Boston English Opera Co., Harry Hymes, mgr.: Ft. Wayne, Ind., 20-22; Grand Rapids, Mich., 23-25.
 Bride, The: (Lycenm) Rochester, N. Y., 17-22.
 Bridge, Al, Musical Comedy Co.: (Orpheum) Salt Lake City, Utah, 1924.
 Bringing Up Father, J. T. Pearsall, mgr.: Brunswick, Ga., 19; Quidman 20; Valdosta 21; St. Augustine, Fla., 24; Gainesville 25; Ocala, 26; Orlando 27; Plant City 28; St. Petersburg 29.
 Busby, The: (Bijou) New York Sept. 29, 1924.
 Carroll's, Earl, Vanities, with Joe Cook: (Carroll) New York Sept. 10, 1924.
 Charlotte's Revue of 1924: (Majestic) Boston Oct. 27, 1924.
 Cheaper To Marry: (Playhouse) Chicago Nov. 17, 1924.
 Chocolate Dandies, with Sissie & Blake: (Colonial) New York Sept. 1, 1924.
 Conscience: (Belmont) New York Sept. 11, 1924.
 Cow, Jane: (Garrick) Chicago Oct. 20, 1924.
 Dancing Mothers: (Maxine Elliott) New York Aug. 11, 1924.
 Desert Flower, The, with Helen MacKellar: (Longacre) New York Nov. 17, 1924.
 Desire Under the Elms: (Greenwich Village) New York Nov. 10, 1924.
 Dixie to Broadway, with Florence Mills: (Broadhurst) New York Oct. 23, 1924.
 Dream Girl, The, with Fay Bainter: (Ambassador) New York Aug. 20, 1924.
 Easy Mark, The: (52d St.) New York Aug. 26, 1924.
 Eltinge, Julian: (Lycenm) Minneapolis, 17-22; Denver, Col., 24-29.
 Expressing Willie: (48th St.) New York April 16, 1924.
 Fake, The: (Hudson) New York Oct. 6, 1924.
 Farmer's Wife, The: (Comedy) New York Oct. 9, 1924.
 Fata Morgana: (Broad St.) Newark, N. J., 17-22; (Riviera) New York 24-29.
 Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, 1924.
 First Year: Victoria, B. C. Can., 21-22; Vancouver 24-26; Seattle, Wash., 27-29.
 Foot Loose, with Margaret Anglin & Wm. Faversham: Shreveport, La., 19; Houston, Tex., 21-22; Beaumont 24; Galveston 25; San Antonio 26; Austin 27; Temple 28; Waco 29.
 Fool, The (Co. A): St. Louis, 17-22.
 Fool, The (Co. B): (Tulane) New Orleans 16-22.
 For All of Us, with Wm. Hodge: (Selwyn) Boston Sept. 29, 1924.
 Gingham Girl, The: (Curran) San Francisco 17-22.
 Ghost Between: (Snobomish, Wash., 20; Darlington 21; Lyman 22; Portland, Ore., 23-27; Newport 28; Monroe 29.
 Girl From Broadway, Anderson & Lutton, mgrs.: Vancouver, B. C. Can., 17-22; Mission 24; Revelstok 26; Glacier 27; Banff, Alta., 28; Morley 29.
 God Bless Our Home: (Ford) Baltimore 17-22.
 Goose Hangs High: (Princess) Chicago Nov. 3, 1924.
 Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, 1924.
 Grand St. Follies: (Neighborhood) New York May 20, 1924.
 Graves Bros.: Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbia, S. C., 1924.
 Greenwich Village Follies: (Apollo) Chicago Oct. 12-20, 1924.
 Greenwich Village Follies: (Shubert) New York Sept. 16, 1924.
 Griffin, Gerald, Co.: Chatham, Ont., Can., 19; London 20-22.
 Grounds for Divorce, with Ina Claire: (Empire) New York Sept. 23, 1924.
 Guardsman, The: (Garrick) New York Oct. 13, 1924.
 Hampden, Walter, Co.: (Boston O. H.) Boston 17-29.
 Haunted House, The: (Geo. M. Cohan) New York Sept. 2, 1924.
 Hell-Bent for Heaven: (Metropolitan) Cleveland 17-29.
 High Stakes: (Eltinge) New York Oct. 6, 1924.
 Hitchcock, Raymond: (Garrick) Detroit 17-22.
 I'll Say She Is, with Marx Bros.: (Casino) New York May 19, 1924.
 In Heidelberg: (Shubert) Philadelphia Nov. 3, 1924.
 In the Next Room: (H. H.) Pittsburg 17-22; (Belasco) Washington 24-29.
 Innocent Eyes: Newark, N. J., 17-22.
 It Pays To Advertise: Chambersburg, Pa., 20; Philadelphia, Pa., 21; Lewisburg 22; Pottsville 24; Sebring, O., 25; Waynesburg 26; Cornington, Ky., 29.
 Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, 1924.
 Kiki, with Marguerite Rissler: Altoona, Pa., 19; Cumberland, Md., 22; Morgantown, W. Va., 24; Uniontown, Pa., 25; Washington 26; Wheeling, W. Va., 27-29.
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, 1924.
 Lady, Be Good: (Forrest) Philadelphia 17-29.
 Laugh, Clown, Laugh: (Court Sq.) Springfield, Mass., 20-22.
 Labyrinth: (Vanderbilt) New York Sept. 22, 1924.
 Leber, Fritz, Co.: Kansas City, Mo., 16-22; Lawrence, Kan., 24; Topeka 25; St. Joseph, Mo., 26; Des Moines, Ia., 27-29.
 Lightnin': (Auditorium) Toledo, O., 17-22; (Grand) Cincinnati 24-29.
 Listen to Me, W. B. Hobbs, mgr.: Denver, Col., 16-22.
 Little Jessie James: Long Beach, Calif., 20; Pasadena 21; Santa Barbara 22; Santa Rosa 24; San Jose 25; Stockton 26; Sacramento 27-29.
 Little Miss Blanchard, with Irene Bordoni: (Riviera) New York 17-22; (Majestic) Jersey City, N. J., 24-29.
 Little Jessie James: Florence, S. C., 19; Charleston 20; Savannah, Ga., 21; Augusta 22; Atlanta 24-29.
 Lollipop, with Ada May: (Nixon) Pittsburg 17-22.
 Madame Pompadour, with Wilda Bennett: (Martin Beck) New York Nov. 10, 1924.

Magic Ring, with Mitzel: Duluth, Minn., 19-21; Fargo, N. D., 22; Bismarck 23; Billings, Mont., 25; Butte 26; Great Falls 27-28; Helena 29.
 Magnolia Lady, with Ruth Chatterton: (Andertons) Baltimore 17-22.
 Mantell, Robert B., Co.: Providence, R. I., 17-22.
 Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, 1924.
 Meet the Wife: (Grand) Cincinnati, O., 17-22.
 Meet the Wife: (Farran) Minn., 19; Albert Lea 21; Rochester 22.
 Meriton of the Movies: Portland, Ore., 20-22; San Francisco, Calif., 23-26.
 Mick: (Booth) New York Sept. 24, 1924.
 Moonlight, with Julia Sanderson: (William) Boston Oct. 27, 1924.
 Mr. Battling Butler: (Chestnut St.) Philadelphia Nov. 10, 1924.
 My Son: (Nora Bayes) New York Sept. 15, 1924.
 Nervous Wreck, The, with Otto Kruger: (Hollis) Boston Nov. 3, 1924.
 New Brooms: (Fulton) New York Nov. 17, 1924.
 No. No, Nanette: (Sam H. Harris) Chicago May 4, 1924.
 O'Hara, Fiske, in The Big Mogul: Dubuque, Ia., 19; Red Wing, Minn., 20; Rochester 21; Winona 22; Duluth 23-29.
 Outsider, The, with Lionel Atwill: (Shubert) Cincinnati 17-22.
 Parasites, with Francine Larrimore: (36th St.) New York Nov. 19, 1924.
 Passing Show, The: (Winter Garden) New York Sept. 3, 1924.
 Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, 1924.
 Pigs: (Little) New York Sept. 1, 1924.
 Poor Richard: (Walnut St.) Philadelphia Nov. 10, 1924.
 Potters, The: (Plymouth) Boston Nov. 3, 1924.
 Potters, The, with Donald Meek: (Great Northern) Chicago Oct. 13, 1924.
 Quarantine: (Belasco) Washington 17-22.
 Rain, with Jeanne Eagels: (Gaiety) New York Sept. 1, 1924.
 Rain (No. 2): (English) Indianapolis 17-22; Canton, O., 24-26; Akron 27-29.
 Rain (No. 3): Birmingham, Ala., 19; Montgomery 20; Selma 21; Mobile 22; New Orleans, La., 23-29.
 Reean, Joseph, in Heart o' Mine: Escanaba, Mich., 19; Menominee 20; Stribogyan, Wis., 21; Appleton 22; (Davidson) Milwaukee 23-29.
 Rivals, The: (Broad St.) Philadelphia 17-29.
 Robson, May: Mason City, Ia., 19; Ft. Dodge 20; Lincoln, Neb., 21-22; (Brandels) Omaha 23-29.
 Rose-Marie: (Imperial) New York Sept. 2, 1924.
 Runtin' Wild: (American) St. Louis 17-22.
 S. S. Glencairn: (Provincetown) New York Nov. 3, 1924.
 Saint Joan, with Julia Arthur: (Tremont) Boston Nov. 3, 1924.
 Sally, Irene and Mary: Milwaukee 16-22; Cleveland 23-29.
 Second Mrs. Tanqueray, The, with Ethel Barrymore: (Cort) New York Oct. 28, 1924.
 Seventh Heaven: (Parsons) Hartford, Conn., 17-22; (Court Sq.) Springfield, Mass., 24-29.
 Seventh Heaven: (Coban's Grand) Chicago Sept. 14, 1924.
 Sham Woman, The: (Majestic) Buffalo 17-22.
 Shepherd of the Hills, with W. B. Dutton, Frank B. Smith, mgr.: Walla Walla, Wash., 20; Hood River, Ore., 21; The Dalles 22; South Bend, Wash., 23; Raymond 24; Birmingham 25; Everett 26; Tacoma 27; Olympia 28; Elma 29.
 Shipwrecked: (Wallack's) New York Nov. 11, 1924.
 Short's, Hassard, Ritz Revue: (Ritz) New York Sept. 17, 1924.
 Show-Off, The: (Playhouse) New York Feb. 5, 1924.
 Simon Called Peter: (Klaw) New York Nov. 10, 1924.
 Simon Called Peter: (Mural) Indianapolis 17-22; (Garrick) Detroit 23-29.
 Simone, Mme.: (Henry Miller's) New York Nov. 3, 1924.
 Sitting Pretty, with Dolly Sisters: (Royal Alexandra) Toronto 17-22.
 Slout, L. Verne, Players: Park Falls, Wis., 20; M'ford 21; Osseo 22; Baldwin 24; New Richmond 25; Barron 26; Colfax 27; Bangor 28.
 Sml'n' Through: Delhi, N. Y., 20; Sussex 21; Oisville 22; Haverstraw 24; Fort Chester 25; Ossining 26; Peekskill 27; Nyack 28; Rye 29.
 Steam Roller, A: (Princess) New York Nov. 10, 1924.
 Steppin' High: (Capitol) San Francisco, Calif., Sept. 29, 1924.
 Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, 1924.
 Swan, The: (Blackstone) Chicago Sept. 21, 1924.
 Tarnish: (Hanna) Cleveland 17-22.
 Ten Nights in a Bar Room, Billie Rhythe, mgr.: Cumberland, Md., 20; Hagerstown 21; Gettysburg, Pa., 22; Waynesboro 24; Hanover 25; York 26; Columbia 27; Ephrata 28.
 That's My Boy: (Poll) Washington 17-22.
 Theatre National l'Odéon: (Jolson) New York Nov. 10, 1924.
 Tiger Cats: (Belasco) New York Oct. 21, 1924.
 Top Hole: (Liberty) New York Sept. 1, 1924.
 Topsy and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, 1923, 1924.
 Uncle Tom's Cabin: (Triangle) New York Nov. 4, 1924.
 Uncle Tom's Cabin (Mason Bros.): Lebanon, Pa., 19; Reading 20; Allentown 21; Easton 22; Paterson, N. J., 23-25; New Brunswick 26-28.
 Way of the World: (Cherry Lane) New York Nov. 17, 1924.
 Wexwolf, The: (40th St.) New York Aug. 23, 1924.
 Welcome Stranger: (Central) Chicago Sept. 7, 1924.
 What Price Glory: (Plymouth) New York Sept. 5, 1924.
 White Collars: (Egan) Los Angeles, Calif., 1924.
 White Cargo: Mahanoy City, Pa., 21-22; Richmond, Va., 27-29.
 White Cargo: (Daly) New York Nov. 5, 1924.
 White Cargo: (Cort) Chicago Oct. 5, 1924.
 White's, George, Scandals: (Apollo) New York June 20, 1924.
 Wildflower, with Edith Day: (Shubert) Boston Oct. 13, 1924.

Wintz's, Geo. E., Vanity Box: Pulaski, Va., 19; Bristol, Tenn., 20; Johnson City 21; Knoxville 22-23.
 Ziegfeld Follies: (New Amsterdam) New York Oct. 30, 1924.
 Ziegfeld Follies: (Illinois) Chicago Oct. 20-21, 1924.
TABLOIDS
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Adde's, Leo, Olympians: (Strand) Gaiety, S. C., 17-22; Chester 24-29.
 Alford's, Bob, Bright Light Follies: (Novelty) Baltimore, Md., 1924.
 Beebe's, Vanly Box Revue, Ella T. Beebe, mgr.: (Myers) Cross Plains, Wis., 17-22; (O. H.) Poyntelle 24-29.
 Bennett's, Chas. W., Jack's Bad Boy: (Hipp.) Covington, Ky., 17-22.
 Bireley's, Eddie, Similes & Chuckles Revue: Franklin, Pa., 20-22.
 Booth's, Thelma, American Beauties: (Aldome) Miami, Fla., Nov. 17, 1924.
 Brown's, Mary, Tropical Maids: (Washington) Toronto, O., 17-22.
 Clark Sisters Revue: (Orphenm) Grand Rapids, Mich., 17-22.
 Clifford's, George, Pep & Ginger Revue: (Majestic) Danville, Va., 17-22.
 Collier's, Jim, Revuelette: Dennison, O., 17-19; (Alvin) Mansfield 24-29.
 Davis, Jack N., Zigzag Girls: Jasper, Ala., 17-22.
 Desmond's, N. Y. Roof Garden Revue: (Yale) Okmulgee, Ok., 17-22; (Morgan) Henryetta 24-29.
 Dole Dimple Girls & Dixie Harmony Trio: (Palace) Rocky Mount, N. C., 17-22.
 Earle's, Billy, Jangmania Revue: (Washington) Toronto, O., 24-26; (Lyceum) Beaver Falls, Pa., 27-29.
 Ford, Freddie, & Ross Lewis' Radio Dolls: (Indiana) Bedford, Ind., 20-22; (Hipp.) Covington, Ky., 23-29.
 Franco Follies, Maurice J. Cash, mgr.: (Capital) Moose Jaw, Sask., Can., 1924.
 Golden & Long's, Buzzin' Around: (Indiana) Marion, Ind., 16-22; (Majestic) Sidney, O., 23-29.
 Griffith's, Fred L., Georgia Peaches: (Grand) San Antonio, Tex., 1924.
 Honeytime, with Gene Cobb: (Crystal) Anderson, Ind., 17-22; (New Orpheum) Lima, O., 23-29.
 Hoyt's, Hal, Chic Chick Co.: (Strand) Charleston, W. Va., 17-22; Parkersburg 24-29.
 Humphreys, Bert, Dancing Buddies: (Princess) Spartanburg, S. C., 17-22.
 Hurley's Big Town Revue, Ralph Smith, mgr.: (Orpheum) Huntington, W. Va., 17-22; (Marlow) Ironton, O., 24-29.
 Hurley's Jolly Follies, Frank Masley, mgr.: (Grand) Washington, Ind., 17-22; (Grand) Bloomington 24-29.
 Keane's, Mary, Love Nest Girls, Y. C. Alley, mgr.: Youngstown, O., 17-22; (State) Akron 23-29.
 League of Nonsense, Frank Smith, mgr.: (Randy) Springfield, O., 17-22; (Regent) Hamilton 23-29.
 Lee's, Buster, Srenaders: (Hippodrome) Richmond, Va., 24-29.
 Lehr, Raynor, Musical Comedy Co.: (Walnut) Louisville, Ky., 1924.
 Leitch & Gardner's Gloom Chasers: Durham, N. C., 17-22.
 Loeb's, Sam, Hip, Hip, Hoary Girls: (Gem) Little Rock, Ark., 1924.
 Mitchell's, Cleo, We Got It Co., Joe Cannonche, mgr.: (Koppin) Detroit 17-22.
 Morton, Frank, Co.: (Variety) Calgary, Alta., Can., 1924.
 Music Girl Co., Chas. Emery, mgr.: Canton, O., 17-22; McKeesport, Pa., 24-29.
 Oh, Honey, George Hanscom, mgr.: Hlon, N. Y., 20-22.
 Orth & Coleman's Tip Top Merry Makers: (Strand) Malden, Mass., 17-22; (Makers) Keene, N. H., 24-29.
 Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, 1924.
 Pepper Box Revue, Allen Forth, mgr.: (Star) McKeesport, Pa., 17-22; (Liberty) New Castle 24-29.
 Platt's, Harry, Keystone Follies: Mansfield, O., 17-22; Youngstown 24-29.
 Poppyland Revue, Richard Nichols, mgr.: (Hesper) Kalamazoo, Mich., 20-22.
 Rarick's, Guy, Musical Revue, Roy Sampson, mgr.: (Hipp.) Braddock, Pa., 17-22; (Hipp.) Reading 24-29.
 Rendon Billy, Musical Comedy Co.: (Hipp.) Louisville, Ky., 1924.
 Smith's, Bert, Ragtime Wonders: (Bijou Arcade) Battle Creek, Mich., 17-22; (Colonial) Detroit 24-29.
 Walker's, Marshall, Whiz Bang Revue: (O. H.) Warren, O., 17-22.
 Walton's, Boots, Bubbleland Co.: (Criterion) Tonkawa, Ok., 17-22; (Tackett) Coffeyville, Kan., 24-29.

Cina Bros. Orch.: New York City, 1924.
 Continental Dance Orch. (Ray Johnson): (Lancaster Hill) S. Chicago, Ill., 1924.
 Crawford's, H. L., Carolinas, Hervey Hurt, dir.: Asheville, N. C., 1924.
 Davis, Meyer, Orch.: (Bellevue-Stratford Roof Garden) Philadelphia, 1924.
 Davis, Meyer, Orch.: (Hotel Shelburne) Atlantic City, N. J., 1924.
 Davis, Meyer, Orch.: (Hotel Bossert) Brooklyn, N. Y., 1924.
 Davis, Meyer, Orch.: (Jefferson Hotel) Richmond, Va., 1924.
 Davis, Meyer, Orch.: (Monticello Roof Garden) Norfolk, Va., 1924.
 Donnelly's, Paul F., Knights of Harmony: (Cosmopolitan Cafe) Nogales Sonora, Mexico, 1924.
 Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., 1924.
 Emerson's, Wayne K., Ft. Stenben Hotel Orch.: Steubenville, O., until May 15.
 Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.
 Empire State Orch., Jack Meredith, mgr.: (St. Mark's) New York City, N. Y., 1924.
 Eubank's, Philip Lee, Orch.: San Antonio, Tex., 1924.
 Font's Orch.: Bryant, Ia., 19; Sabula 20; Cedar Rapids 21-22.
 Fiskus, Ivo, Orch.: (Pershing Palace) Chicago, Ill., 1924.
 Gabel's, Al, Broadway Entertainers: (Valentino Inn) Chicago until March 1.
 Gault's, George, Orch.: Baltimore, Md., 1924.
 Georgian Entertainers, R. M. Lydesley, mgr.: (Cascades Gardens) Chicago, Ill., 1924.
 Gilbert's, Francis, American Jazz Band: (Royal Garden) Globe, Ariz., until Jan. 1.
 Hartigan Bros. Orch., J. W. Hartigan, Jr., mgr.: New Britain, Conn., 20; Thompsonville 21; Manchester 22; Rockville 24; Wilimantic 25; Middletown 26.
 Henckley's, A. L.: Colbert, Ok., 19; Belle, Tex., 20.
 Jespersen's, C. H.: Charleston, S. C., 17-22.
 Johnson's, Ray, Dance Orch.: (House of Seven Gables) Hammond, Ind., 1924.
 Johnson's, Ray, Pa. Rab, Rab, Boys (Louisiana) Chicago, 1924.
 Kentucky Aces, H. J. Christie, mgr.: (Malabar Gardens) Appleton, Wis., 1924.
 Kibbler's, Gordon, Illini Eight: (Asia Bazaar) Syracuse, N. Y., Sept. 1-Jan. 1.
 Kibbler's, Gordon, Black & White Pennsylvanians: (Goodwin's Palm Garden) Cincinnati, O., 1924.
 Kirkham's, Don, Serenaders (Odeon Ballroom) Salt Lake City Sept. 6, 1924.
 Laubman's, Loretta, Orch.: (Yale) St. Louis, Mo., 1924.
 Lawn's Sundoggers: (Traveler's Inn) Springfield, Ill., 1924.
 Lone Star Five Orch.: Ray Orden, mgr.: (Arts Dancing Club) Dallas, Tex., 1924.
 Lopez, Vincent, Junior Orch.: (Capitol) Detroit 17-22.
 McKown's, Joe, Musicians: Superior, Wis., 20-22; Grand Forks, N. D., 24-26; Fargo 27-29.
 McSparron's, G. H.: Miami, Fla., 1924.
 Meredith's, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., 1924.
 Miami Lucky Seven, O. G. Ireland, mgr.: (Palace Royal Dance Palace) South Bend, Ind., 1924.
 Millard's, Jay, Ritz Dance Players: (Ritz Country Club) St. Louis, 1924.
 Mills, Peck, Orch., Floyd Mills, mgr.: York, Pa., 20; Harrisburg 21; Lancaster 22; Cumberland, Md., 23; Pottsburg, Pa., 24-27; Washington, D. C., 28-29.
 Neel's, Carl, Elkton, Md., 17-22; season ends.
 Nilson's, Emma, Chl. Girls: (Hotel Martini) Sioux City, Ia., 1924.
 Original Kentucky Kernels Orch., Inc., Joe E. Huffman, 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., 1924.
 Original Kansas Knights, James Bannell, mgr.: Arkansas City, Kan., 1924.
 Paramount Entertainers, Ray R. Gorrell, mgr.: (Majestic Ballroom) Detroit, Mich., 1924.
 Peerless Entertainers, Gene Harris, mgr.: (Country Club) Albany, Ga., Nov. 17, 1924.
 Plummer's Orch.: (Roof Garden) Sioux City, Ia., 1924.
 Rossi's, Joe, Live Oak, Fla., 17-22.
 Sacco's Peacock Band: Cairo, Ill., 1924.
 Spindler's, Harry, Orch.: (Rainbow Gardens) Atlantic City, N. J., 1924.
 Starchio's Orch., F. Sturchio, dir.: Findlay, O., 1924.
 Swerdlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., 1924.
 Turner's, J. C., Orch.: (Garden) Flint, Mich., until Dec. 21.
 Vanne Band, Frank Sturchio, dir.: Vanue, O., 1924.
 Victor's, James F., Band: Middletown, N. Y., 17-22.
 Victor's, James F., Band: (N. V. A. Club) New York, 1924.
 Ward's Five Synopators, Ward Hallgrem, mgr.: Sanit Ste Marie, Mich., 17-22.
 Warner's, Don, Synopators: (Cinderella Ballroom) Oklahoma City, Ok., 1924.
 Willis', Saxy, Bostonians: Panama, C. Z., 1924.
 Yonngsberg's, John H., Entertainers: Arkansas City, Kan., 1924.
 Yonngs, Harry, Privolitea, J. L. Murray, mgr.: (Gills) Clarksburg, W. Va., 17-22; (Strand) Grafton 24-29.
 Zimmermann's, W. C., Dakotans: Kensal, N. D., 1924.

BANDS AND ORCHESTRAS

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Armantrout's Blue Hoosier Six: (Mandarin Cafe) Buffalo, N. Y., 1924.
 Austin's, Shannon L., Floridians: Tampa, Fla., 1924.
 Banjo Eddy's: (Westchester Ritz) White Plains, N. Y., 1924.
 Bartlett's, N. G., Mid-Nite Bonnders Orchestra: (Tivoli Ballroom) Racine, Wis., until Dec. 16.
 Blue Ridge Serenaders, Pete Burns, dir.: (St. Regis Cafe) Philadelphia, Pa., 1924.
 Bobbitt's, Forrest O., Collegians: (Winter Garden) Van Wert, O., 1924.
 Bowen Family Band: Covington, Ky., 1924.
 Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., 1924.
 Canadian Roamers Orch., J. E. Gibbs, mgr.: (Far East Restaurant) Cleveland, O., 1924.
 Caspar's, Robert, Seven Aces (McGarrock) Nashville, Tenn., 1924.
 Chari a Orch., Chas. L. Borchart, mgr.: (Fort Armstrong) Rock Island, Ill., 17-22; (Terrace Gardens) Davenport, Ia., 23-29.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., 1924.
 Auditorium Players: (Auditorium) Lynn, Mass., 1924.
 Auditorium Players: (Auditorium) Malden, Mass., 1924.
 Augustin, Wm., Players: Gloucester, Mass., 1924.
 Bainbridge Players: (Shubert) Minneapolis, Minn., 1924.
 Baldwin Players: (Palace) Houston, Tex., 1924.
 Bayonne Players: (Opera House) Bayonne, N. J., 1924.
 Bergel Players: (Grand) Davenport, Ia., 1924.

Honey Stock Co.: (Yorkville) New York, Indef.
 Boston Stock Co.: (St. James) Boston, Mass., Indef.
 Brooklyn Players: Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, Indef.
 Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, Indef.
 Carroll, P. James, Players: (Fifth Ave.) Brooklyn, N. Y., Indef.
 Cataract Players: (Cataract) Niagara Falls, N. Y., Indef.
 Chase-Lester Co.: Rapid City, S. D., 17-22; Hot Springs 24-29.
 Chicago Stock Co., Chas. H. Roskam, mgr.: (Grand) Jamestown, N. Y., 17-22.
 Circle Theater Players: Dallas, Tex., Indef.
 Coaninger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, Indef.
 Colonial Players: (Colonial) Lawrence, Mass., Indef.
 Colonial Players: (Colonial) San Diego, Calif., Indef.
 Copley Repertory Co.: (Copley) Boston, Mass., Indef.
 Desmond, Mae, Players: (Desmond) Philadelphia, Pa., Indef.
 Duffy, Henry, Players: (Alcazar) San Francisco, Calif., Indef.
 Dunbar Players: (Dunbar) Philadelphia, Pa., Indef.
 Empire Players: (Empire) Salem, Mass., Indef.
 Empress Players: (Empress) Rutte, Mont., Indef.
 Empress Players: (Empress) Vancouver, B. C., Can., Indef.
 Everett Stock Co.: (New Strand) Everett, Mass., Indef.
 Eskison-Farnell-Poullott Co., J. E. Eviston, mgr.: (Strand) Richmond, Va., Sept. 15-Dec. 13.
 Frawley-Karle Players: (Garrick) Milwaukee, Wis., Indef.
 Fulton Stock Co.: (Fulton) Oakland, Calif., Indef.
 Garrick Players: (Garrick) Wilmington, Del., Indef.
 G. Ford Players: (Hippodrome) Peoria, Ill., Indef.
 Glaser, Vaughan, Players: (Uptown) Toronto, Can., Indef.
 Gordiner Players: Clyde H. Gordiner, mgr.: (Princes) Des Moines, Ia., Indef.
 Graham Stock Co.: Medina, N. Y., 17-22.
 Green Room Players: (Piazza) San Francisco, Calif., Indef.
 Harder & Hall Stock Co.: (Palace) Port Richmond, S. L., 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.: (Ill-Art) Lockport, N. Y., 17-22.
 Hawkins-Lock Stock Co.: (Gary) Gary, Ind., Indef.
 Hopkins, Monroe, Players: (Smithville) Tex., 17-22.
 James, Stanley, Players: (Star) Pawtucket, R. I., Indef.
 Kriegerbocker Players: (Washburn) Chester, Pa., Indef.
 LaVerne, Dorothy, Players: (Orpheum) Madison, Wis., Indef.
 Lewis-Worth Players: (Lyceum) Memphis, Tenn., Indef.
 Lewis, Jack N., Players: (Jefferson) Roanoke, Va., Indef.
 Lowell Players: (Opera House) Lowell, Mass., Indef.
 Lutringer, 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.
 Mary-Nord Stock Co.: (Hippodrome) Salt Lake City, Utah, Indef.
 Majestic Stock Co.: (Majestic) Los Angeles, Calif., Indef.
 Majestic Players: (Majestic) Dubuque, Ia., Indef.
 Majestic Players: (Majestic) London, Ont., Can., Indef.
 Majestic Players: (Majestic) Utica, N. Y., Indef.
 Mayton Players: (Auditorium) Spokane, Wash., Indef.
 McElroy's, Bert, Players: (Apalachicola) Fla., 17-22.
 Metropolis Players: (Metropolis) New York, Indef.
 Mission Players: (Mission) Long Beach, Calif., Indef.
 Montank Players: (Montank) Brooklyn, N. Y., Indef.
 Morasco Stock Co.: (Morasco) Los Angeles, Calif., Indef.
 Murphy's Comedians: (Savoy) San Diego, Calif., Indef.
 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.: Durand, Wis., 17-22.
 Olsen, Maroni, Players: (Ogden) Utah, Indef.
 Palace Players: (Palace) Ft. Wayne, Ind., Indef.
 Paramount Players: Coffeetown, Miss., 17-22.
 Park Bina, Players: (Prince) Houston, Tex., Indef.
 Park Players: (Park) Manchester, N. H., Indef.
 Park Players: (Park) Miami, Fla., Indef.
 Permanent Players: (Winnipeg) Winnipeg, Man., Can., Indef.
 Pearl Players: (Lyric) Knoxville, Tenn., Indef.
 Plainfield Players: Plainfield, N. J., Indef.
 Poll Players: (Poll) Waterbury, Conn., Indef.
 Poll Players: (Hyperion) New Haven, Conn., 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 Falls, Indef.
 Rialto Players: (Rialto) Hoboken, N. J., Indef.
 Rita Players: (Rita) Ft. Worth, Tex., Indef.
 Robinson Players: (Grand) Kewanee, Ill., Indef.
 Sacramento Players: (M. & M.) Sacramento, Calif., Indef.
 Sanger Players: (St. Charles) New Orleans, La., Indef.

ABNER K. KLINE SHOWS

"America's Cleanest Amusements"

CAN PLACE FOR SEASON 1925. MERITORIOUS SHOWS. LEGITIMATE CONCESSIONS AND FREE ACTS.

HAVE beautifully carved THREE-WAGON FRONT, suitable for DOG AND PONY CIRCUS or HIPPODROME. Also two gorgeous hand-carved single Wagon Fronts, suitable for Athletic Show, Water Circus or Show Beautiful.

WANT to show and any Shows and Bites not conflicting with the following: Superior Model Three-Abreast Carry-Us-All, Ferris Wheel, Sesplanes, Fun House, Monkey Speedway, Penny Arcade, Shooting Gallery.

WANT TO BUY the Baby Rides.

FOR SALE—Large Tracer Seaplane, in good condition; Cray House with hand-carved front, also Hoffman No. 39 Shooting Gallery, with Squirrel Trees. Address

ABNER K. KLINE, Manager, Abner K. Kline Shows, Lodi, California.

SURPLUS SHOW PROPERTY FOR SALE ATTRactions WANTED

34-Whistle Steam Calliope, mounted; 50-ft. Motordrome, complete, Top and three Indian Machines; has want and straight wall. Serviceable condition.

WANTED FOR 1925 SEASON

(OUR TWENTY-SIXTH ANNUAL TOUR)

Any novel or meritorious Attraction, suitable for this class of show; Bally, Platform, Pit or Mechanical. Will consider any late Bids. Legitimate Concessions open. Want to hear from people in all branches of the carnival field, capable of helping us sustain our good reputation with the public and the profession.

S. W. BRUNDAGE SHOWS, Fair Grounds, Peoria, Illinois
(MEET US AT THE CHICAGO CONVENTION.)

Seventh Avenue Players: (Loew's Seventh Ave.) New York, Indef.
 Sherman Stock Co.: (Hippodrome) Torre Hante, Ind., Indef.
 Somerville Players: (Somerville) Somerville, Mass., Indef.
 St. John Players: (Opera House) St. John, N. R., Can., Indef.
 State Players: (State) New Brunswick, N. J., Indef.
 Strand Players: (Strand) San Francisco, Calif., Indef.
 Swain, W. I., Show: Houston, Miss., 17-22.
 Temple Theater Stock Co.: Hamilton, Ont., Can., Indef.
 Temple Theater Stock Co.: Hammond, Ind., Indef.
 Temple Players: Clint Dodson, mgr.: (Temple) Miami, Fla., Indef.
 Toledo Players: Toledo, O., Indef.
 Trent Players: (Trent) Trenton, N. J., Indef.
 Walker, Stuart, Players: (Cox) Cincinnati May 5, Indef.
 Wagon Comedy Co.: Clem & Corer, mgrs.: (O. H.) Tonica, Ill., 17-22; (O. H.) Loutant 24-29.
 Warburton Players: (Warburton) Yonkers, N. Y., Indef.
 Wilkes Players: (Denham) Denver, Col., Indef.
 Williams, Ona, Comedy Co.: Wauchula, Fla., 17-22.
 Woodward Players: (Majestic) Detroit, Mich., Indef.
 Woodward Players: (Empress) St. Louis, Mo., Indef.
 Woodward Players: (Pershing) St. Louis, Mo., Indef.

BURLESQUE COLUMBIA CIRCUIT

Babbling Beantles: Open week 17-22; (Olympic) Chicago 24-29.
 Best Show in Town: (Columbia) Cleveland 17-22; (Empire) Toledo, O., 24-29.
 Broadway by Night: (Lyric) Dayton, O., 17-22; (Olympic) Cincinnati 21-29.
 Come Along: (Lyric) Bridgeport, Conn., 20-22; (Hurlig & Seamon) New York 24-29.
 Cooper, Jimmy, Show: (Empire) Newark, N. J., 17-22; (Miner's Bronx) New York 21-29.
 Daly, Lena: (Casino) Boston 17-22; (Columbia) New York 24-29.
 East Steppers: (Harriman Bleecker Hall) Albany, N. Y., 17-22; (Gayety) Montreal 21-29.
 Follies of the Day: (Olympic) Cincinnati 17-22; open week 24-29.
 Gerard's, Barney, Show: (State) Springfield, Mass., 19-22; (Empire) Providence 24-29.
 Golden Crooks: (Gayety) Rochester, N. Y., 17-22; Corning 24; Binghamton 25-26; (Colonial) Utica, N. Y., 27-29.
 Good Little Devils: (Orpheum) Paterson, N. J., 17-22; (Empire) Newark, N. J., 24-29.
 Go To It: (Olympic) Chicago 17-22; (Star & Garter) Chicago 24-29.
 Happy Go Lucky: (Gayety) Washington 17-22; (Gayety) Pittsburgh 24-29.
 Happy Moments: (Casino) Philadelphia 17-22; (Palace) Baltimore 24-29.
 Hippity Hop: (Gayety) Detroit 17-22; (Empire) Toronto 24-29.
 Hollywood Follies: (Casino) Brooklyn 17-22; (Orpheum) Paterson, N. J., 24-29.
 Let's Go: (Miner's Bronx) New York 17-22; (Casino) Brooklyn 24-29.
 Marlon's, Dave, Show: (Gayety) Boston 17-22; (Grand) Worcester, Mass., 24-29.
 Monkey Shines: (Gayety) Kansas City 17-22; (Gayety) Omaha 24-29.
 Nitties of 1924: (Stenbenville, O., 19; (Grand) Canton 20-22; (Columbia) Cleveland 24-29.
 Peck-a-Boo: (Palace) Baltimore 17-22; (Gayety) Washington 24-29.
 Record Breakers: (Star & Garter) Chicago 17-22; (Gayety) Detroit 24-29.
 Red Pepper Revue: (Empire) Toronto 17-22; (Gayety) Buffalo 24-29.
 Runnin' Wild: (Gayety) Montreal 17-22; (Gayety) Boston 24-29.
 Silk Stocking Revue: Open week 17-22; (Gayety) St. Louis 24-29.
 Steppe, Harry: (Grand) Worcester, Mass., 17-22; New London, Conn., 21; Stamford 25; Meriden 26; (Lyric) Bridgeport 27-29.
 Stop On It: (Columbia) New York 17-22; (Empire) Brooklyn 24-29.
 Stop This Wax: (Colonial) Utica, N. Y., 20-22; (Harriman Bleecker Hall) Albany, N. Y., 24-29.

Stop and Go: (Gayety) St. Louis 17-22; (Gayety) Kansas City 24-29.
 Take a Look: (Gayety) Omaha 17-22; open week 24-29.
 Talk of the Town: (Empire) Toledo, O., 17-22; (Lyric) Dayton, O., 24-29.
 Temptations of 1924: (Gayety) Pittsburg 17-22; Wheeling, W. Va., 24-25; Stenbenville, O., 26; (Grand) Canton 27-29.
 Town Scandals: (Hurtig & Seamon) New York 17-22; Holyoke, Mass., 24-25; (State) Springfield 26-29.
 Watson, Silding Billy: (Empire) Providence 17-22; (Casino) Boston 24-29.
 Williams, Mollie, Show: (Empire) Brooklyn 17-22; (Casino) Philadelphia 24-29.
 Wine, Woman and Song: (Gayety) Buffalo 17-22; (Gayety) Rochester 24-29.

MUTUAL CIRCUIT

Band Box Revue: (Cadillac) Detroit 17-22; (Park) Erie, Pa., 24-26; (International) Niagara Falls, N. Y., 27-29.
 Baseball Babies: (Mutual) Kansas City 17-22; (Garrick) Des Moines, Ia., 24-29.
 Beauty Parades: (Garrick) St. Louis 17-22; (Mutual) Kansas City 24-29.
 Hobbled-Hair Bandits: (Empress) St. Paul 17-22; (Empress) Milwaukee 24-29.
 Cuddle Up: (Mutual) Washington 17-22; York, Pa., 24; Cumberland, Md., 25; Altoona 26; Uniontown 29.
 French Frolics: (Royal) Akron, O., 17-22; (Empire) Cleveland 24-29.
 Giggiest: (Empress) Milwaukee 17-22; (National) Chicago 24-29.
 Girls From the Follies: (Empire) Cleveland 17-22; (Empress) Cincinnati 24-29.
 Grown-Up Babies: (Academy) Pittsburg 17-22; (Royal) Akron, O., 24-29.
 Hello Jake Girls: (Lyric) Newark, N. J., 17-22; (Gayety) Scranton, Pa., 24-29.
 Harry Up: (Troadero) Philadelphia 17-22; (Olympic) New York 24-29.
 Kandy Kides: (Hudson) Union Hill, N. J., 17-22; (Gayety) Brooklyn 24-29.
 Kelly, Lew, Show: Open week 17-22; (Prospect) New York 24-29.
 Kiddling Kutties: Altoona, Pa., 19; Uniontown 22; (Academy) Pittsburg 24-29.
 Laffin' Time: (National) Chicago 17-22; (Cadillac) Detroit 24-29.
 London Gayety Girls: (Gayety) Wilkes-Barre, Pa., 17-22; Allentown 24; Sunbury 25; Williamsport 26; Lancaster 27; Reading 28-29.
 Love Makers: (Palace) Minneapolis 17-22; (Empress) St. Paul 24-29.
 Madis From Maryland: Williamsport, Pa., 19; Lancaster 20; Reading 21-22; (Gayety) Philadelphia 24-29.
 Make It Peppy: (Empress) Cincinnati 17-22; (Gayety) Louisville 24-29.
 Merry Makers: (Howard) Boston 17-22; open week 24-29.
 Miss New York, Jr.: (Gayety) Baltimore 17-22; (Mutual) Washington 24-29.
 Moonlight Maids: (Olympic) New York 17-22; (Star) Brooklyn 24-29.
 Nanghy Nitties: (Star) Brooklyn 17-22; (Lyric) Newark, N. J., 24-29.
 Reeves' Beauty Show: (International) Niagara Falls, N. Y., 20-22; (Garden) Buffalo 24-29; Red Hot: (Garden) Buffalo 17-22; (Corinthian) Rochester, N. Y., 24-29.
 Round the Town: (Broadway) Indianapolis 17-22; (Garrick) St. Louis 24-29.
 Smiles and Kisses: (Gayety) Scranton, Pa., 17-22; (Gayety) Wilkes-Barre, Pa., 24-29.
 Snap It Up: (Gayety) Louisville 17-22; (Broadway) Indianapolis 24-29.
 Speedy Steppers: (Gayety) Philadelphia 17-22; (Gayety) Baltimore 24-29.
 Stop Along: Schenectady, N. Y., 20-22; (Howard) Boston 24-29.
 Stop Lively Girls: (Garrick) Des Moines, Ia., 17-22; (Palace) Minneapolis 24-29.
 Stepping Out: (Corinthian) Rochester, N. Y., 17-22; Geneva 24; Elmira 25; Schenectady 27-29.
 Stolen Sweets: (Prospect) New York 17-22; (Hudson) Union Hill, N. J., 24-29.
 White Rang Babies: (Gayety) Brooklyn 17-22; (Troadero) Philadelphia 24-29.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Field, Al G.: Pine Bluff, Ark., 19; Monroe, La., 20; Natchez, Miss., 21; Vicksburg 22.
 Hello, Rufus, Leon Long, mgr.: Brunswick, Ga., 19-20; Fernandina, Fla., 21.

Meachum's, Homer Meachum, mgr.: (Faint) Lebanon, Pa., 17-22.
 Schepp's: (Palace) Olean, N. Y., 20-22.
 White's, Lasses, Spaeth & Co., mgrs.: Winston-Salem, N. C., 19; Salisbury 20; Asheville 21; Greenville, S. C., 22; Spartanburg 24; Charlotte, N. C., 25; Columbia, S. C., 26-27; Abbeville 28; Athens, Ga., 29.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Adams, James, Floating Theater: Elkton, Md., 17-22; season ends.
 Almond, Jethro, Show: Ansonville, N. C., 17-22.
 Argus, Magician: Prickett, Miss., 20; Pinola 21; Silver Creek 22; Prentiss 24; Seminary 25; Collins 26; Magee 27; Mize 28; Taylorsville 29.
 Bell's Hawaiian Revue: (Arc) La Fayette, Ind., 21-22; (Wallace) Peru 23-24; (Bell) Rochester 25-26; (Victory) Kokomo 27-29.
 Birch, McDonald, Magician, Affiliated Lyceum, mgr.: Liberty, Tex., 20; Florence 22; Iredell 24; Arlington 25.
 Bradna, Fred, Indoor Circus: Albany, N. Y., 17-22; Scranton, Pa., 24-29.
 Daniel, B. A., Magician: East Bend, N. C., 20-22; Winston-Salem 24-29.
 Hall's, N. H., Hawaiians: Marianna, Ark., 17-22.
 Hambl, Abdul, Magician, A. J. Chapman, bns. mgr.: (O. H.) Port Royal, Pa., 20-22; (Grand) Lewistown 24-26; (Palace) Cresson 27-29.
 Heverly, Magician, H. Sadler, mgr.: Big Springs, Tex., 17-22; Sweetwater 24-29.
 Lucy, Thos. Elmore: Shoshone, Id., 20; American Falls 21; McCammon 22; Ogden, Utah, 24; Evanston, Wyo., 25; Green River 26; Rawlins 27; Saratoga 28; Laramie 29.
 Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Waynes, Ok., 19; Caldwell 20; Enid 21-22; Tonkawa 23.
 Paka, Lucy, Co.: Durant, Ok., 19-20; Ardmore 21-22; Graham 23; Healdton 24-25; Wilson 26-27; Davis 28; Stratford 29.
 Smith, Mysterious, Co., A. P. Smith, mgr.: Kokomo, Ind., 17-22.
 Teska's, Joe, Mechanical Farm Show: Racine, Wis., 19-25.
 Tuttle, Wm. C., Magician: Kansas City, Kan., 29.
 Wolfe & Henderson's Motorized Show: Headrick, Ok., 17-22.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Barnes, Al G.: Corona, Calif., 19; Orange 20; Oceanside 21; San Diego 22-23; El Centro 24; Calexico 25; Brawley 26; Banning 27; Redlands 28; Wilmington 29; season ends.
 Christy Bros.: Curo, Tex., 19; Victoria 20.
 Cole Bros.: Rogers, Tex., 19; Franklin 20; Jewett 21; Oakwood 22.
 Hagenbeck-Wallace: Little Rock, Ark., 19; season ends.
 Honest Bill: Colbert, Ok., 19; Bells, Tex., 20.
 Rodgers & Harris: Tampa, Fla., 27-Dec. 6.
 Sells-Floto: Pensacola, Fla., 19; Mobile, Ala., 20; Gulfport, Miss., 21; New Orleans, La., 22-23; Baton Rouge 24; Hammond 25; Jackson, Miss., 26; Hattiesburg 27; Laurel 28; Meridian 29; season ends.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Carolina Expo, Shows, C. A. Stewart, mgr.: (Fair) Florence, S. C., 17-22; (Fair) York 24-29.
 Clark's, Billie, Broadway Shows: Thomasville, Ga., 17-22.
 Dalton-Anderson Shows, Lee Dalton, mgr.: Gid-oon, Mo., 17-22.
 Delmar Quality Shows, C. J. Keppler, mgr.: Starks, La., 23-29.
 Dixieland Shows, J. W. H'ndreth, mgr.: Mc-Ghee, Ark., 17-22.
 Fairland Shows: Cromwell, Ok., 17-22.
 Jones, Johnny J., Expo.: Jacksonville, Fla., 17-29; season ends.
 Kent, Cotton, Shows: Swartz, La., 17-22; Clark 24-29.
 Leggett, C. R., Shows: El Dorado, Ark., 17-20.
 Littlejohn, Thos. P., Shows: (Fair) Valdosta, Ga., 17-22; (Fair) Bainbridge 24-29.
 Loos, J. George, Shows: Luling, Tex., 17-22; Yonkum 24-29.
 Macy's Expo, Shows: Talladega, Ala., 17-22.
 Miller Bros. No. 1 Show: (Fair) Mallins, S. C., 17-22; (Fair) Bishopville 24-29.
 Miller Bros. No. 2 Show: (Fair) Gainesville, Fla., 17-22; (Fair) Ocala 24-29.
 Miller-Via Shows: (Fair) Blackville, S. C., 17-22; Brunson 24-29.
 Morris & Castle Shows: Beaumont, Tex., 17-22.
 Nall, C. W., Shows: Eunice, La., 17-22.
 Smith Greater Shows, Raymond Elder, mgr.: Valdosta, Ga., 17-22; Bainbridge 24-29.
 Snapp Bros. Shows: Emeryville, Calif., 17-22; San Francisco 24-Dec. 6.
 Wise Shows, David A. Wise, mgr.: Black-shear, Ga., 17-22.
 Zeldman & Follie Shows: (Fair) Charleston S. C., 17-22.

ADDITIONAL ROUTES ON PAGE 109

Northwestern Shows. Now booking Shows and Concessions for 1925. Season opens April 25. General Offices, 36 E. Wood-bridge St., Detroit, Michigan.

K. F. KETCHUM'S 20TH CENTURY SHOWS. Opening early in April in New Jersey. Now booking Attractions and Concessions season 1925. Wheels, \$35.00; Grand Concessions and Ball Games, \$20.00. Very low percentage to Shows with own outfit. Book early, as Concessions will go fast at these prices. Ad- dress K. F. KETCHUM, 131 E. 16th St., Paterson, New Jersey.

GEORGE W. MATHIS

Booking Shows, Rides and Concessions for Season 1925. 3762 Ludlow Avenue, Cincinnati, Ohio.

CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

RAILROAD
AND
OVERLAND

PIT SHOWS
AND
PRIVILEGES

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

F. J. Frink Signs With Miller Bros.

Will Be Traffic Manager of 101
Ranch Wild West Show
for 1925

A late addition to Miller Bros.' 101 Ranch Wild West Show staff for next season is F. J. Frink, well-known general agent of the white tops. Last week he signed a contract with Clint W. Finney, general agent of the 101 Ranch show, whereby he will assume the duties of traffic manager.

For many years Mr. Frink had been in the employ of Andrew Downie as general agent. He acted in this capacity with the Downie & Wheeler Shows for a number of years, and later with the LaTena Wild Animal Circus, managed by Mr. Downie. During the past six years he had been ahead of the Walter L. Main Circus, which was under the direction of the Medina (N. Y.) showman.

CHAS. RINGLING IN SARASOTA

Clyde Ingalls Due There in December and
Will Later Go to Europe

Sarasota, Fla., Nov. 13.—Charles Ringling arrived here Monday and immediately plunged into the work of putting the finishing touches on the beautiful 18-hole golf links he has prepared for tourists and winter visitors. The course will be formally opened for play November 20.

Clyde Ingalls arrives December 11 for a short stay preliminary to a trip to Europe. Mr. Ingalls is one of the fortunate real estate holders of this magic city. A purchase made by him last spring on the advice of Mr. Charles Ringling has made him comparatively a rich man. Ed and Jennie Rooney, after six years of work without a single layoff, are enjoying a vacation here. Both play golf, enjoy fishing and have bought a car which they will dispose of at the end of the season.

LAMAR SOCIETY CIRCUS

Organized by James Cochran and Leslie Martin

James S. Cochran, whose acrobatic acts and clown numbers were well known with the big ones, and Leslie Martin, who had the ten-in-one and platform shows with Flack's Northwestern Shows the past season, have purchased five trucks and other show property, and will place on the road next season a show to be known as the Lamar Society Circus, opening in Central Ohio early in the spring, according to Billy LeVan. A 50-foot round top with two 20-foot middle pieces has been ordered. Winter quarters have been established at Akron, O. Mr. Martin will be in advance of the show, and the Cochran family will do a number of acts. Eight head of stock will be carried, as well as a mule act and pony drill.

OLD DOMINION SHOW CLOSES

E. Keller Iseminger reports that his Old Dominion Show closed a most successful season at Spout Spring, Va., November 15, and is now in quarters at Funkstown, Md., where the outfit will be overhauled and enlarged for next season. Before going into quarters members of the show spent a few days in Vera, Va., hunting deer and turkeys. Those participating were B. R. Ball, equestrian director; C. N. Keller, manager of side-show; C. W. Smith, ticket seller; Barney McKinney, lot superintendent, and Mr. Iseminger.

MRS. MUGIVAN IN PERU, IND.

Chicago, Nov. 14.—Mrs. Jerry Mugivan has left the hospital here, where she was undergoing treatment for several weeks, and is at home in Peru, Ind. She is said to have almost entirely recovered from her long illness.

Frenchy Burgess, who has been in show business for 30 years, with circuses and carnivals, is located in Cincinnati for the present, being employed at the Stock Yards. He called at *The Billboard* November 12, having just recovered from a two weeks' illness of pneumonia. Burgess is an all-round builder of show property.

BARNES' CLOSING DATE

Season of Animal Circus To Terminate at
Wilmington, Calif., November 29

The final route card of the Al. G. Barnes Circus has been published, indicating that the season will be brought to a close in Wilmington, Calif., November 29. The show will then return to its winter quarters at Barnes' Circus City, Palms, Calif.

SPARKS' NO. 1 CAR CLOSSES

Sparks' Circus Advertising Car No. 1 closed a long season in Savannah, Ga., November 18. On the car were Frank Campbell, boss billposter; W. T. Burke, California Valentine, Cal. Sheik Goehman, Harry Withers, Tut Taylor, Hawkshaw Dameron, "Squawk" Westlake and Agent Charlie North, billposters; Ralph Patterson, boss bannerman; O. L. Casey, Pug Georke, Pigmie Grady and Cyclone Parker, assistant bannermen; Tub Langston, boss lithographer; Henry Moss, assistant; J. M. Randolph, manager; Harry Mack, press agent; C. C. Burke, secretary, and Frank Ford, pastemaker.

SELLS-FLOTO CIRCUS

Will Close Season at Meridian, Miss., No-
vember 29

The last stand to be played by the Sells-Floto Circus will be Meridian, Miss., November 29, from which point the show will return to winter quarters at Peru, Ind.

The Sells-Floto Circus enjoyed excellent business in Florida, according to J. Welsh. Jim Williams, who has the dogs and monkeys, says that he and Mrs. Williams will winter on their farm in Texas. Mal Bates, after the closing of the show, will spend a few weeks at his home in New Haven, Conn., and then join the Homer Meachum Minstrels as a feature attraction. George (Blackie) Williamson, superintendent of props, will be in the East during the winter. Mr. and Mrs. George Reed, of the Flying Wards act, while playing Orlando, Fla., had the pleasure of entertaining Mrs. Reed's father and mother of Umatilla. Frances Karsly, prima donna, will winter in New York. Herbert Hobson, of the Hobson Family, informs the writer that he has become quite a fisherman. The little fellow has a great variety of tackle.

J. C. Donahue Succeeds the Late Ed C. Knupp

Car Manager Chosen as General
Agent of Hagenbeck-Wal-
lace Circus

Chicago, Nov. 14.—J. C. Donahue, for several years with the Hagenbeck-Wallace Circus, and for quite a time manager of the No. 1 advertising car, has been promoted to general agent of the circus, taking the place left vacant by the death of Ed. C. Knupp. Mr. Donahue's successor as car manager has not been engaged as yet.

Mr. Donahue is quite thoroughly conversant with the responsibilities of the post of general agent, having been assistant to Mr. Knupp during the past two years before the latter's demise. He also was at one time general agent of the Kit Carson Wild West Show.

JOHN ROBINSON CIRCUS

By the time this is in print, the John Robinson Circus will have closed its 101st tour and been placed in its new winter quarters at West Baden, Ind. Sam B. Dill, general manager, has already laid many plans for next season.

The season's souvenir route book was gotten out by E. V. Dixon, who portrayed the part of "King" in the opening spectacle and was the official announcer and mail man. It is a very creditable effort on his part. It is different from many of the others, as it conveys the idea of one making a tour of the "lot" and there meeting all the different department heads and the men and women who come under their jurisdiction.

Bill Backell, advertising car manager, showed up at Greenwood, Miss., and will remain with the show until the close, when he and the writer (F. B. Head) will go to Hot Springs, the latter's home, and there take in the Hagenbeck-Wallace Circus, which will play there November 17, and then both will go to New York, probably for the remainder of the season. Mr. Backell, who has spent most of his time on the "advance", is at home on the "lot", and made himself useful to Mr. Dill by looking after traffic and assisting W. H. Colp, officer, in keeping the roads clear for the circus wagons and the "back end" clear of intruders. F. G. Barker, advance press agent, also was expected back to spend the last few days, but informed that he was not in the best of health and was going to his home at Beardstown, Ill., for a much-needed rest.

Arthur Hopper, general agent, was with the show recently for a few days. Mr. Hopper has been busy the last month or so looking after the advance of the John Robinson and the Hagenbeck-Wallace circuses since the passing of Ed. C. Knupp.

Dr. J. J. Doyle, erstwhile showman, and now chiropractor and founder of a string of chiropractor offices thru Northeastern Mississippi, visited at Starkville. No parade was given in Tupelo, Miss., owing to the fact that the city officials did not want to take any chance on having their new pavement injured. It would not be surprising to see this feature eliminated by most of the circuses next year, as it is doubtful whether the money and time spent on parades is a paying proposition.

URGES STAMPING OF CANVAS

Grand Rapids, Mich., Nov. 14.—E. E. Pease, of Providence, R. I., president of the National Association of Tent and Awning Manufacturers, was present this week at a meeting held by the Michigan Association, and urged the members to act with favor on the proposed Federal legislation requiring manufacturers of canvas goods to stamp such goods with the full size and weight as a measure of protection to the consumer.

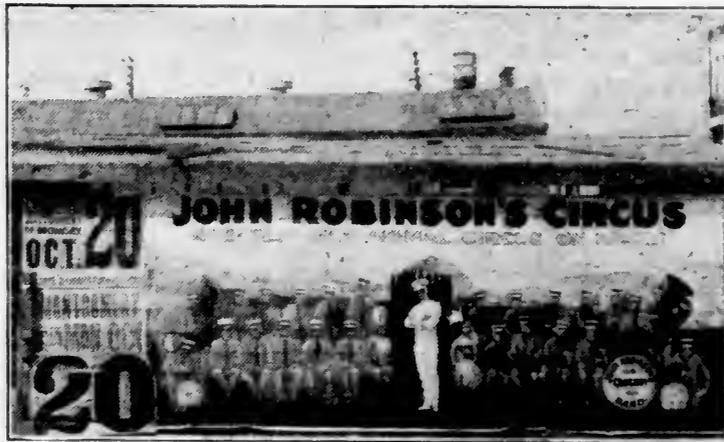
The Michigan State Tent and Awning Manufacturers' Association will hold its next meeting here in January.

TWO H-W. SLEEPING CARS BURN

Chicago, Nov. 14.—Two sleeping cars of the Hagenbeck-Wallace Circus are reported to have been destroyed by fire at Longview, Tex., November 11. No particulars have been learned.

Fay Stokes is visiting Mr. and Mrs. L. E. Stokes in Texarkana, Tex., where she will remain for some time. Hoyt Stokes is still with the Honest Bill Show.

FEATURE BAND IN CIRCUS BILLING



A reproduction of Edward Woekener's Band of the John Robinson Circus as featured in the billing of that show this season. It is a 20-sheet stand. Many years have passed, it is said, since a big top band has been lithographed. Mr. Woekener has attracted wide attention for his peppy direction, also for the speed and excellent playing of parade, concert and program music by his combination.

CHARLESTON PICKUPS

Charleston, W. Va., Nov. 15.—Troupers who claim Charleston as their home are arriving daily from the closing stands of the various shows and visit the offices of J. Shirley Ross.

W. B. McCoy has returned here, as usual, after the closing of the John Robinson Circus, to spend the winter. Johnnie Wilson, formerly with the Zeidman & Pottle Shows, has secured a position here for the winter. Hal Oliver, former press representative with the John Robinson Circus, was here last week with *The Sea Hawk* feature film.

Captain D. L. Latlip, owner of Latlip Attractions, closed his season here at the 4-H Fair, and is wintering his show on the fair grounds. A. C. Bradley, with the Walter L. Main Circus this season, was the guest of the writer (Jack Hanly) at his home for a few days last month. Jim McFarland, local circus fan, visited seven circuses this year. He traveled 200 miles to see the Sells-Floto Circus.

John Arter, former trouper, is engaged in the paint business here.

It is reported that several indoor circuses are to play Charleston this winter.

GENTRY-PATTERSON ROUTE BOOK

A copy of the official route book of the Gentry Bros.-James Patterson Circus has reached the department editor's desk. It was edited and published by Raymond B. Leann, press representative, and gives the itinerary for the season and a list of the people who were with it. The initial 1924 performance was given in Paola, Kan., April 25 and the final one in Athens, Tenn., September 30, the show covering a total of 5,520 miles. From Athens the show went into quarters at Paola, a distance of 812 miles.

ORIGINAL NELSON FAMILY

Re-Engaged by Ringling-Barnum Circus for
Next Season

The Original Nelson Family, with the Ringling-Barnum Circus, went to the Nelson home in Mt. Clemens when the show closed in Greensboro, N. C. The Nelsons have been re-engaged for the big show for next season. This winter they will play some choice indoor dates. Rosina Nelson, who fell at Wichita, Kan., is so improved that she no longer needs a cane to assist her in walking.

ATKINSON CIRCUS

Will Remain on Road All Winter

The Tom Atkinson Circus did exceptionally well along the coast between San Francisco and Los Angeles, and is now playing in the vicinity of Los Angeles, reports Prince Elmer. The show will remain on the road all winter, and some Mexican territory will be played. Jos. F. Bradley, who was on the sick list, is again on the job handling privileges and concessions. He is assisted by William Att. B. S. Griffith has the parade out every day at noon time. The writer has a new act, slide-for-life, as a free attraction.

MILLER & AYERS SHOWS

The Miller & Ayers Motorized Show closed its season of 23 weeks at the Portage (Wis.) Fair, October 11, and is now in quarters at Sheboygan, Wis. The show will be enlarged for next season by the addition of more trucks and animal acts. Mr. McKinstry, general advance agent, and wife left for Lincoln, Neb., in their car.

TENTS AND SEATS

..... FOR SALE OR RENT



Large stock of new Banners at very attractive prices. Slightly shelf-soiled 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.

The World's Largest Manufacturers of Tents
U.S. TENT & AWNING CO.
 EDW. R. LITZINGER 701-09 Sangamon St., CHICAGO, ILLINOIS

44 YEARS REPUTATION BACK OF EVERY TENT

GOSS' SHOW CANVAS

CARNIVAL TENTS

FLAGS Waterproof Covers

SEND FOR NEW CATALOG AND SECOND HAND LIST

The J. C. GOSS CO. DETROIT MICH.

CHRISTY SHOWS

Enjoying Summer Weather and Fine Business in Texas—Bowman Robinson Closes

The weather the past week has been like summer and there has been no rain since the show crossed the Mississippi. Business in all towns has been from good to capacity with the Christy Show and the Golden Show as well. Bowman Robinson, who has been legal adjuster for the past two seasons, closed at Hamilton, and, with his wife and family, left for Beaumont and later will take up residence in Los Angeles. His assistant, T. W. Johnson, also closed and is working for a Dallas newspaper. They have been succeeded by Gordon G. Calvit, as adjuster, and J. C. Ryan, assistant.

Brenham was one of the big spots turned out big and at the matinee the orphans were guests of the show. Mayor Goodwin, in a special article in *The Daily Herald*, gave the show a great boost. Milt Hinkle and wife, the former chief assistant for Charlie Thompkins when he had out his Wild West show, joined, and is putting on the concert, assisted by Tex. Chenette and eight cowboys and girls. A carload of horses and dogs was shipped to winter quarters from Brenham, and will be looked after by Hank Ellis, who has gone to Beaumont to get the quarters in readiness for the show. He will also do the necessary work at the fair grounds, where the Golden Show will winter.

Jack Hoskins and wife were guests of Mr. and Mrs. Christy at Waxahachie, and members of the Wilson show saw the matinee. Vernon West suffered a fall from his wire at Brenham and injured his spine. Jerry Kelly has joined and is selling tickets on the side-show. Edward C. Knapp, a great friend of showmen, and now representing a Dallas paint company, was a recent visitor.

Armistice Day the show was in Giddings and two holiday crowds were in evidence. Bert Ladell is now singing the solo in the opening spec. During John Hoffman's illness Madame Devera has been working the mixed group and the riding leopard. As soon as the show closes "Curley" Murray will hire himself to San Antonio, where he will purchase a flivver and camping outfit and spend the greater part of the winter hunting and fishing. From the way business is keeping up and the route laid out, it is probable that both shows will eat Christmas dinner on the lot.

FLETCHER SMITH (Press Agent).

LaPEARLS RETURN HOME

Will Put on Indoor Shows This Winter

Mr. and Mrs. Harry LaPearl, who produced the clown numbers for the Rodgers & Harris Circus at Jackson, Miss., week of November 3, have returned to their home in Huntington, W. Va., where they will make preparations for putting on indoor shows after the first of the year.

CIRCUSES IN GEORGIA

The State of Georgia has had its share of the white tents this season. Christy Bros., Sparks, Selis-Floto and the Ringling-Barnum circuses, played the State, visiting nearly every city and town of consequence. The big show made but one stand in Georgia, that in Atlanta.

Tents for Every Purpose



It will well repay you to get our prices before buying anything made of canvas

Tent Lepts at Atlanta Brooklyn Dallas
 Sales Offices at Minneapolis St. Louis New Orleans

Fulton Bag & Cotton Mills

MANUFACTURERS SINCE 1870

NEUMANN TENT & AWNING CO.

16 N. May St., near Madison St., CHICAGO. Phone, Haymarket 2715.
 CIRCUS and CARNIVAL TENTS and BANNERS
 WE HAVE THE BEST ARTISTS PAINTING OUR BANNERS, TENTS AND CIRCUS SEATS FOR RENT. SECOND-HAND TENTS AND BANNERS.

DOWNIE BROS., Inc.

640-42-44 Sanpedro Street, LOS ANGELES, CALIF.

Show-TENTS-Concession
 Special Fall Prices. Let us know your wants. Show Tent Department in charge of LOU B. BERG.
 TENTS FOR RENT. TELEPHONE TR. 7101. SEATS FOR RENT.

R. R. CARS
 BOUGHT, SOLD, LEASED AND REPAIRED. Including turning steel-tired wheels. ALSO CARS STORED UNDER COVER OR OUT IN THE OPEN.
 VENICE TRANSPORTATION CO., 1120 Title Guaranty Bldg., St. Louis, Mo. Shop: Cars Terminal R. R., East St. Louis, Ill.

WARNING
 Bill Posters, stay away from Youngstown, Warren and Niles, Ohio. Shop unfair.

T-E-N-T-S

WATER-PROOF—SECOND-HAND
 KHAKI COLOR—HAND ROPED!!

20x30, 8-ft. Wall. Used 2 weeks... \$95.00
 20x40, 8-ft. Wall. Used 3 weeks... 125.00
 30x60, Round or Square, 10-ft. Wall. Used 2 weeks... 270.00
 40x70, Push Pole, 10-ft. Wall. Used 2 weeks... 350.00

The BEVERLY Co.
 220 W. Main Street, Louisville, Ky.

The DEAGAN UNA-FON
 The Holly-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 Catalogue, F. Illustrating and describing LATEST MODELS.
J. C. DEAGAN, INC., Deagan Bldg., 1760 Berteau Ave., CHICAGO.

Concession Tents

Bargains in 61 stock sizes. Standard Gable Roof type. Made of 12-oz U. S. Standard Army Khaki. Send for price list. C. R. DANIELS, INC., 114-116 South St., New York.

PONIES Handsome Shetlands, 150 in the herd, all colors, sizes, ages or sex. Guaranteed sun High Headers, Knee Actors, etc. FRANK WITTE, SR., P. O. Box 186, Cincinnati, Ohio.

FOR SALE

Stakes and Poles of all kinds. For prompt shipment, give me your order early. For reference ask Buckskin Inn. CLIFFORD HENDERSON, Box 6, Osgood, Indiana.

WALTER F. DRIVER, Pres. A. J. ZIV, Vice-Pres.
 CHAS. G. DRIVER, Sec'y and Treas.

DRIVER BROTHERS, Inc.

500-506 South Green Street, CHICAGO, ILL.

THREE LONG-DISTANCE TELEPHONES:
 Haymarket 0221. Monroe 6183. Monroe 2675.

Get Our Prices on Your 1925 Requirements.

SHOW TENTS AND BANNERS CONCESSION TENTS

Banners That Please You. New Ideas. Expressed in Four Days.

Hagenbeck-Wallace Circus

NOW BOOKING FOR SEASON 1925

Prima Donnas and Ladies that can sing for Spec. Ladies to ride Menage and High-Jumping Horses, and Clowns for the Big Show.
WANTED FOR THE WILD WEST—Ropers, Rope Spinners, Trick Riders and Broncho Riders. Can place Australian Whip Crackers.
WANTED FOR SIDE-SHOW—Feature Freaks and high-class Novelty Acts. Address ARTHUR HOFFMAN, Peru, Indiana.
CAN PLACE useful people in all lines of the Circus business.
HAVE FOR SALE—One Pymy Hippopotamus, Camels, Leopards, Pumas, Tigers, Male Lions, Female Lions, Russian Brown Bears, Black Bears and Polar Bears. Tents as follows: One 160-ft. Round Top, with three 50-ft. middles. One 30x30 Big Top Marquee, with 12-ft. side wall. One 80-ft. Round Top, with four 40-ft. middles. One 70-ft. Round Top, with two 40-ft. middles. One 55-ft. Round Top, with three 30-ft. middles. One Dining Tent, 45x112 ft., with 1/2 Hip Roof and Square Ends. One 30x30 Hip Roof End Kitchen Tent, two 12x15 ft., one center pole tops. Three Horse Tents, 34x70 ft., with gable ends. Sixteen 14-ft. Horse Troughs. One 20x20 Blacksmith Shop. One 20x20 Wardrobe Tent. Three Candy Tents, 10x16. One 60x40 Hip Roof Tent. All these Tents have plenty of side wall. All the above Tents are in use with the Hagenbeck-Wallace Circus, and can be inspected at the following exhibition points: November 13th, Alexandria, La.; 14th, Monroe; 15th, Eldorado, Ark.; 17th, Hot Springs; 18th, Pine Bluff, and 19th, Little Rock. After this date address all communications to

Hagenbeck-Wallace Circus
 General Offices and Winter Quarters, Peru, Indiana.
 Have for Sale at Peru, Ind.: Wagons, Cars and all kinds of Circus Paraphernalia.



(Communications to our Cincinnati office)

It is rumored that other circuses will fall in line with the Ringling-Barnum Shows and abolish the parade next season.

Walter L. Main was in Cincinnati for two days last week, stopping at the Haven Hotel.

A law prohibiting billboards along the public highways in Iowa has just become effective.

Buck Leahy—Will use your "remembers" at the first opportunity. Current news has preference.

Clarence Auskings, special agent for Gollmar Bros.' Circus, sends word that he has signed with the same show for 1925.

What has become of Henry Messer? Buck and Ed Leahy, Doc Richards, Micky Arnold and Peggy Waddell are inquiring about you.

The Hagenbeck-Wallace Circus plays Little Rock, Ark., November 19 for the first time in three years. The date marks the close of the season for this show.

W. E. Franklin will not spend the winter in California as he had planned. Instead he will go to Florida, stopping over at Cincinnati to visit the Donaldsons.

Mr. and Mrs. Wm. Campbell are at home in Evansville, Wis., for the winter. Mr. Campbell opened the season in February and closed his show June 20, due to illness.

Clyde Ingalls, manager of the Ringling-Barnum Circus Side-Show, was in Cincinnati recently for a few days, the guest of Dr. Robert Carothers, who has many friends among the white-top fraternity.

Gene R. Milton, side-show manager, after five seasons with carnivals, will re-enter the circus field and have a large pit show on the 101 Ranch Wild West next season.

Jim McCammond is with the Joe Hodgini riding act and doing fine. After playing the Louisiana State Fair the act went to the Shrine Circus in Hammond, Ind., opening November 14.

Many people from Macon, Ga., visited the Sparks Circus when it showed at Fort Valley, about 28 miles from the former named city. Among the visitors were Frank Donnelly, Oliver Orr, Louis Rosignol and Will Cassidy.

E. W. Richards, billposter, on the No. 1 advertising car of the Sells-Floto Circus, closed at Bennettsville, S. C., on account of illness and returned to his home in Cincinnati. He made a call at *The Billboard* office last week.

George H. Tully, of Waco, Tex., pens that he had a pleasant time visiting the Hagenbeck-Wallace Circus when it appeared in Nogales, Ariz. Jess (Spot) Griffin and Steve (Red) Finn were entertained by the Nogales Dispensing Company across the border.

Horace Laird and his clown band (the Jesters), consisting of Jimmy McCoy, cornet; Bumpy Anthony, trombone; Elmer Perdue, baritone; Wm. Lewis, alto; and Harry Goutry, snare and bass drums, are routed over the Keith Time with Andrew Downie's Indoor Circus Company.

Ray Daley, well-known side-show manager, who had the minstrel show with the T. A. Wolfe Shows this season, was in Cincinnati for a few days last week and gave *The Billboard* a call. It is likely that Daley will return to the white-top field next season.

E. M. Folker, of Folker Bros.' Circus Side-Show, paid the Mighty Haag Shows a visit at Guntersville, Ala., where they did big business. States that Mrs. Haag reports business good all along the line and expects the show to be on tour long after Christmas.

The Christmas issue of *The Billboard* will come out December 9, bearing the date of December 13. News for the circus department may be sent now, with a notation that it be held for the big number. Let's have the news of the troupers of the white-top world.

Following the close of Robbins Bros.' Circus Fred Buchanan, its owner, returned to Des Moines, Ia. The show covered approximately 14,000 miles, visited 15 States and played stands in 190 cities and towns. The show train was taken to the Buchanan farm near Granger, Ia.

The Sells-Floto Circus did big business in Tampa, Fla., November 4 and 5. Several of the showfolk, including Frank A. Gavin, made investments in real estate thru L. B. Greenhaw, local con-

What About that Leaky Tent?

Now is the time to get it into shape. You know we have a bargain in Raintite Wax. Mix it yourself. Save in first cost and in freight.

The more you use the less it costs. Write for price in quantity you need.

Of course, you may have Preservo if you prefer. But now's the time.



Baker-Lockwood

Seventh & Wyandotte Sts., KANSAS CITY, MO.
AMERICA'S BIG TENT HOUSE

tractor of the Sells-Floto show this season, who is now with the Tropical Realty Company.

Peggy Waddell visited the Neil O'Brien Minstrels when the show recently played his home town and met his old friend, Ed Leahy, formerly of the Leahy Bros., comedy ring artistes, well known in the circus world. He also had the pleasure of meeting Tex Hendrix and others with the show. Waddell is in Chicago framing his new act.

Buck Leahy pens that following the close of the Walter L. Main Circus in Fredericksburg, Va., most of the showfolk took the special car to Washington. It was a jolly crowd and Chas. (Saten) Baker kept the troupers giggling with funny tales of his experiences. Tuba Sherman said he was going to stay in Washington for a while. Elmer Perdue opened in vaudeville at Pawtucket, R. I., with his ladder act. Bill Lewis jumped to Rouses Point, N. Y., for a visit.

C. A. Conyers, of Macon, Ga., writes that he saw the John Robinson Circus at Greenwood, Miss., November 4 and at Yazoo City the following day, and that capacity business was done. Practically all the cotton has been picked and marketed in the Mississippi Delta and a good crop has resulted in the natives having money for amusements. Conyers further says that the Sells-Floto Circus is not billing as heavily as the Robinson Show and that the Sparks Circus is cutting in with opposition in the points within driving distance of their dates.

Capt. E. Ellis, of Shelbyville, Ind., who will be remembered as one of the Four Comrades on the Barnum & Bailey Circus from 1910 to 1915, appeared recently in the gymnasium of the local high school during progress of a basket-ball game. The old-time single routine was given, earning for him generous applause. His connection with the Salvation Army was announced and the audience contributed freely. He assisted in the recent Fall Festival held in Shelbyville by doing a high stilt walk. His services will be utilized shortly in a Y. W. C. A. offering at the City Opera House. The Captain states that he longs for the white tops and may return should he ever give up Salvation Army work.

WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sydney, Oct. 8.—Cusco's Dogs and Monkeys are showing at the Northern shows of South Australia this week, being at Jamestown. Cusco, by the way, was unable to obtain a "pitch" at the recent Adelaide show, as the sites had all been booked when he applied.

Barbarina, the dainty trapeze artiste, now playing Williamson vaudeville in Melbourne, has been very successful since her advent on the variety stage, her success being repeated right thruout New Zealand. She is just out of her teens and a daughter of the proprietor of Baker's Circus.

The New Zealand Showmen's Association will hold a special meeting at the Hastings Show October 23. A. Leathaby, who has held the position of president since the inception, has resigned, his place being taken by Jack Rand, of Auckland. Mr. Leathaby's resignation is due to the fact that his time is fully occupied in handling his large merry-go-round.

Tas Bradley's (late Everest's) Monkey Circus Hippodrome and Orchestra are this week fulfilling a contract around Newcastle district.

Harry Abdy, versatile performer, after three years' consistent running with Harry Clay, closed his engagement last week in order to leave for New Zealand, where he will join his father, Mos. Abdy, who is now touring the carnival fields of the Dominion with his own show.

Baito, equilibrist, who was in America for some years, goes into business with his father in hotel broking and will periodically appear in vaudeville.

Wirth's Circus will open its Melbourne season on Caulfield Cup Night October 18. G. L. Peterson, advance representative, arrived in Melbourne last week.

Sole's Circus will play Melbourne at the termination of the Adelaide season. Perry's Circus commenced its tour of Tasmania a few days ago.

Charlie Ross is touring South Australia with the fat double, Barney and Elsie.

The St. Leon Trio, who have been in vaudeville for some time, opened at the Theater Royal, Melbourne, last week.

Dan Hasset, well-known Queenslander, won the whip-cracking championship competed for at Wirth's Olympia, Melbourne, last week.

The Eroni Boys, having left Sole's Circus, are now doing excellent work with Ashton's Circus.

Baker's Circus is playing the North Island (N. Z.), where business is particularly good.

Veteran Showman Abdy, now in New Zealand, has a splendid stip and travels from show to show in his own motor lorry.

Norm Miller, of popcorn and candy floss fame, will again be on the road with his fine corn machine. It is one of the best in the Dominion.

Jim Lumby of Christchurch reports good business with the flying boats he purchased from Mr. Leathaby, of Auckland.

Len Harper, the box-ball king, has a brand-new machine to start the season with. It was built by Archbold Bros., of Auckland, and is a credit to the builders.

Vic Cowan won the final of the buck-jumping tournament decided at Wirth's Olympia, Melbourne, last week. He was presented with a silver cup and a check for \$50.

IN MEMORY OF WM. MURRAY

(New York's Oldest Billposter)

Well, he's passed on, boys—old Bill.

Gone on his last route—

The one that leads over the hill.

A fine old billposter,

That we all know.

Never any better

On the old Barnum Show.

It was down on the Bowery—many years

ago—

Bill first hung any paper

For Barnum—then

A museum at ten cents a throw.

Later, as years rolled around,

Old Bill and his bucket could always be

found

Around Tony Pastor's, Hyde & Beaman's

And Proctor's in glee telling the gang

How he had covered

Weber and Fields' paper you see.

And where the bright lights at Forty-

second street,

Eleven theaters in a row, at Times

Square,

Old Bill told me

He posted bills on barns

For the old Barnum Show.

It was during a route

That Bill informed me:

You kids can't walk far

And carry a bucket like me.

Laugh did old Bill—

'Cause I'm only forty you see.

He was billing the center for some big

show—

Happy, contented, singing cheer up, Liza,

Wherever he'd go.

On upper Broadway

While crossing the street a taxi hit Bill

And laid him low.

Yes, he's gone now, boys—

Bill Murray has billed

His last show.

—MARTY MILLIGAN.

ROBINSON FAREWELL MENU

An excellent farewell menu was gotten up by H. T. (Tim) Carey, steward of the John Robinson Circus, assisted by John Stevens, at Dyersburg, Tenn., November 13. It consisted of sweet relish, pickled beets, sweet pickles, clam chowder, consommé clear, baked trout, fried smelts, young turkey, sweet potatoes, oyster dressing, milk-fed chicken, egg noodles, snowflake potatoes, asparagus tips in cream, stewed corn, plum pudding, fruit cake, fruits assorted, salted almonds, pimento cheese, water crackers, fruit punch, tea, coffee and after-dinner mints.

ADVERTISING CAR EFFICIENCY

By Chas. Bernard

More than two score years closely identified with circus and other forms of advertising and several seasons manager of circus advertising cars has made the study of circus advertising and its results my favorite hobby. The closing of the 1924 season of the Walter L. Main Circus and its retirement by change of

(Continued on page 98)

ROBBINS BROS.' CIRCUS

Will Be Enlarged for Next Season—130-Foot Round Top To Be Used

Fred Buchanan, owner of Robbins Bros.' Circus, is already at work planning a much larger show for next season. He aims to have a 130-foot round top, with four 50-foot middle pieces. O. A. Gilson's band, filling a winter's engagement in Oldsmar, Fla., will be back with this show next season. Mr. and Mrs. Elmer Myers joined Golden Bros.' Circus for the rest of the season. The former is in charge of inside tickets and the latter is doing her sharp-shooting act and riding menage. Following the close of the Golden Show they will return to their farm at Sparta, Ky. Both will return to the Robbins Show next spring.

Raymond Hays, clown, went to his home in Excelsior Springs, Mo., where he found his brother, Clifford, entirely recovered from a recent attack of pneumonia. The latter will join the All-Star Minstrels as principal comedian December 1. "Blackie" Clark, who was injured a few weeks ago, is getting along nicely. Mr. and Mrs. Joe Lloyd will make their home in Des Moines during the winter. The former will manage the Des Moines Peanut and Candy Co. Both will return to this show next season. Mr. Lloyd again to be boss hostler. Mr. and Mrs. Hank Linton went to Hot Springs, Ark., for a three-week vacation.

Jess McBride, reserved seat ticket seller, joined Golden Bros.' Circus for the rest of the season. After it closes he will go to St. Petersburg, Fla. Clyde H. Baudendistel (High Pockets), elephant trainer, has signed a two-year contract with Mr. Buchanan and will break three new bull acts for next season's program. Spencer Huntley will be chief assistant to "High Pockets". Edwin Conrad also will be back next season as an elephant attendant.

Harry Bernhard, for the past 15 years superintendent of the annex front door with Mr. Buchanan, went to Princeton, Minn., to visit his sister for a few weeks, after which he will go to Minneapolis to have charge of the cigar, candy and news stand in the Army and Navy Club for the winter.

Cuban Max and wife returned to their home in Chicago. From there they will go to Porto Rico, where Cuban will settle his uncle's estate. They expect to return to the Windy City by the first of the year. Joe Riggers, manager of the colored band and minstrels, will spend the winter in Lexington, Mo., where he will be musical director of two bands. Kenneth Waite, after visiting his mother in Burlington, Ia., will go to Detroit. December 14 he and his clown band will open on the Orpheum Circuit. Tom Denton and Tom Waddell, blacksmiths, will winter in Des Moines and return to the show in the spring. Mr. and Mrs. Earl Sinnott will make their home in Granger, Ia., where the former will superintend the enlargement of the show. John Kittleson will winter in Los Angeles, and George Benkinney, of Peggy Poole's pit show, in Kansas City. Frank Shipman, clown, became very ill in Holdenville, Ok., and returned to his home in Kansas City. He will be back next season.

F. ROBERT SAUL (Press Agent).

John Ringling's new home near Sarasota, Fla., is not yet under roof. A veritable army of workmen is engaged upon it. Their automobiles, when parked together, occupy both sides of a roadway for 300 feet. The new residence will be a palace when it is completed.



UNIFORMS

Riding Costumes
Horse Trappings
Elephant Blankets
Minstrel Goods
Banners—Everything

Exactly what you want, at lowest prices possible. We can supply every need. Inform us fully about your requirements so we can submit catalogs, samples, prices and full particulars. No obligation on your part.

DeMoulin Bros. & Co.

1030 South 4th Street,
GREENVILLE, ILLINOIS.

City of Jacksonville, Fla.,

Wants to purchase Baby Elephant for its Zoo. Write price and particulars to

St. Elmo W. Acosta,

Park Superintendent,

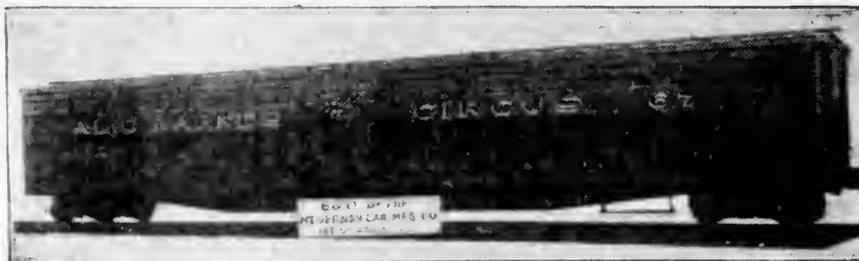
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From a general summing up contestants have had a successful year.

Let's have lists of the Wild West boys and girls at Los Angeles and other movie points.

Wild West showfolks—Tell us where you go when the shows close their seasons.

One of the features at the recent Trail Drivers' "doings" at San Antonio, Tex., was rope manipulations by Bob DeForest, a 12-year-old rope spinner of the Lone Star State.

Joe Flint wrote from Los Angeles that he expects to hibernate there for some time, also that he intends to troupe again next season. He asked about Johnny and Louise Hartwig.

From Fort Worth, Tex.—With the rodeo season nearing the close for this year cowboys and cowgirls are drifting into Fort Worth, which is the winter quarters town of many contestants.

June A. Bandy, a greater part of the past season with Norman Shields' attractions, is still in Cincinnati and during a call at *The Billboard* last week stated that he would remain in the Queen City a couple of weeks longer. Bandy wants to know what has become of Charlie Evans?

There are many "newcomer" riders, ropers, etc., in the West who intend to claim and force recognition of their ability at contests next year. Several old-head contestants have written Rowdy that they had heard comment of that nature passed during the season about to close.

Kansas City, Mo., is to be the scene of a cowboys' contest December 8-14, under the auspices of the local chapter of De Molay for Boys, at the American Royal Live Stock Pavilion and staged by Fred Beebe. The affair is for the benefit of the proposed De Molay stadium. Six thousand dollars in cash prizes is being hung up for the various contests.

A few weeks ago Rowdy made mention of a Wild West show (without giving the title) that was "arranging" to take to the road next spring, from the Central States, as a from five to 10-car one-day-stand attraction. It now appears that the show in question has arranged to be with one of the big carnivals (a guess on which caused Rowdy to omit the title in the recent reference).

Charley (Tex) Allbin advised from Seattle, Wash., that a nine-day rodeo (ending last week) had been arranged for that city, and that following the affair an organization was to take to the road, heading toward Florida. He also informed that Chief Horse Gray Eagle and his aids have been working on a 30-day convention-rodeo to be staged at Seattle next July.

A full page of the Sunday magazine section of *The Star Telegram*, of Fort Worth, Tex., recently was devoted to the cowgirls who took part in the Pendleton Roundup. Rodeo contestants are now receiving more publicity than ever and it looks like all that is needed to place the game on a firm footing is an organization. But will there ever be an organization of managers and contestants?

While the Famous Players-Lasky Company was filming Emerson Hough's great novel, *North of 36*, on Bassett Blakely's ranch, near Houston, Tex., in September, and Bassett Blakely and Frank Y. Dew

CIRCUS WAGONS

If you want New Ones Made, or Old Ones Repaired, Write to

THORNHILL WAGON CO. LYNCHBURG, VIRGINIA

were staging the "North of 36 Rodeo", Fog Horn Clancy, who assisted in directing the rodeo, got his own cameraman on the job with the result that he is now showing in theaters of Texas "North of 36 Rodeo" as a special feature, and reports are that he is packing 'em in.

Some enthusiastic members of the American Humane Society in Massachusetts are strongly opposed to bronk riding and steer wrestling at rodeos, even launching attacks against exhibitions of bucking horse riding, etc., in moving picture films, claiming "cruelty to animals". They may (possibly) soon object to race horses being pushed to all their possible endurance in order to win—what? There is quite a number of big race tracks and racing circuits in Massachusetts.

G. M. C., Boston.—The reason for seasoned contestants getting right back into the fray as soon as possible after having ribs broken, etc. (even when still suffering great pain) is that they are "made" of "proper dust"—possess the necessary "nerve"—to concentrate more on the work at hand than on their physical ailments. They usually keep in good training and there are many instances wherein these "nervy" boys and girls of the Western plains have been "right back and at 'em" after suffering injuries that would keep amateurs in bed for weeks.

Mrs. Edna M. Gardner Hopkins suffered a two weeks' illness at Tyler, Tex., from a touch of the gripe. Incidentally, while no word has been received by *The Billboard* from Nellie Bradden, at a hospital at Wyoming, R. I., as to how fast she is recovering from injuries sustained in an automobile accident a few weeks ago (mentioned in a recent issue), *The Billboard's* check in her favor, for \$5, which amount was from Mrs. Hopkins as assistance for Miss Bradden, has been returned to Cincinnati endorsed and marked "Paid".

The news of the death of Mrs. Bert F. Davis (Aunt Lucinda Birdseed) caused as much sorrow among contestants as she had been a prominent rodeo contestant. "Aunt Lucinda" had a friend in every cowboy and cowgirl who follows the rodeos. "Uncle Hiram" and "Aunt Lucinda" played many rodeos and among other affairs of this nature were present at all of Tom L. Burnett's shows—at which the cowboys and cowgirls would gather in the arena early to watch them work the grand stand. The combined hearts of the American rodeo game went out to Bert F. in his hour of bereavement.

Howard E. Wilcox wrote, in part, from Hartford, Conn.: "Just preceding the recent rodeo in New York Leonard Stroud put on a small rodeo here in Troop B Armory for the boys of the troop. He was ably assisted by Hank Durnell, Frank and Bonnie McCarrroll, Mrs. Stroud, John T. Mather and Morgan Chaney, formerly of San Angelo, Tex., now of Hartford. Mr. Stroud made many friends here by his clean-cut methods, as did the others thru their performances. A silver cup was awarded in the goat roping, and the

final total of time went to John T. Mather, of Eldorado, Tex. At the close of the affair Stroud loaded his stock and shipped to the New York contest."

When contests are really open to the world, for contestants in the various scheduled events, they should be so advertised and the open feature made a fact, not just "advertising". Several coming-to-the-front riders, etc., have complained, naming instances that they were not able to get an even break, or showing of their ability because of being "wedged out" by contestant combinations. However, there are clean sportsmen in almost every locality who would see to it that the complainants get a chance (in actual competition) to show their prowess against the others, provided the said complainants put up an impressive "yell" on their claims among the citizenry. In fact, such "to-settle-the-argument" rides, ropings, etc., would draw heavy as added features to the show, or as special events after the regular show is over.

A reader writes as follows: "The rodeo recently staged under the promotion of Tex Austin in Madison Square Garden, New York, is reported to have been a good entertainment but nevertheless caused a heavy loss to those who financed it. Many of the 'I'll-tell-you-what's-the-matter' folks are now telling why the affair lost money. One claims that if the contest had been held a month later the backers would have cleaned up. Another claims it was an outdoor show and did not belong indoors. There are many other opinions expressed. A man versed in the rodeo business, as well as with amusement conditions in New York, says that such a venture is too costly for New York production, that the public does not understand the necessary technical points, or the finer phases of the sport to display the enthusiasm that audiences attending these affairs do in the West.

"While Austin held a like show in the Garden two years ago, in the fall, he was under auspices that greatly helped to put the show over. Last fall Richard Ringling put on a similar show, in the Garden, and altho the show was reported good, it was a big financial failure, according to the best authority. Austin's 1924 attempt at the Stadium (in New York), outdoors and during the summer months, played to a profit but, according to reports, not near the profit that the cash expenditure warranted. The loss reported on the last affair would indicate that rodeos are 'out' in New York from now on.

"The traveling 'rodeo' that finished in Brooklyn the past summer was another indication that these affairs, even when produced with good people and the proper stock, are not the attractions to Eastern audiences that they are to those of the West.

"It is a fact that interest in the annual Frontier Day celebration and cowboy contests held in Western localities, from the Mexican border right on up into Canada, is growing each year. More of them are coming into existence, and they are drawing larger crowds each year, many spectators coming from all parts

of the East to witness them. The majority of these successful affairs are not privately promoted, but financed, managed and produced by natives of each locality.—In fact, they are a community affair sponsored and handled as a community proposition. These things, added to the fact that the towns and cities they are held in are Western towns, with a real Western background, with all the natural environment surrounding them, give such attractions a far different atmosphere than anything that can be offered in an Eastern location."

THE CIRCUS BEAUTIFUL
By Doc Waddell

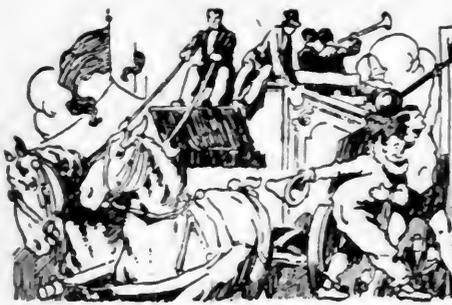
Putting off the harness of lot and road I became a child again just for a day and a night. To the Sells-Floto Circus I wended my solitary way. I was with this show in 1908. It was beautiful then, it is more so now. Enjoying a "reserve" at the dressing room entrance, near the band, with that veteran of many seasons—George Steele, the Decatur sage and diplomat, by my side—memory whirled backward to when both of us tramped with Uncle John Robinson (John, the first) and his wagon show. What an incline of improvement the circus has climbed since then! Sells-Floto reveals the modern equipment, acts and all. The introductory spectacle *The Bride and the Beasts*, grips patrons spiritually with its lavish display of robes and trappings, its spotlight effects, its pretty maidens, its music by instruments, air calliopes and a seeming thousand voices, myriad horses, "ships of the desert" and the big, intelligent best friends to man—the elephants. In keeping with the spectacle are a dozen of other premier, extraordinary features. The wild animal presentations of tigers, lions, etc., thrill, and each is massively climaxed.

Elephants galore! The man, Reed, who schooled them, has the Sells-Floto pachyderms trained up to the minute.

I haven't the words to depict the "aliveness" of dainty, par-excellence Erma Ward. Her endurance aerial athletic feat astounds.

I spent a day and then passed an evening with "The Circus Beautiful".

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FAIRS AND EXPOSITIONS

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Massachusetts Fairs Had Excellent Year

The 1924 fair season in Massachusetts has been from many points of view the most successful in years. While no attendance records have been broken, the number of people who have attended the fairs has been as great as in most any year in the past. Business conditions have probably affected the attendance somewhat and everybody is looking forward to a record-breaking crowd at the fair in 1925.

There has been a marked improvement this year in horticultural exhibits at practically all of our fairs. Many people who have attended fairs regularly in Massachusetts for a great many years have said that fruit exhibits, particularly apples, have been the finest this year that they have ever seen. Many of the so-called smaller fairs have been especially strong in this department and have proven that all of the fairs can have a very fine fruit and vegetable exhibit if they go about it in the right way.

Athol's official family are all smiles this year as a result of the financial success of the Worcester Northwest Agricultural Society's annual fair. When the promoters of an agricultural fair, after working strenuously for months, can see a substantial cash balance after all bills are paid, why shouldn't they feel happy?

The new president and secretary of the Worcester County West Agricultural Society are receiving congratulations from everyone on the very successful fair in Barre on September 25 and 26. Mr. Swan and Mr. Wetzel are two new men in the fair game but demonstrated this year that they have exceptional ability along fair lines, having made a record of achievement second to none in the annals of the Worcester County West Agricultural Society.

Barnstable, altho visited by a hurricane and deluge the day before the fair opened, came thru in good shape. Total indebtedness is covered by new buildings and improvements to the grounds. Another year and Barnstable will be again on "easy street".

Worcester collected a snug sum from rain insurance on Labor Day and then had the satisfaction of entertaining a large number of people in a satisfactory manner the same day. Fairs which open on Labor Day generally have a small attendance on the succeeding days. This of itself seems to indicate that Labor Day is of doubtful value to any fair except possibly a show of one day's duration.

Attendance figures for the Eastern States this year totaled 249,475 as against 244,020 for 1923. With the single exception of 1922, when 257,493 people passed thru the turnstile, the Eastern States had its largest crowd in 1924.

Brockton's attendance for 1922 was 245,200; 1923, 278,000; 1924, 267,000. While the attendance fell off slightly in 1924 over 1923, the total gate receipts decreased slightly less than \$10,000. The Saturday attendance at Brockton in 1924 was the largest since Brockton started to hold five days. These figures for Brockton and Eastern States would seem to indicate that the agricultural fair in Massachusetts is certainly not losing in popularity when in excess of half a million people will attend these two fairs alone.

One of the outstanding features of the year has been the success of the small community fair. Also, the starting of one practically new fair in the Commonwealth which bids fair to grow very rapidly; that is, the fair of the Gardner Agricultural Association, Inc. Starting

BEAUTY WILL BOOST SESQUICENTENNIAL

Ruth Malcolmson, of Philadelphia, the girl who recently won the 1924 title of Miss America in the annual competition at Atlantic City, has been delegated by the sponsors of the Sesquicentennial Exposition to be held in Philadelphia in 1926 to make a tour of the United States in behalf of the exposition.

Miss Malcolmson will travel in an automobile made especially for her. The stunt is expected to net the exposition a great deal of favorable publicity. Details of the tour have not yet been announced.

with grounds without buildings, this young society has provided new grand stand, exhibition hall, poultry building, cattle shed and horse stables and on Columbus Day had a very large attendance at its fair.

The success of the small fair proves that the agricultural fair in Massachusetts has by no means passed its usefulness and that the fairs respond to business methods and enthusiasm as much now as heretofore.

Editor's Note—The foregoing news of Massachusetts fairs was gleaned from the monthly fair letter issued by the Massachusetts Department of Agriculture and compiled by Leslie R. Smith, director.

FAIR MAN'S BUILDINGS DESTROYED BY FIRE

Gratz, Pa., Nov. 12.—The residence, poolhall, restaurant, public hall and a number of smaller buildings owned by Harry Smith, president of the Gratz Agricultural and Horticultural Association and a well-known showman and animal trainer, were destroyed by fire recently, entailing a loss of more than

and merchandise; that the reduction be granted on all lines, irrespective of countries thru which they pass.

Reduction of 50 per cent on transport charges to the benefit of the buyers; this reduction to be granted on the railway lines of the country in which the fair is held; also the validity of return tickets should be extended on these lines to the benefit of the buyers.

The annulment or reduction of taxes relating to visas of passports.

The extension of the system of temporary admission in countries which have not yet adopted it and the simplification of formalities of clearance thru the customs.

That propaganda documents of international fairs be admitted free of duty.

FAIR MEN BANQUETED

Officers and directors of the State Fair of Texas, Dallas, with Mayor Louis Blaylock, city commissioners and members of the park board as special guests, were entertained at an elaborate dinner early this month. It was an occasion in which the early builders of Dallas united with



The most delightful event of the entire social festivities in connection with the State Fair of Louisiana Shreveport, was the dinner party given the night before the fair opened by Miss Julia Hirsch and her brother, William R. (Bill) Hirsch, secretary-manager of the fair, at their handsome new home. As their guests the following were at the long table in the sun parlor: Standing, left to right: George Freeman, Jr.; Dave Morris, Max Goodman, Al Sisco, James Cunliff, Moise Hirsch, John R. Castle, Jim Harrison, "Happy" Fox, Fred M. Barnes, Manie Hirsch, Julius Kahn, Jake Hirsch, "Bill" Hirsch, Milton M. Morris. Seated: Mrs. John R. Castle, Mrs. Max Goodman, Mrs. Fred M. Barnes, Mrs. Jas. Harrison, Mrs. Jas. Cunliff, Julia Hirsch, Mrs. Fred Kressman, Mrs. Wm.

\$15,000, covered by less than \$5,000 insurance.

Mr. Smith is best known for his National Clock, which has been exhibited all over the country. The clock, which represents 18 years of labor with a pocket knife, bears figures representing the Lord's supper, the apostolic tower, the crucifixion and many other events.

Writing to *The Billboard* with regard to the fire, Mr. Smith says: "I am not in need of anything, but a few lines from the boys would make things more like home."

Low Rates Sought By International Fairs

Exposition Organizers Ask for Reduction on Transport Charges

London, Nov. 1.—A radical reduction on transport charges for both exhibitors and buyers at international merchandise fairs is being sought by the organizers of such fairs, who met recently in Paris under the auspices of the International Chamber of Commerce.

Great Britain had a representative at the meeting. Other countries represented were France, Italy, Czecho-Slovakia, the Netherlands and Luxembourg.

At the meeting the chief topic of discussion was ways and means of increasing the facilities for conducting international fairs, and the following resolutions were adopted for the approval of the International Chamber of Commerce:

That there should be a reduction of 50 per cent on transport charges, going and coming, to the benefit of the exhibitors

the active factors in the development of Dallas of today, and both elements combined to give credit to the State Fair of Texas for the part it has played in the development.

ANDERSON (S. C.) FAIR

Anderson, S. C., Nov. 14.—The Anderson Fair opened November 4 as a record-breaker for opening-day attendance in this section, having 30,000 people on the grounds, and closed Saturday, November 8, with a total attendance for the week greatly in excess of 100,000. Secretary A. P. Fant states:

Mr. Fant says the fair this year was declared by showmen, concessionaires and others who were in attendance to be a most pretentious one. All exhibits were under canvas, eight big tents being used, and every foot of space taken. One of the tents was devoted exclusively to the woman's division.

One of the outstanding features of the fair was the Johnny J. Jones Exposition Shows, all shows and concessions being of the highest caliber.

The free acts were the Flying Javans, Lil Kerslake and his educated pigs, Billy Finkle, "Chaplin's Double", who kept the crowds in an uproar with his antics, and the Laval Troupe. All acts pleased the patrons and received favorable comment.

The Anderson Fair takes in six counties and for a comparatively young fair (being only four years old) its growth has been very good, due largely to the capability and progressiveness of A. P. Fant, the secretary-manager; J. A. Mitchell, the treasurer, and their corps of efficient coworkers.

Next year the fair association anticipates buying ground and putting up a large grand stand and adding a race track, as the grounds on which the fair has been held is proving too small to take care of the increasing attendance.

Textile Exhibition Open to the Public

Plans Announced for National Merchandise Buyers' Fair To Be Held in New York

One of the most interesting exhibits ever presented to the public of New York City is promised by those who are sponsoring the National Merchandise Buyers' Fair, to be held in Grand Central Palace, New York, February 7 to 14.

From headquarters of the fair has come the announcement that the first of the four floors to be used will be devoted entirely to a "Made-in-America Textile Exhibition". The National Retail Dry Goods Association and the National Council of Traveling Salesmen's Association, the two organizations under whose auspices the fair is held, have decided to open this feature to the public. This is an innovation that no doubt will add much to the prestige of the fair, as it will be not only very interesting but of a distinctly educational nature as well.

The three upper floors of the Palace will be restricted to buyers and others admitted with the products on display and the trades represented among the exhibits. It is said that this will mark the first time in the history of the Palace that a strict division of space has been made, giving the public an opportunity to see the features in which it would be interested without interfering with the commercial activities of the general display.

In the textile exhibit there will be shown a field of growing cotton, and from this point the visitor will be shown the progress of the commodity thru the various stages of its manufacture right up to the finished product. In the case of woolen goods, too, all stages will be shown, from the virgin wool to the completed textile.

Massive machines will be necessary to show these processes and as New Yorkers are entirely unfamiliar with this feature it is expected to be intensely interesting to them. It is the aim of the manufacturers in presenting such an elaborate display to arouse greater interest in cotton and woolen goods in the greatest of American buying centers.

BROCKTON FAIR MAY BE EXTENDED A DAY

Brockton, Mass., Nov. 14.—The directors of the Brockton Fair have decided to hold the 1925 fair the week of September 27. If held five days and five nights, as usual, the opening will be Tuesday, September 29. At the annual meeting in December the proposition to hold the fair six days and six nights, opening Monday, September 28, will come up for action.

The directors have voted a donation of \$5,000 to the Community Chest for the benefit of local charitable organizations.

Nearly 100,000 persons visited the Los Angeles County Fair, Pomona, Calif., last year, an increase of approximately 50 per cent over 1923. "It was by far the most successful fair we have ever held," declares Manager C. B. "Jack" Afferbaugh. Manager Afferbaugh, who is a past exalted ruler of the Pomona Elks' lodge, was presented an ornate Elks' tooth with crest and a green gold chain as a token of appreciation for the manner in which he managed the fair and horse show.

FAIRS MEETING IN CHICAGO DEC. 3-5

We haven't seen the program of the annual meeting of the International Association of Fairs and Expositions, to be held in Chicago December 3, 4 and 5—but trust Tom Canfield, Don Moore and the other officers of the association to provide something worthy, interesting and worth while. It will be worth every fair man's time and money to attend.

We hope to present the program in next week's issue and let our readers judge for themselves what they may expect.

But it'll be better than that!

ANNUAL MEETINGS

Of State and District Associations of Fairs

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. Kempen, Seguin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19. Pennsylvania State Association of County Fairs, Jacob F. Seidomridge, 214 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pitsburg, 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 8, 9 and 10. 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. Malene, Beaver Dam, Wis., secretary. Meeting to be held at the Plankinton Hotel Milwaukee, January 7, 8 and 9. Association of Florida Fairs, Brown Whatley, 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 17. American Trotting Association, W. H. Smollinger, 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. Balston, 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.

Pipe the wall of Bill Breitenstein, well-known in the auto racing game and in other fields: "Would the gods the gift give me," walls Bill, "of getting out of either the newspaper game or the fair auto attraction game and settle down on a neat farm for a grand old time, lay bricks or some other remunerative business?"

But Bill won't get out. He enjoys the game too well, even if there is plenty of "heat" connected with it. He reminds me of certain fair secretaries who, when their year is over, announce emphatically that they're sick of the game with its trials and tribulations and are going to get into some line where their efforts will be appreciated; they've been fools for thinking this long, being made the fool and getting nothing for it, and so on and so forth. Then—they jump right in and work their heads off planning a bigger and better fair for next year.

Thaviu Had Big Season

Plans New and Different Program for Next Season

Chicago, Nov. 14.—A. F. Thaviu has closed his nineteenth season during which time he was 16 weeks in Fairyland Park, Kansas City. His organization played the Missouri State Fair at Sedalia, and he was for six weeks on a concert and musical festival tour. Fifty artists were carried by Mr. Thaviu and put on select condensations from the grand operas and oratorios. Selections from *Aida*, *La Gioconda* and *Il Trovatore* were the operatic works used.

Mr. Thaviu told *The Billboard* that he will have a new and different program for next season which he believes will meet with popular indorsement as he has care-



fully studied and observed what he believes the public wants. The keynote of Mr. Thaviu's activities will be—and has always been—giving to the public a program both educational and entertaining. He is a pioneer in taking the finest fragments of the greatest operas from the metropolitan centers out into the smaller centers where people are not in position to see the operas given in their entirety. A musician of consummate ability himself, Mr. Thaviu's programs have brought

the great moments and achievements of the greatest composers to the music-lovers of the country and the smaller cities.

Mr. Thaviu has not announced his new program for next season as yet. However, he believes it will be not only a surprise to his auditors but will meet with their warm approval. And it will be as wholesome, he says, as the typical Thaviu program always is without fail.

Many Festivities at La. State Fair

The Louisiana State Fair at Shreveport was the scene of many social events during the first six days of the 19th annual event, a round of pleasure and enjoyment for the wives and ladies who were honored guests of the fair officials and the Morris & Castle Shows.

On Sunday morning a party of 20 of the ladies, wives of fair officials, and Fred M. Barnes, Fred Kressman and others motored into the country, a trip of 25 miles, to a breakfast at The Oakes given by Mrs. Max Goodman of New York City, the wife of one of the owners of the Fair Trading Co., in honor of Mrs. Nathan Hirsch, the mother of Miss Julia Hirsch and Wm. R. Hirsch. This unique and novel site for breakfast added to the enjoyment, and the ride out and back was a pleasure.

On Saturday night Mrs. James Harrison, of Chicago, entertained with a dinner at the Inn, with covers for ten of her most particular friends. Tuesday night Mr. and Mrs. James Harrison and their son Earl left for home after a most pleasant visit to both the Dallas and Shreveport fairs.

During the first part of fair week George Freeman, Jr., president of the fair, personally conducted a party of twenty of the ladies thru the large glass factory located near the fair grounds, which the ladies enjoyed thoroughly, this factory being one of the largest in the entire United States.

Mrs. John R. Castle honored Mrs. W. H. Stratton, the wife of the secretary of the State Fair of Texas, at Dallas, with a dinner party at the Shreveport City Club, having as her guests Mrs. Fred M. Barnes, Mrs. Fred Kressman, Mrs. James Cunliff, and Mrs. James Harrison, all of Chicago; Mrs. Max Goodman of New York and Miss Julia Hirsch and mother, Mrs. Julius Kahn, Mrs. Geo. Freeman, Jr., and Mrs. Eugene Leeman, all of Shreveport. After the dinner the entire party attended the theater, which rounded out a most enjoyable evening.

The most delightful of all the events was the dinner given by Miss Julia Hirsch and her brother, Wm. R. Hirsch, pictured on this page.

and see and hear for themselves, which they did, and we were allowed to proceed. We put all our battle material right on the world's largest stage, with a thousand actors or more, and there was no one hurt, not a single complaint from the thousands of residents nearby and our contract was extended twice. There was all the smoke, flash and roar of battle, too, but it was so adjusted that it was confined to the audience and stage, where it belonged."

The annual meeting of the National Swine Growers' Association will be held at the Hotel Sherman, Chicago, December 1. At the same time the International Live Stock Show will be in progress, Miss G. A. Fossatt, secretary of the swine growers' association, states that the ninth annual National Swine Show was very successful, the quality of exhibits being far better than in past years, tho a few less hogs were exhibited.

Attendance at this year's Holland, Mich., Community Fair totaled 48,000, a new high mark, and Secretary Frank G. Simpson is delighted. The entertainment features included four days of horse racing, Burns' Flying Circus, Kolkowski and his orchestra in the grand stand, the Weber Girls, acrobats; the Casting Campbells, well-known gymnasts, and Happy Harrison and her educated animals. Gate admission charged was 35 cents; grandstand, 25 cents; children under eight, free.

The Chattahoochee Valley Fair at Columbus, Ga., set a record for attendance this year, a total of 55,000 passing thru the gates. Manager Harry C. Robert was warmly congratulated upon the success of the fair, which he has developed wonderfully during the two years he has served as secretary and manager. H. C. Smith, president of the fair association; Fred H. Schomberg, vice-president, and other members of the official family all contributed to the splendid record made, for all worked heart and soul for the fair.

John D. Jones, Jr., Wisconsin commissioner of agriculture, in charge of the Wisconsin State Fair grounds, replying to a resolution passed by the Wisconsin conference of the Methodist church, recently said: "The department of agriculture believes that clean amusements are entirely in order Sunday afternoons and evenings. If these are not permitted to operate the young folk, of necessity, will seek other amusement places, perhaps where the supervision is not so close as the fair grounds."

Louisiana State Fair

Shreveport, La., Nov. 12.—As mentioned in last week's issue (page 5), the State Fair of Louisiana set a new record, not only in attendance, but in quality of its entertainment features and its exhibits.

As heretofore, the Morris & Castle attractions on the gladway proved exceedingly popular with State Fair patrons, who were free in their praise of the management for the merit of the aggregation with special commendation for the general neatness and cleanliness.

In announcing the amusement program for this year's State fair, Secretary-Manager W. R. Hirsch, who had combed the country in seeking the best obtainable entertainers, assured prospective patrons that an extraordinary offering had been booked for the grandstand entertainment, with Ernie Young's *Passing Revue* as the stellar attraction. The secretary-manager knew whereof he spoke. And the thousands of spectators who attended the initial night's performance were en-

(Continued on page 80)

FAIR NOTES AND COMMENT

The Ottawa, Can., Winter Fair will be held December 1-5.

It is announced that President Coolidge will attend the International Live Stock Show in Chicago.

The Amarillo (Tex.) Tri-State Fair was operated this year without loss, according to reports of the auditors.

The Chamber of Commerce of Ashland, Ore., has made arrangements to hold its fifth annual winter fair December 3 to 6, with entries from all over the State.

The Royal Winter Fair, Toronto, Can., is on this week and will continue to and including November 26. Exhibits this year are large and thoroly representative.

Large crowds attended the Johnson County Fair, Smithfield, Ala. There was an excellent free act program, including the Killjoy Troupe, the Dollamade Troupe of statue posers; the Earle Sisters, flying ladders, and the Ferris Wheel Girls.

Gus Henderson, widely known "rube" character and comedy bounding rope artiste, played a number of Southern fairs and celebrations in the South this year. Gus is well liked wherever he appears, having a personality that appeals to the crowds.

Among the men who have been recommended to succeed the late Henry C. Wallace as Secretary of Agriculture are L. J. Taber, of Ohio, master of the national Orange, and Dr. Arthur Gilbert, commissioner of agriculture of Massachusetts. Both men are well known and liked among the fair men of their respective States.

Chicago's city government has appropriated \$5,000,000 to convert the Fine Arts Building of the Columbian Exposition of 1893 into a convention hall. The Fine Arts Building, in Jackson Park, has been called the most beautiful building in America and the finest example of Greek architecture, excepting only the ruins of the Parthenon, in existence today.

W. R. Bogart, of Bolton, Tex., has been re-elected president of the Central Texas Fair, Temple, Tex., for the ensuing year. Other officers chosen were: Vice-presidents, Sam H. Cater, Temple, and Roy E. Sanderford, Bolton; treasurer,

E. W. Moore, Temple; secretary, S. F. Clarke, Belton. This year's fair was the first that has ever broken even, it is stated.

The new auto racing track at Culver City, Calif., is expected to be ready for the big 250-mile race scheduled for Thanksgiving Day. The track, which will be a big wooden bowl, will be 1 1/4 mi. around, with 45-degree curves. The track will have the steepest curves of any board track in the world, and it is expected it will be the fastest track because of the fact that drivers can speed into the turns instead of slowing down.

Attendance at the Orangeburg County Fair, Orangeburg, S. C., exceeded 50,000 for the day and night sessions, Secretary J. M. Hughes advises. "We had beautiful weather for the four days," says Mr. Hughes, "and in my opinion it was the most successful fair in the history of the association. The midway was furnished by the Rubin & Cherry Shows, who have a first-class organization—one of the best that has ever played the fair."

Uncle Reuben, Aunt Mandy and their boy Zeke presented the full free act program at the Colleton County Fair, Walterboro, S. C., presenting seven acts that pleased the crowds mightily, according to reports. This was the act's eleventh fair this year. Following the close of the fair season the act will play vaudeville, having contracted for a twelve-week tour.

The Kiwanis, Rotary and other civic clubs are boosting the annual Marion County Fair, which will be held at Ocala, Fla., next week, and it looks as if this will be a banner year for the fair. The association has a live-wire set of officers, Howard Lee, of East Lake, is president; D. W. Tompkins, of Ocala, manager; W. D. Carn, Ocala, secretary; S. B. Ware, Ocala, assistant secretary.

Consideration of the other fellow often is one of the biggest assets a firm can have, as is attested by the experience of the Pacific States Fireworks Co., of Los Gatos, Calif. "A year ago," says Fred G. Hitt, of the company, "we had contracted with *The Wayfarer* to put on the battle material in the prolog, and found that an ordinance had been passed, because of the terrific racket that had been made in previous fireworks displays. We got busy, asked the authorities to come

GIVES THE BILLBOARD CREDIT FOR SUCCESS OF FAIR

La Fayette, La., Nov. 9, 1924. The Billboard Publishing Co., Cincinnati, O.

My Dear Sirs—You are correct in your assumption as to the matter of the subscription to *The Billboard* for the year and the last payment made was for the new subscription.

We were in error as to the vouchers and this letter of yours straightens out the matter.

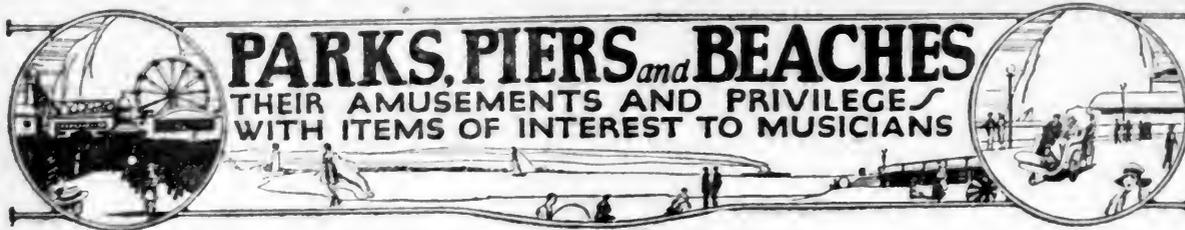
We wanted the publication continued and the last payment was for that purpose and we want it to stand. It would be entirely out of the question for us to try to conduct a fair of our size without your publication the year 'round, and we owe a lot of success this year to the fact that your columns gave us the ideas.

Cordially yours, (Signed) H. B. SKINNER, Secy. La Fayette Chamber of Commerce.

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Spillman Expanding

Park Amusement Outfitters Acquire Original Armitage-Herschell Property

North Tonawanda, N. Y., Nov. 12.—A deal that will be of interest to park men was consummated here recently when the Spillman Engineering Corporation, park amusement outfitter, acquired all of the property formerly belonging to the original Armitage-Herschell Company, having a frontage of 245 feet on Mechanic street and 188 feet on Oliver street.

The site and buildings thereon were a part of the property that passed into the hands of a receiver at the time the Herschell-Spillman Motor Company failed. The Simmons Machine Tool Company of Albany acquired the property and sold it to the Spillman Engineering Corporation.

The Spillman Engineering Company is planning extensive improvements to its plant. A number of the buildings will either be remodeled or replaced by new structures. Other buildings will be erected to accommodate the different products of the corporation, especially its amusement devices.

George H. Cramer, of the Spillman Engineering Corporation, stated that the company had been constantly adding to its equipment but it is still in need of more room and buildings to adequately handle its greatly increasing business. Among the buildings to be erected on the newly acquired land will be a display building for the company's riding devices, including merry-go-rounds, over-the-jumps and numerous others.

A motion picture of over-the-jumps in operation has been made and will be shown at the annual convention of the National Association of Amusement Parks in Chicago.

SASSE'S BOOKINGS

Charles L. Sasse, international booking representative, with offices in New York City, announces that activities in booking circles have kept his force on the jump for the past several weeks arranging programs for events in both the United States and South America.

Among the recent local bookings is the Elks' Circus at Middletown, N. Y., and an affair at Lancaster, Pa.

Complete programs have been arranged for the three circuses represented by Mr. Sasse in Cuba, all-season booking, and the office is now engaged in framing a program for a well-known circus in Mexico.

It is understood that Mr. Sasse has contracted for a number of free acts to be presented at a fiesta in the city of Caracas, Venezuela, which opens December 5 for a 30-day run, after which other cities in that country will be played, the itinerary possibly including Curacao and Colombia. Contracts are pending for circus and vaudeville acts to play a circuit of theaters in Colombia in conjunction with a string of houses in Panama, Guatemala, Honduras and other cities. Mr. Sasse will also furnish, thru a reliable firm in Porto Rico, acts to supply the demands for theaters, parks and the big Porto Rico fair.

"AMUSEMENT PLACE"

Is Defined by Internal Revenue Commissioner

The *Billboard* frequently receives inquiries from park managers as to what is and what is not taxable under the existing internal revenues of the United States.

It is sometimes difficult to give a specific answer to these inquiries, and in such instances the inquirers are advised to communicate directly with the internal revenue department at Washington.

Early this month the department promulgated regulations in which explicit directions are given as to what constitutes "a place of amusement" for taxing purposes under the law which became effective July 3 last. The gist of this law was published in the July 5 and July 19, 1924, issues of *The Billboard*, and on page 9 of the November 15 issue the specific instructions promulgated by Commissioner Blair were published: Park men will do well to read the instructions carefully, as they contain information with which every park man should be familiar.

For the benefit of those who did not see the article published last week a small portion of the instructions is reproduced herewith.

Amounts paid for second or repeat rides on roller coasters and merry-go-rounds are "paid for admission". Other ex-

(Continued on page 80)

DODGEM GOING GOOD

The Stehrer & Pratt Dodgem Corporation, manufacturer of the popular Dodgem Junior ride, predicts a big summer season for 1925. The Dodgem Company, manufacturer of this type of flat ride, which is covered by United States and foreign patents, reports that it has more orders on its books than it ever had before at this time of the year.

The Dodgem Corporation has, at present, a case pending in the higher court against an amusement device manufacturer who, it claims, is infringing on its patents.

The Dodgem Junior will have a large display booth at the N. A. A. P. Convention in Chicago.

LUNA PARK, HOUSTON

Houston, Texas, Nov. 14.—Not a single rainout since June 26.

That is the record of Luna Park, Houston's 26-acre amusement park, which con-

FREE ACTS POPULAR

During the past season the use of free acts in parks was very general, and the acts in most instances proved excellent crowdgetters. No doubt the coming season will see a still greater use of free acts.

Park patrons, however, will not be satisfied with anything but first-class attractions. They have been educated to expect the best and they now demand it.

There are plenty of high-class free attractions available for park engagements. Doubtless many of them will be in attendance at the Chicago convention, giving park managers a first-hand opportunity to judge their merit.

RIDE MEN BUSY

The activities of the various ride manufacturers indicate that 1925 is going to be a busy year for them. From many of the factories come reports that orders for

PERENNIAL FAVORITES



All summer long the rides pictured above are favorites with the crowds that visit the amusement parks. At the top is shown the mill chutes at Schuylkill Park, Pottsville, Pa. Below, the joy ride at Hershey Park, Hershey, Pa., the "Chocolate Town".

tinues to do good business despite the late season. Since the park opened last June there has not been one night of rain enough to hurt the attendance.

The \$100,000 dancing casino now is open, having been officially dedicated by Houston Shriners, who closed a week of merriment at the park recently.

ENGLISH PARK MAN IN TORONTO

A communication from Frederick Halthwaite, chairman of the board of directors of the Park Amusement Co., Ltd., Macclesfield, England, to *The Billboard* states that Mr. Halthwaite expects to arrive in Toronto, Can., November 22, remaining there until November 29, when he will proceed to Chicago to attend the convention of the National Association of Amusement Parks.

Mr. Halthwaite is in this country for the purpose of forming an American company to handle the hey-day riding machine, a new ride of the "roundabout" type. Only one machine has so far been manufactured, and it was in operation at the British Empire Exhibition, Wembley.

JOHNSON RECOVERING

Chicago, Nov. 12.—Walter R. Johnson, for many years with Riverview Park, and later with parks in the East, is here and is convalescing from a severe automobile accident. Mr. Johnson will stay for the December meetings.

the coming season are heavy and in some instances it has been necessary to enlarge factories to take care of all the work ahead.

The exhibition of rides at the annual convention of the National Association of Parks in Chicago, December 3, 4 and 5, is expected to greatly stimulate business. A list of exhibitors published in a recent issue of *The Billboard* is evidence of the greatly increased interest manufacturers are taking in the annual gathering of park men, and it bodes well for the expansion of the business.

ANNA MARIA BEACH

Anna Maria, Fla., is making a bid for popularity as an all-year-round pleasure resort. Bathing is, of course, the chief attraction, but there are others, too.

In addition to a beautiful beach there is a dance hall, boating, exceptional fishing and several amusement features.

Anna Maria is but fifteen miles from Bradentown.

NEW AMUSEMENT PARK IN PROSPECT FOR BUFFALO

John L. Allen, of the Buffalo Development & Security Company, Buffalo, N. Y., advises *The Billboard* that the company has acquired a ninety-acre tract of land within two miles of the city limits of Buffalo and on this property proposes to develop an up-to-date amusement and recreation park.

Clean Swimming Pools

Sanitary Engineer Tells How Pools May Be Kept Clean and Safe

The multiplication of swimming pools at summer amusement parks during the past few years has necessitated the passage of legislation regulating their use and care and has brought the subject of pool sanitation to the forefront.

In a recent address before the League of Texas Municipalities, V. M. Ehlers, State sanitary engineer, of Austin, Tex., told of the dangers of unsanitary pools and how to keep pools clean and free from conditions that might adversely affect the health of bathers. Mr. Ehlers' address was published in *The Municipal and County Engineer*, of Indianapolis. It contains so much information that is of vital interest to park men who are actual or potential owners of pools that a portion of it is reprinted here for the benefit of readers of *The Billboard*.

"The subject of swimming pools is important and at the same time vital," says Mr. Ehlers. "When we consider the millions of persons who use daily during the summer every available swimming pool and shower in the country, the importance of these institutions becomes only too apparent.

"These pools afford excellent opportunity for the possible infection of millions of bathers. As a source of infection for intestinal diseases, such as typhoid and dysentery, eye and ear infection, for venereal contagion, or for infections of the respiratory system such as grippe, colds, pneumonia, and sinus infections, the swimming pool provides one of the most dangerous sources. And for this reason it is most urgent and necessary that persons having any contagious disease be kept from entering or using these highly contaminable public places.

"Swimming pools have so grown in number and popularity during the past decade that innumerable State laws have been enacted and passed regulating and controlling their operation. A great majority of the States have passed and have in operation regulations governing the use and care of swimming pools. These regulations deal with the allowable quality and purity of the water in the pool with the amount of water necessary per bather, with preshower and other prewashing regulations, sterilization of bathing suits and purification of water. These laws give the control of the swimming pools into the hands of the various State Boards of Health, and make compliance with the regulations mandatory and binding upon the various swimming-pool operators.

"Laws regulating pools after construction are necessary in order to maintain and to insure their proper operation, but still more necessary are regulations governing the actual construction of these pools. Prevention is far safer than any later attempt at remedy."

"Water-proof cement pools with smooth interiors have proven very satisfactory in actual operation. These pools should be sloped toward one end and have in that lower end a discharge pipe conveniently operated and leading to either the sewer or purification plant. Just above the water level there should be provided a scum gutter and sputum trough to carry off objectionable matter that would otherwise pollute the pool. This trough should be so recessed into the side of the walls as to be inaccessible to the hands or fingers of bathers, and it must be sufficiently sloped to carry off the waste products into the sewer system. The cement walks surrounding the pools should be so constructed that any water draining from them would flow into a waste gutter and not back into the pool. Proper lighting and a clear, visible bottom will aid materially in cleaning operations. Handrails, marked depths and recessed steps should be provided in the interest of safety.

"If the pool is to be operated on the fill-and-draw plan, no extra precautions need to be taken with regard to the water other than to be certain of a sufficiently pure supply, ample quantity for each bather, and sufficient regularity in changing the water in the pool. This plan is, of course, expensive since it necessitates the constant waste of large quantities of water.

"If the pool is to be operated on the continuous flow-and-filtration plan, it is necessary to provide for the removal of the used water to a filter where its color and impurities will be removed. Subsequent purification of this clarified water can then be accomplished by either chlorination or ultra-violet ray. At least 800 gallons per person per bath is required. Hence in constructing the swimming pool provision must be made to provide adequate quantities of water of sufficient purity to meet these requirements.

"The details of operation of any swimming pool are essential and vital to the welfare of its patrons. Proper sterilization of bathing suits and towels by laundering after each use is very necessary. Cleaning and disinfection of lockers, halls and walks must not more be neglected than the provision of sanitary drinking fountains or resuscitation machinery and first-aid kits. Sanitary, private toilets, connected to a safe sewerage system is one of the prime essentials.

(Continued on page 80)

NOTICE TO ALL PARK OWNERS AND MANAGERS

AND MANUFACTURERS AND JOBBERS OF PARK DEVICES AND MERCHANDISE

The Sixth Annual Meeting of the National Association of Amusement Parks will be held at the Drake Hotel, Chicago, Dec. 3, 4 and 5, 1924. A most cordial invitation to all Park Owners, Managers and Manufacturers and Jobbers of all park devices and merchandise is extended. However, such Park Owners and Managers as have attended previous meetings as guests will not be admitted to the forthcoming meeting except as members, as it is thought that such men are now sufficiently familiar with the advantages of membership to join previous to the forthcoming convention and would want to attend as members with a voice and vote on all matters. As a great many things of vital interest and importance to everyone in the park business will be discussed, it is hoped that every Park Owner or Manager will make it his business to attend.

After many weeks of preparation and consultation with the Board of Directors and numerous members of the Association, the Program Committee has arranged a wonderfully strong, comprehensive and valuable program.

The Committee has also arranged an extensive display of new devices, new novelties and new merchandise, and has provided very elaborate booths for the convenience of manufacturers and dealers, in order that park products may be looked over and studied under the most advantageous conditions. These exhibitions will constitute a park man's exposition, the biggest of its kind ever put over in the park world, and the program is so arranged as to allow all delegates to spend their evenings and certain portions of each day among the exhibits.

The Secretary will be pleased to make hotel reservations for anyone desiring to attend the convention.

If you are entitled to an invitation, and for any reason have not received one, same will be gladly sent to you on request.

Come and Register Tuesday, December 2, from 2 to 5 p.m.; 8 to 10 p.m.

When purchasing your ticket to Chicago, get receipt or certificate, which will enable you to save 50% on your return trip ticket.

If located in the East, join the Special Train leaving New York City 6:05 P.M., Monday, December 1st. Make arrangements with Mr. R. S. Uzzell, President, R. S. Uzzell Corporation, 1493 Broadway, New York City.

Address all communications to

A. R. HODGE, Secretary National Association of Amusement Parks.

General Offices: - - Riverview Park, Western and Belmont Avenues, Chicago, U. S. A.

NATIONAL ASSOCIATION OF AMUSEMENT PARKS

**Remember the Date, December 3rd, 4th and 5th, and the Place—
THE DRAKE HOTEL, CHICAGO**

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Are being built today from experience obtained through manufacturing Rides for the past forty years. ASK OUR CUSTOMERS. They are our best salesmen.

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For early 1925 delivery, order now. It's a bigger repeater than the old Dodgem Ride.

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CATERPILLAR. Has earned \$5,200 in one week. \$15,000 to \$25,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 53 built in 1923.

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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 \$800 in one day.

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DAYTONA BEACH, FLORIDA

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DANCE HALL—FLAT RENTAL

or
PLAY PERCENTAGE WITH FIRST-CLASS JAZZ BAND.

DAYTONA BEACH AMUSEMENT CO., INC.

New York Representative, ENDICOTT HOTEL, New York City.

WHAT NEXT?

"Coney Island" Proposed To Adorn Summit of Mount Ararat

Will tourists who visit Asia a few years hence ride to the top of Mount Ararat on a funicular railway, then spend the day shooting the chutes, riding "thrillers" and visiting shows just as they do at Coney Island?

Some such possibility looms according to stories appearing in the daily press. If these tales are to be believed—you can take 'em or leave 'em as you choose—tourists will soon be paying a dime to stand on the spot where the ark landed, and there will be other features smack-ing of the modern amusement resort.

It is said that a number of Armenian financiers are back of the project and are seeking to interest American capital. It is proposed, according to the story, to develop and exploit the fame of the mountain by building a funicular railway up the mountain's slopes, build a park on the summit, which is level, and in various ways make the mountain a center of interest for tourists and visitors from all parts of the world.

Sounds highly visionary, but stranger things have happened!

NEW FRISCO POOL TO BE READY SOON

San Francisco, Nov. 14.—The great public swimming pool that is being constructed by the Board of Park Commissioners at the ocean end of Sloat boulevard is nearing completion and, while no definite date has been set for the opening, the park commission states that the end of the year will see the work finished.

The pool, the largest of its kind in the world, is located in a city playground. Every convenience is provided. The dressing pavilions have hot and cold showers, dryers and rest rooms, and attendants will be on hand at all times. The pavilions containing the dressing rooms are built of concrete and hollow tile.

The pool is 1,000 feet long and from three to 10 feet deep. A diving hole, 14 feet, is provided, allowing for any sort of diving contests. Measured courses for swimming races are also provided, and the pool is expected to be the scene of scores of contests every year.

A 50-foot space around the pool, equipped with seats, will take care of thousands of spectators at swimming and diving events.

In the 65-acre playground will be numerous tennis courts, baseball grounds and other places for games, while the children will have one of the finest and most complete playgrounds in the world.

HEADS FINGER LAKES ASSN.

Auburn, N. Y., Nov. 14.—Leonard H. Searing, of this city, was re-elected president of the Finger Lakes Association at the annual meeting held here recently. Ernest D. Juntion of Ithaca and Peter Burke of Canandaigua were re-elected vice-presidents. Walter B. Tower of Penn Yan and Roscoe C. Geller of Owego also were elected vice-presidents. E. C. Cooper, of Watkins, was re-elected secretary and treasurer. More than a dozen towns in the Finger Lakes region were represented at the meeting. The association promotes the interests of hotels, amusement parks and resorts in the Finger Lakes by advertising extensively the beauties of the region.

LETTER FROM JIM "KIL"

Chicago, Nov. 14.—E. J. Kilpatrick has written *The Billboard* from Monte Carlo. It appears that Edward James is on his way by easy stages from Rome, Naples, Milan, Florence and other Italian centers back to the London fogs and hard work at his desk again. Altho he sent a "cheerio" to his friends who read *The Billboard* he said nothing about making the December meetings. Having never failed yet, he will doubtless be here just the same.

AMUSEMENT PLACE DEFINED

(Continued from page 78)

amples 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, in 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.

CANDY FLOSS MACHINES



See different models of new Machines. A kind of used Machine. Has Power An Electric and Hand-cranked. No Lines. Good used Machines at less than half what new ones cost. Mercurandise Wholesale, Corp. Omaha, Neb.



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PASCUAL CIOCIOLA CO.

Rua Brigadeiro Machado No. 60.

SAN PAULO, BRAZIL, AMERICA DEL SUR.

DEVANY PLANS TO INSTALL NEW RIDES

Orest Devany of New York City advises that Harry Heller has contracted with him to place a new Ell wheel in Luna Park, Millville, N. J.

Mr. Devany also expects to have a new roller coaster installed at Luna, and possibly other rides.

Last spring Luna Park opened with four rides, a new swimming pool and a dance auditorium. Free acts were played during the season.

artificial sand bathing beach is being constructed with a frontage of 60 feet on the lake and will extend 50 feet into the lake.

CLEAN SWIMMING POOLS

(Continued from page 78)

entials of a safe, clean pool. Wash-room wastes from the showers must be disposed of in a sanitary way by connection to the sewers. Fresheners, both foot and up-and-down showers, must be insisted upon if the pool is to be maintained in any degree of safety.

Just as in every other public utility, a swimming pool is potentially dangerous in proportion to the number of persons to whom it caters. And since there can be no doubt of the popularity, and no limit set upon the patronage of these pools, it is only too evident that our cities should provide adequate means of protecting those whom it is their duty to protect.

LOUISIANA STATE FAIR

(Continued from page 77)

thustastic, as were those of succeeding performances, in their praise of the show.

Fred Barnes, of Chicago, general director of the Hippodrome features, who for a number of years has been co-operating with the management in booking the grand-stand amusement, is deservedly happy with the mammoth reception the various artists and performers have received. It's by far the greatest amusement offering State fair visitors at Shreveport have ever had the privilege to enjoy. The lighting features at night were very elaborate and enabled everybody in attendance to have full view of the different numbers and artists on the mammoth 60-foot stage. This stage, the largest every constructed on the fair grounds at Shreveport, extends over a portion of the race track, bringing the entertainers closer than ever before to the spectators.

In referring to the Hippodrome program it may not be out of place to mention the fact that *The Shreveport Journal*, in conjunction with the management of the State Fair, conducted an essay contest preceding the opening of the fair in which all children under 18 years of age were invited to write essays on the Japanese holocaust of 1923, this sub-

Park Paragraphs

Awards to owners of property condemned by the city of New York to be used as a part of the Coney Island Boardwalk were filed recently. They totaled more than a half-million dollars.

The old capitol grounds at Tuscaloosa, Ala., where the fair was held this year may be turned into a recreation center, a committee having been appointed to consider such a project.

The Weirs, a summer resort village in New Hampshire, was swept by fire early on the morning of November 9 and eight buildings were destroyed, including a large summer ballroom and the new Hotel Weirs, a four-story wooden summer inn. Sparks from forest fires started the blaze.

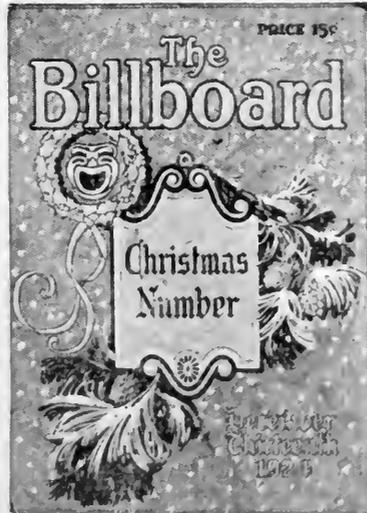
The zoo in Swope Park, Kansas City, Mo., continues to increase in size and its fame is spreading. Just now W. Herbert Dunton, nationally known painter of Taos, N. M., is singing praises of the zoo, and intends to return to Kansas City the first of the year to put many of the animals on canvas.

Improvements costing \$3,000 are to be made at Bunker's Landing, a summer resort and beach near Spokane, Wash., it is announced. Docks are to be built to accommodate the new steel boats that have been purchased for next season. An

A SUGGESTION

WHAT gift could be more appropriate for you to give this Christmas than a subscription to *The Billboard*? Mother, sister, brother back home will think of you every week in the year as they read in *The Billboard* news of happenings in your world. Or that good friend who is interested in some way in the amusement business will appreciate your thoughtfulness and will remember you with gratitude when *The Billboard* comes in each week.

Remember, the Christmas Number, in a beautiful, colored cover, is included in your subscription at no extra cost.



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Please send *The Billboard* for one year, including the Christmas Number. I enclose \$3.00 in full payment.

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New Automatic "Loop-the-Loop" Game
for all amusement places, soft drink parlor, 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 34x20 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.

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The exclusive rights to all Wheels to right party, including 10 big Stands, equipped with wiring, etc. Choice locations in good live park. Price, \$5,000, for season of 1925, \$2,000 cash. Balance in two payments. Act quickly. Also Penny Arcade and Shooting Gallery for rent. Address: OREST DEVANY, 226 West 47th Street, NEW YORK CITY.

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In first-class condition, at a bargain. NOVELTY AMUSEMENT CO., 35 Wilson Road, Nahant, Mass.

I'll Ship This on Trial to Rinks

Rink Talk No. 2

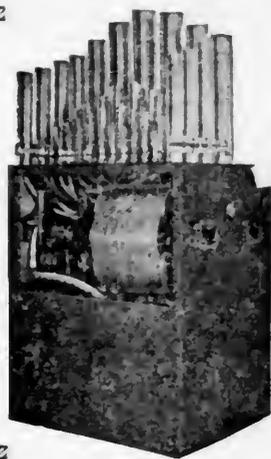
You cannot afford to go along with that Bang! Bang! Bang! tone. You are simply killing your business and don't know it. I know what the CALLIAPHONE will do towards increasing receipts for any rink, and if you will give me a chance I will prove it to you. I will ship one of our new 1925 models, complete with electric motor, all ready to connect to any lamp socket. (You can set it up and operate within one hour after you unpack it) on trial, and if it does not do all and more than I claim—If your skaters do not say it is the sweetest music they ever heard from a self-playing instrument—if you think it is not 500% ahead of any self-player you ever heard, then return it. We only ask you to pay the charges both ways a NEVER HAS ONE INSTRUMENT BEEN RETURNED THAT WE SHIPPED ON TRIAL. Get out of the rut—run your rink up to date, and let the other fellow do the "sliding backward trick". A barn with good music is better than a palace with bad music. Wire \$100 deposit; we will ship at once.

PLEASED SKATERS MEAN BETTER CROWDS AND INCREASED RECEIPTS.

TANGLEY CO.

Muscatine Iowa

"Calliaphone"



man, Mr. and Mrs. Kahn, Miss Julia Hirsch, Mrs. W. H. Stratton, of Dallas, Tex.; Milton M. Morris, Moise Hirsch, Bob Carr, Happy Fox, George Freeman, Jr.; Dolph Frantz, S. B. Simon, Al Sweet, Ernie Young and Everett Johnson, of Chicago; William R. Hirsch, Gene Leman, Alex Spohn, of Chicago; Dave Morris and Joe S. Scholbo, members of both bands of Al Sweet, the Ernie Young Revue cast, the Ten London Steppers, the personnel of the fireworks production, Tokyo; Adair and Adair, Lucille Anderson and her Irving Nymphs (Ethel Baker, Margaret Callahan, Mabel McAdoo and Margaret O'Loughlin), the Riding Houdinis, the Three Golfers; in fact, of all performers appearing in front of the grand stand at the fair.

DOLPH FRANTZ.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Out and About

Oswald Stoll's initiative in staging a rodeo at the Coliseum has led to other ventures of the same novel kind. Jack Joyce's Show is one of these and the show plays the big provincial halls. Besides equestrian, gymnastic and other circus acts there is a full-blown, if not full-grown, rough-riding stunt which gives some notions of the wonders which Cochran brought to the Wembley Stadium.

The Lancashire section of the Guild has decided to visit Bolton New Year Fair on last year's conditions and rent. The section considers the terms required by the Council very unfair and refuses to work under them. As I have before indicated, this debate is a sort of test case for the general reduction of rentals and profiteering by local bodies to the detriment of the show industry.

The withdrawal of the rope trick from Wembley has led to a lively discussion as to whether the trick has ever been witnessed by anybody at all. Lady Waghorn, whose husband is a member of the railway board, states that she saw the trick performed 30 years ago in Madras. The conjurer threw a 10-foot rope into

"Chicago" Racers Run True



No. 610.

are built for Endurance as well as Speed.

CHICAGO ROLLER SKATE CO.
4458 W. Lake Street, Chicago, Ill.

the air and a boy climbed up and disappeared, appearing a few minutes later in a tree at some distance from the rink. A highly successful "Ideal Homes Exhibition" has been held at Hull, more than 70 stands featuring in the City Hall. The show was under the direction of H. Daniels, manager for British Exhibitions Company, Ltd.

A Rodeo Protest Committee has been organized to protest against the holding of roundup shows in Leeds and elsewhere. In this regard the recent fining of Tex Millar at Thames Police Court for cruelty to a steer at Poplar Hippodrome has revived the vigilance of the Royal Society for Prevention of Cruelty to Animals. Millar had to pay \$100 and \$26 costs.



(Communications to our Cincinnati office)

LAUREY WINS AND LOSES

Joe Laurey, who holds national and European titles, and "Cap" Sofferino, Cincinnati ace, divided honors in their meeting at the Music Hall rink, Cincinnati, Sunday night, November 9, when the former won the two-mile event defeating Sofferino and Frank Hess, the latter a well-known Cincinnati skater. In six minutes, eight seconds, while Sofferino won the quarter-mile dash from Hess and Laurey.

Laurey left for his home in the East, where he will keep in shape for matches.



BALLOON ASCENSIONS AND PARACHUTE DROPS

Lieutenants Ralph G. Canny and Samuel A. Wetsall, reserve officers, were killed at Norton Field, near Columbus, O., when their plane crashed from a height of 200 feet. Both resided in Columbus. The flyers had not been in the air more than two or three minutes when a gust of wind caught the ship as it was making a bank and tilted it so sharply that it went into a nose dive, from which the pilots were unable to right it at the low altitude.

Predictions that Cincinnati will be the hub of the air lanes of America when commercial aviation has been established in this country were made several days ago at the forum of the Cincinnati Chamber of Commerce by Commander Jacob H. Klein, Jr., commandant of the United States Naval Air Station at Lakehurst, N. J., in an address to more than 400 business men and women. Commander Klein also said that the giant Zeppelin ZR-3 demonstrated the feasibility of commercial locomotion by airships.

Ruth Butler, fiancée of Lieutenant Erik Nelson, one of America's four world fliers, joined the quartet when they were in New Orleans, La., recently. Then she went by rail to Dayton, O., to meet the fliers on their arrival there, the trip for the fliers being made in their world-circle ships. The world fliers occupied places in the Armistice Day parade staged in New Orleans.

The Gates Flying Circus was the feature attraction November 14-16 at the Memphis, (Tenn.) Driving Park, where a large carnival was held as a benefit for the Auditorium Organ Fund. Included in the program of events were airplane races, death-defying stunts, such as changing planes in mid-air, wing walking and aerial acrobatics. Upside-down flying also thrilled the large crowds.

Seven airplanes and the building housing them were destroyed by fire when the air mail hangar burned at Cheyenne, Wyo., early Saturday morning, November 8. The loss is estimated unofficially at \$100,000. No one was injured.

Taliaferro Harris is planning on a career as a stunt flyer since falling about 1,000 feet when his aileron control cable broke and he and his plane crashed into a three-story garage in the heart of Rocky Mount, N. C., he writes. He was cut only slightly on the chin. His home is at Lynchburg, Va.

A flying circus was staged at Love Field, near Dallas, Tex., on a recent Sunday by the Dallas Flying Club. Charles Bretell made two parachute jumps and M. M. Merrill put his plane thru numerous difficult maneuvers. Daredevil Lockwood, of Pasadena, Calif., walked the wings and did some other hair-raising stunts. Lieut. Henry Toneray also participated in the program. A crowd estimated at 10,000 witnessed the program.

shell-shock, incurred during the World War, is now in a serious condition and wants very much to hear from you.

The Shenandoah Rollaway Skating Rink, Woodstock, Va., opened its season November 5, with a large crowd. W. E. Irwin and Paul M. Chapman are partners and Irwin is manager. A new Tangley Calliaphone has been installed.

Charles D. Nixon, the Skating Jay Walker, writes from New Brunswick, N. J., that the Pottstown (Pa.) Rink venture was called off at the last minute, as the floor was not okeh, but that it will probably open later. Nixon is at present managing the Tea Pot Inn Auditorium Rink in New Brunswick for Ed Tierce, former vaudevillian, which opened November 8.

Wally Klefer and Miss Lockhart, of Lockhart and Klefer, report from Chicago that they are working right along.

The following rinks have been installed Tangley Calliaphones: Frankfort, Ind.; Ponca City, Ok.; Salem, Ore.; Memphis, Tenn.; and Columbus Hall Rink, Yorkers, N. Y.

Joe Paris, well-known skater, and Anthony Pagano, Italian comedian, opened a novelty skating and comedy act at the Majestic Theater, Evansville, Ind., November 14. The act is billed: Paris and Anthony, "Italian Comedians".

DANCE HALL AND ROLLER RINK MANAGERS

KEEP YOUR FLOORS IN PERFECT CONDITION USING

The Improved Schlueter

Rapid Automatic Ball Bearing Electric Floor Surfacing Machine.

More than 30,000 users have made money by eliminating hand surfacing, loss of time and unsatisfactory work.

No levers, easily operated, always in order. Surfaces close up to the baseboard without the use of an Edge Roller. A FIVE-YEAR Guarantee backs up the quality.

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RICHARDSON SKATES

The First Best Skate—The Best Skate Today



Richardson Skates rolled into prominence thirty-six years ago and still hold the lead.

The successful rink man knows the value of a Richardson equipment.

Write for Prices and Catalogue TODAY.
Richardson Ball Bearing Skate Co.,
3312-18 Ravenswood Ave., CHICAGO.

For Sale

\$5 to \$9 pairs Rowwood and Compulsion Roller Skates, with 50 extra repair wheels. \$125.
G. J. REPLINGER, Dwight, Ill.

"SCOTTY" WINES



Wines is a well-known dare-devil who has just closed the fall season with Young's Flying Circus of New York. He has given thousands of spectators many thrills, doing wing walking and plane changing in his daily flights. He plans to spend the winter in Galveston, Tex.



M. B. GOLDEN REMAINS WITH MESSRS. GLICK AND SMITH

Widely Known General Representative Has Announced His Re-affiliation With Bernardi Greater Shows for Next Season—Is Also Attraction Owner

A notable visitor to Cincinnati and *The Billboard* last week was the widely known outdoor general agent and show head, M. B. (Duke) Golden, of the Glick-Smith-Golden Bernardi Greater Shows, his affiliation with which was effected early in November, 1923.

Mr. Golden, who arranged for his organization to winter in the old Maryland Ship Yards at Baltimore, Md., after its closing of the season recently at Charlotte, N. C., announced that he will again be associated with William Glick and Ralph Smith next season. In addition to filling the position of general representative of the show he is financially interested in four of its attractions, the caterpillar and chair-of-plane rides and Laughland (mirror maze), with Louis Corbielle, and the new ride, over-the-jumps, individually. After seeing the show placed in winter quarters Mr. Golden left the Monumental City for a visit to his home at London, O., stopping over in Cincinnati, and expects to remain in that locality until time to attend the December meetings at Chicago.

Previous to his connection with the Bernardi Greater Shows "Duke", as he is intimately known to friends, served for 12 consecutive years as general agent for Polack Bros.' amusement interests, the World at Home Shows and Polack Bros.' 20 Big Shows, a part of which time he piloted both organizations.

Baltimore, Md., Nov. 11.—A most enjoyable occasion at the winter quarters of the Bernardi Greater Shows here last Wednesday evening was a surprise out-

MCGREGORS IN KANSAS CITY

Kansas City, Mo., Nov. 11.—Donald McGregor, the Scottish Giant and owner-manager of the Donald McGregor Shows, arrived here Saturday from Sweetwater, Tex., and was a delightful caller at the local office of *The Billboard*. Mr. McGregor informed that he and his wife and the latter's sister, Mrs. Dingwall, both of whom accompanied him, were on their way to Minneapolis and Duluth, Minn., as he was expecting to buy some property for Mrs. McGregor somewhere in that country. Their trip will be probably of six weeks' duration, as Mr. McGregor has to be back in Sweetwater, the winter quarters of his shows, about January 1.

The McGregor Shows closed a successful season November 1 at Sweetwater after playing many weeks in Texas, where they are well known. They will be enlarged and improved in quarters, advised Mr. McGregor, who has some new and expanding ideas for his shows. While in the North the McGregors will visit their son at Little Fork, Minn.

HANSHER BROTHERS SUED

Indianapolis, Ind., Nov. 12.—Hansher Brothers, of the carnival company that exhibited recently in Power, are made defendants in a \$5,000 damage suit filed at Monticello, Ind. The suit was brought by Frank E. Leek, administrator of the estate of William E. Leek, who is alleged as having been fatally injured by a tractor owned by Hansher Brothers, when the alleged victim was crossing a street. The amusement company has put up at Rensselaer, Ind., for the winter, and officials say they lost approximately \$40,000 on the season.

THE RANKINE "BLUES"

Chicago, Nov. 13.—Tom Rankine, custodian of the Showmen's League of America, is said to have the blues—of the unmusical kind. Each year it seems he and Ed Holder play a championship game of pool. They played the last one this week. Tom has been winning the championships for some years, so it is reported. The boss of "Ebenezer" put three neat ones over on Mr. Rankine at one playing this week and refused to play any more.

day party tendered the shows' general representative, M. B. Golden, and arranged by Mrs. William Glick. The party was originally scheduled for October 16, on which date Mr. Golden passed his 64th milestone of life, but because of his being busily engaged in the organization's interest at the time the affair was postponed until a later date. About 60 of the show-folks attended the party, also about 10 invited guests from this vicinity, including Mr. Beam, night city editor of *The Baltimore American*.

W. G. WADE IMPRESSIVE

States That His Shows Will Positively Be in the Ranks Next Season

In connection with the dissolution of partnership a few weeks ago of Messrs. Wade and May in the Wade & May Shows and in order to offset doubt among show-folks and others, W. G. Wade impressively advised from Detroit, Mich., where his paraphernalia is in winter quarters, that he and his assistants are making every preparation for the show remaining in the field of outdoor amusements, under his management, and to open on scheduled time next spring.

IN BEHALF OF CARNIVALS, ETC., AT COUNTY FAIRS

Just before Zeldman & Polle arrived to play the Bennettsville (S. C.) Fair, an article appeared in *The Pee Dee Advocate* stating that it was the wish of some of the residents that the carnival feature of the fair should be eliminated. The article brought forth the following letter from Watson Moore, a retired moving picture theater owner and prominent farmer of the county, which appeared in same paper:

"Reading recently in your paper that it is the wish of some of our people that the carnivals, which visit us annually at the county fair should be stopped and another form of entertainment provided, I desire to say a few words. I want to make a plea for this ancient form of entertainment, known to our ancestors for many generations back. What is it that we looked forward to every year in the way of real entertainment for both old and young? What are thousands of Marlborans waiting for and thinking of this very week? It is our fair, of course, with the carnival, the show of animals, clowns and other strange mysteries that await them. There is no other entertainment in existence that can take the place of the circuses and carnivals in the hearts of the people. To do away with the carnivals, which will also mean, ultimately, to do away with the circuses, will be the saddest disappointment you could inflict upon the children of our county. They hear their papas and mamas tell them from year to year from the very cradle about the elephants, the clowns and other strange things they will see when the circuses and carnivals come around. And each year the little kiddies look forward with the greatest glee for the day when the show comes. They will save their last penny to see the elephants and clowns and will stay up all night to keep their papas and mamas from leaving them at home. Yes, when the circus or the carnival comes to town the kiddies will see it even though they have no money, if they have to carry water for the elephants. What can bring greater thrills and joy to the kiddies than the circuses and carnivals? I say again, in making a plea for the children, that there could be no greater disappointment to them than for our officials to refuse admittance for circuses and carnivals to enter our county. To older people, as well, it is almost the same great enjoyment. The circus days and the carnival week are their periods of greatest relaxation. "I do not believe that any 'home talent' entertainment could ever take the place of the circuses and carnivals in the hearts of the people. Home talent is all right, I do not reflect on it. It has done noble things for our county, especially for our charitable organizations, but it just can-

(Continued on page 84)



M. B. (DUKE) GOLDEN

OTIS L. SMITH SHOWS

In Quarters at Auburn, N. Y.

Auburn, N. Y., Nov. 12.—The Otis L. Smith Shows are now in winter quarters here. The shows have 20 railway coaches and 37 wagons. Many of the personnel are wintering here. The quarters is just west of North Beach street, between the abandoned Erie Canal channel and the railroad siding. Wagons are being rebuilt and repainted there and a few of the animals are in quarters.

Mr. and Mrs. Smith and their four children occupy a converted Pullman coach as living quarters. While Mr. Smith supervises the work on hand the younger of the children go to school.

One of the devices under construction is a booth wagon for the "midget mother and child". The wagon unfolds on hinges into a wide-spreading frame-up with stairways for patrons to go up and down in approaching and leaving the exhibition. It is ingenious and neat.

JOYLAND EXPO. OF RIDES CLOSES SEASON IN OKLAHOMA

Oklahoma City, Ok., Nov. 11.—The Joyland Exposition of Rides, of which Joe C. Steinberg and Joe L. Zotter are owners, closed its season with a successful week's engagement at Crescent, Ok., and it is now in winter quarters here. This outfit consists of three riding devices—three-abreast merry-go-round, Ell wheel and merry mix-up—and 10 concessions.

Paul Schwartz, superintendent of concessions with the show, is going to Chicago in the interest of the organization. John Zenz and wife have left for their home in Portland, Ore. Among visitors to the show at Crescent were Henry Oldham, of the National Amusement Company; Capt. Hugo, high diver, and Manuel Alfier, of the Sante Fe Trail Shows.

HARRINGTON MOVES HIS FACTORY TO KANSAS CITY

Kansas City, Mo., Nov. 11.—E. A. Harrington, of Los Angeles, has moved his calliope factory to Kansas City, having secured the large building at 604 Broadway. Mr. Harrington is now busily engaged in getting all equipment, machinery, etc., installed, as he intends to open his New Tone Calliope Mfg. Company, as the factory is designated, and be ready for business by December 1. He advises that three sizes of instrument will be made, the largest to be a 4-1-2 octave one, and that only the latest and most satisfactory designs will be used, with handsome carving, etc. Mr. Harrington and his family recently arrived from Los Angeles and are now "at home" in a leading hotel here.

C. D. SCOTT'S SHOWS CLOSE

Some of Personnel Organize the Model Shows for Winter Season

C. D. Scott's Greater Shows brought their season to a close November 7 at Newnan, Ga., advises R. L. Davis, of that organization, who further communicated as follows:

Mr. Scott's rides, wagons and other show property were stored at Newnan and the cars were sent to Atlanta to undergo a thorough overhauling. Mr. Flynn joined Pinfold's Central States Shows with his autrodrome, merry-go-round and Ferris wheel. Mr. Buckley shipped his whip ride to Miami, Fla., he and Mrs. Buckley making the trip by automobile.

Some of the show and concession people organized a small carnival for the winter season which played its first stand at Richland, Ga. The organization is known as the Model Shows, with F. H. Bee, Jr., as manager. It has four shows, one ride and 15 concessions, music being furnished by the Shifting Along Minstrels' Band. The writer will troupe with this winter show, which has Robert Sickles as general agent. After the week ending November 15, at Arlington, Ga., the show will play two more stands in Georgia then go into Florida for the winter.

Prof. B. Crimi and His Band, after the close of the Scott Shows, left for Havana, Cuba, to play at a popular resort. Mr. and Mrs. Scott will spend a greater part of the winter at Roanoke, Va., and Atlanta, Ga.

WEER AMUSEMENT COMPANY

Wintering at Grand Rapids, Mich.

Mr. and Mrs. J. C. Weer, who operate riding devices at special events under the title of the Weer Amusement Company, informed from Grand Rapids, Mich., that they recently brought their season to a close at Garrett, Ind., and shipped into winter quarters at Grand Rapids, where the rides are undergoing repairs and being repainted and re-decorated by Mr. Weer and his brother, Thomas. After this work is completed Mr. and Mrs. Weer intend making a vacation trip for the winter which will include visits to Mr. Weer's relatives in Canada. The outfit opened the season May 1 and played fairs, celebrations, etc., in Michigan, Ohio and Indiana.

ABNER K. KLINE RETURNING TO OWNER-MANAGER RANKS

An announcement of special interest to carnival folks comes from Abner K. Kline that he is returning to the owner-manager ranks, he having taken over the entire property and good will of the Pacific Coast Shows from C. W. Parker and will launch the organization next February at Lodi, Calif., under the title of the Abner K. Kline Shows.

Mr. Kline, who operated the Patterson & Kline Shows, seasons of 1919-1921, and who was forced to give up that affiliation because of illness, since residing in New Mexico, has completely recovered his health and the past season had some of his show property booked with the Morris & Castle Shows. His latter holdings will be included in his new organization.

JOHNNY J. KLINE SHOWS

To Again Be En Tour Next Season

Announcement has reached *The Billboard* that Johnny J. Kline will again personally direct a carnival organization next season, the Johnny J. Kline Shows thus returning to the field of outdoor amusements. Mr. Kline is to officiate as general manager, with W. B. Donneson as direct manager of the show. This information was furnished from the Kline offices in New York thru Mr. Donneson, who also advised that the well-known showman (Kline) intends to utilize the vast experience he has gained in outdoor showdom and extend his every effort toward surpassing any of his previous achievements in catering to the amusement-loving public.

DOBYNS' MOTHER ILL

George L. Dohyns, owner-manager of the shows bearing his name, was unexpectedly called from the East recently because of illness of his mother at her home in South Haven, Mich. A report from South Haven last week was to the effect that Mrs. Dohyns had almost recovered.

WRITERS OF SPECIAL ARTICLES

to be found in the

CHRISTMAS NUMBER

OF

The Billboard

include among others the following:

WALTER HARTWIG

Head of the Manhattan Players, New York, and formerly director of the Little Theater...

FRED A. CHAPMAN

One of the best known and most popular fair men in Michigan is Fred A. Chapman...

HOWARD JOHNSON AND IRVING BIBO

The more than ten years Howard Johnson and Irving Bibo have been in the music business...

WILLIAM J. HILLIAR

In William J. Hilliar the carnival world has a press representative that ranks with the best...

H. R. BARBOR

A member of the National Union of Journalists, H. R. Barbor has contributed to most of the big English daily newspapers...

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...

WALTER L. WILSON

A man deeply experienced in the manufacture of tests is Walter L. Wilson, vice-president and treasurer of the Baker-Lewis-McDonald 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...

COLONEL W. I. SWAIN

There is without doubt no man better known in the test repertoire field than Colonel W. I. Swain, owner of the Swain Dramatic Companies...

BEN A. BOYAR

For more than two years Ben Boyar has been manager for Lewis & Gordon, radio-voice sketch and playlet producers...

JESSIE BONSTELLE

A noted actress, Jessie Bonstelle has obtained an enviable rank in the field of dramatic stock productions...

WALTER K. HILL AND CHAS. P. SALISBURY

Press representatives of the Columbia Amusement Company and Mutual Burlesque Association, respectively.

MORTIMER WILSON

Composer of the complete score for "The Thief of Baghdad", also the musical settings for many other feature pictures...

S. JAY KAUFMAN

It has been said of S. Jay Kaufman that he knows more people than any other living person...

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...

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 the above there will be considerable other special stuff, profuse illustrations, a cover in four handsome colors and the usual department material.

Dated December 13 Issued December 9 105,000 Copies ORDER YOURS EARLY

WILLIAMS UP AGAINST SOME DISCONCERTING CIRCUMSTANCES

Evidently Fred X. Williams, eating-stand concessionaire, figured he was in "tough luck" while passing thru Lewis-town, Pa., recently...

According to the story, Williams was en route to Pittsburgh after playing fairs in the South by motor truck...

Williams left his truck when he had "canned" the second driver and returned to Lewis-town, where after diligent search he found a man to drive him to Pittsburgh...

ZEIDMAN & POLLIE SHOWS

Greenville, S. C., Nov. 12.—The Clinton (N. C.) Fair proved a very satisfactory week for the shows and concessions...

Monday night all was in readiness for the return engagement of the show here. When last here the weather was so bad that business was crippled...

Alpine, Florida's fat girl, purchased in Clinton a brand new automobile, specially arranged to carry in comfort her many pounds of weight...

This Week's Special

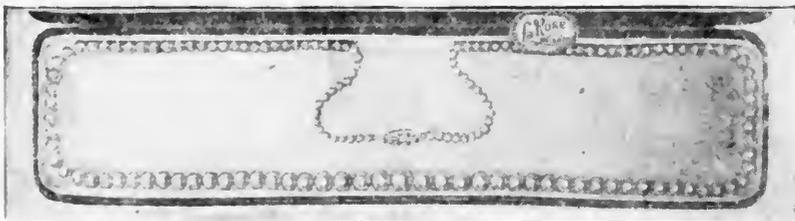
Half Corey, whose Lucky Boy Minstrels have become a standard attraction in the carnival world...

WOODS SIGNS WITH BRUNDAGE

Peoria, Ill., Nov. 12.—Guy Woods, of this city, has been signed by Mike T. Clark, general agent for the S. W. Brundage Shows...

HOLIDAY PEARLS

Direct from importer to you



Opalescent—Indestructible—Beautifully Graduated and Matched

Table with 2 columns: Pearl type and price. 30-INCH LA ROSE PEARLS, with Fancy Boxes. Dozen...\$5.00

Remember, the above Pearls come in individual fancy colored Holiday Box at no extra charge.

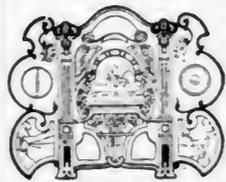
No catalogue. Send for sample dozen and get the greatest value ever offered you.

LA ROSE IMPORTING CO., 39-41 Eldridge St., New York

WURLITZER BAND ORGANS

Ideally Suited for

CARNIVALS, PARKS, FAIRS, RIDES Carouselles, Summer Resorts, Skating Rinks



Band Organ No. 146-B

A special type Wurlitzer Band Organ for every kind of out and indoor show is now available...

Send today for Beautiful New Catalog The RUDOLPH WURLITZER Co. NORTH TONAWANDA, N. Y.

Aluminum Prices Smashed

49c Each 72 Pieces —> \$35.28 <— 72 Pieces

Here's What You Get in Each Case

- 6 each Nested Soup Pen Sets, 1 1/2, 2-Qt. sizes. 6-3-in. Fry Pans, Sunray Finish. 6-7-Cup Percolators. 6-Handled Colanders. 6-10-Qt. Dish Pans.



Total 72 Flashy Pieces. Cost 49c each. Case costs \$35.28—\$8.00 with Order, balance, \$27.28. C. O. D. We guarantee shipment same day order received.

THE ALUMINUM FACTORIES, Inc., 234-238 S. Wells Street, CHICAGO

WADE & MAY SHOWS WILL CONTINUE

In the November 1st issue of The Billboard appeared a news item stating that E. C. May and myself (W. G. Wade) had dissolved partnership...

That on the first day of November, 1923 the partnership between E. C. May and myself was legally dissolved. That shortly afterward I purchased from E. C. May his entire interest in all the equipment owned by us jointly in connection with the Wade & May Shows...

The show will positively open the latter part of April in Southern Michigan. The exact dates and location will be published in a later issue of The Billboard...

5811 Cass Avenue, Detroit, Michigan W. G. WADE

TENTS

FOR CIRCUS AND SIDESHOW. Write for Circular and Prices ENDICOTT-HAMMOND CO. Phone, Whitehall 7298. New York. 155 Chambers Street.

FOR SALE—Several Electric Pianos and Orchestrons. Also Automatic Air Calliope, mounted Reo Speed Coach, very elaborate body. Cost \$7,200, take \$2,500. Information and photo on request. HOLT PIANO CO., Sapulpa, Oklahoma.

POST CARDS FOR VENDING MACHINES

Operators, Penny Arcades and Beaches. \$2.85 per Thousand

Actors, Cowboys, Bathing Beauties, Baseball Players, Prize Fighters and others. AGENTS WANTED.

UNITED POST CARD SUPPLY CO. 615 Dickinson Street, PHILADELPHIA, PA.



OUR LATEST HIT



WASHINGTON SENATORS. Price, \$12.60 Per Dozen.

MUIR'S PILLOWS

Round and Square FOR CARNIVALS and BAZAARS

GRIND STORES—Our Pillows attract the crowds as nothing else will. PATRIOTIC PILLOWS for AMERICAN LEGION Celebrations, Lodge Dinners for Fraternal Order Carnivals. DESIGNS THAT GET THE PLAY. Same Prompt Service and Square Dealing as in the Past. Send for Circular and Pre-War Prices.

MUIR ART CO. 116-122 W. Illinois St., CHICAGO, ILL.

THE GREATEST BARGAINS OF THE SEASON

To clean up odds and ends, we are offering for the HOLIDAY TRADE assorted CANTEENS, with or without Electric Lights:

Table with 4 columns: Regular Price, Dozen, BARGAIN PRICE, Per Dozen. Rows show prices for 24.00, 36.00, 42.00, and 60.00.



All merchandise guaranteed FIRSTS. No JOBS or SECONDS. The merchandise you will want for PREMIUMS, SALESBORDS, INDOOR FAIRS and all places where real flash and good merchandise is needed. This offer is only good for a limited time, so take advantage of it today. A sample assortment, consisting of 5 canteens, one of each of the above, will be sent you prepaid upon receipt of \$12.00. This is the biggest bargain we have ever offered.

Universal Leather Goods Co.

442-444 N. Wells Street, CHICAGO, ILL. We are the originators and largest manufacturers of the Night Light Vanity Case.

AMERICA'S FASTEST SELLERS!



PERCALE RUBBERIZED APRON 25c In Doz. Lots, Each, (Gross Lots, \$31.50) Sample Apron, 35c New, Smart, waterproof. Handsome assorted patterns and colors.

PURE GUM RUBBER APRON Dozen - \$4.25 Gross - \$46.50

Terms: 20% deposit, balance C. O. D. Send M. O. or Certified Check. SEND for PRICE LIST of OUR COMPLETE LINE. AGENTS WANTED

Goodyear Raincoat Co.

835 BROADWAY, Dept. G, NEW YORK CITY

BOMBZINE RAINCOAT \$1.75 Dozen or Gross Lots, Each. SAMPLE COAT \$2.00

Handsome diagonal bombazine material, rubberized to a pure India rubber. An indispensable all-weather Top Coat. Extremely popular.



MACY'S EXPO. SHOWS

Childersville, Ala., Nov. 12.—Macy's Exposition Shows are now in their third week in Alabama. Business as a rule has been very good, with favorable weather prevailing. It now looks as if the closing weeks of the season will repay for the poor spring and summer months.

Among the attractions and people with the show: Ferris wheel, John Hingens, owner; Charley Sanders, clutch. Athletic Show, Minstrel Show, Frank Blankenship, manager; R. J. Haggard, tickets. Ten-in-One, Clay Chambers, manager; Cal. Heady, tickets. Billy, the bear boy, Chief Lone Bird, manager. Concessionaires: Ernie Willis and Sam Hawkins, assisted by Emma Lou Hawkins, "Slim" Wilder, Jack Adams and Ernie Willis; Ed Brink, assisted by Pete Pharrion; Mrs. Jack Adams, Mr. and Mrs. "Shadow" Baker, Mr. and Mrs. M. L. Matthews, Mr. and Mrs. Weeks (cook house), Mr. and Mrs. "Whitey" Eddleburn, Roscoe Smith, Alec Williamson; Henry Spellman, assisted by Mrs. McCune and Mr. Tiller. The staff includes: R. E. McCune, general agent; Hark Spellman, lot superintendent; E. Willis, electrician, and Jimmy Robinson, trainmaster.

Fred Hamilton closed as manager the pit show last week and went to Birmingham for the winter. Mr. Abbott, late general agent the Burns Greater Shows, was a visitor this week. Mrs. Leona Macy expects to leave soon for New York City, where she will spend the holidays with her folks. "Gov." J. A. Macy and his big auto have been making the surrounding country roads advertising the show. All of which is according to an executive of the above shows.

OUTDOOR SHOW AGENTS MEET AT MEMPHIS

Memphis, Tenn., Nov. 13.—There was quite a gathering of outdoor show agents in the lobby of one of the leading hotels here early this week. Among them were L. C. Gillette, late of the Gentry-Patterson Circus; Arthur Hopper and Fred Barker, of the John Robinson Circus; Harry L. Small, recently with the Smith Greater Shows; Harold Bushea, general agent with the Con T. Kennedy Shows, and R. A. (Whitey) Josselyn, who is resting up here for a short time following the sudden closing of Russell Bros. Circus, which was scheduled to play here under the auspices of the Knights of Columbus.

THOSE "PESKY" SANDSTORMS

Doc Hall, head of the Doc Hall Outdoor Amusement Company, now playing in Texas, has a most agreeably humorous manner. Commenting on conditions as he sees them, Doc wrote The Billboard from Shamrock, Tex., as follows:

"Business has been good for the show since it hit the Lone Star State. That is, when the sandstorms will let us alone. Yesterday we had a real one—couldn't see a foot ahead of yourself—but today it's nice.

"Any time these storms start we have to drop all the tops flat and just wait till the 'pesky thing' is over. This part of Texas seems to be in the best shape that it has been for a long time and all the natives seem to have plenty of money."

IN BEHALF OF CARNIVALS, ETC., AT COUNTY FAIRS

(Continued from page 82)

not begin to take the place of the elephants, the clowns and hundreds of other strange mysteries brought by the circuses and carnivals from over the world in the minds of the kiddies and grown-ups of Marlboro County. Home talent entertainment, too, will mean the segregation of the races at the fair. Under these conditions separate fairs must be had.

"Again, to refuse to admit carnivals at the county fair will mean a great falling off in receipts. Home-talent entertainment cannot arouse the same interest nor can it hold a sustained interest as the carnival can thruout the week. To those who think of keeping the money in Marlboro, let them instead of disappointing thousands of children urge the people of this county to plant foodstuffs and raise more meat, thus keeping in Marlboro the enormous sum of money that goes out each year to the West. Then, again, to refuse admittance for carnivals to enter our county will be going against the wishes of the vast majority of the people of Marlboro County. No other gatherings of a public nature in this county have been able to bring together anything near the number of people that attend the circuses and carnivals.

"Let the officials of the county fair put up a standard of cleanliness that the carnivals must abide by instead of outlawing them, let us lend a helping hand in welcoming them to our midst if they can furnish clean, wholesome entertainment for the entire family. There are plenty of clean carnivals and circuses in this country. The Sells-Floto Show, our recent circus, is an evidence that clean shows still exist. The circuses and carnivals are sacred to the show people for they have dedicated their lives to make them what they are today. Instead of outlawing them, let us give them a chance to survive and carry on as they have done for many generations past if they come to us clean.

"For the 'love of Mike' let us continue to have circuses and carnivals each year if for no other reason than for the sake of the kiddies in Marlboro County.

"WATSON MOORE."

Genuine Mexican Resurrection Plant



Best of All Money-Making Novelty or Premium Article.

SOMETHING DIFFERENT. Greatest novelty of the vegetable kind; orn. Looks dead, but placed in water bursts into beautiful, living, lamella plant in a few minutes. Dries up and revives at will. Lasts for years. Easy to ship, light weight, low cost. Retail 10c to 50c each. We are the world's largest collectors. Carry large stocks and ship orders day received. Terms cash only; no C. O. Ds. For large, selected, clean plants we quote these:

LOWEST WHOLESALE PRICES: Sample, prepaid, 10c; 15 for 50c, 100 for \$2.50, 500 for \$10.00, 1,000 for \$18.00, 5,000 for \$80.00, 10,000 for \$117.50. A Few Slightly Smaller Plants at \$10.00 per 1,000.

MEXICAN DIAMOND IMPORTING COMPANY Dept. K2, LAS CRUCES, NEW MEXICO (See our separate adv. of Mexican Blue-Flash Gems.)

"TRIXIE"

Sells Wherever You PITCH.



BB. 11/6—"Trixie" the Wonder Acrobat Dog. A true regal reproduction of a spotted terrier. Plays "Trixie" in a sitting posture, touch the spring, and presto he turns a complete head-over-heels somersault. Size, 3 1/2 in. long, 2 1/2 in. high, each in box. PER DOZEN, 60c.

Gross \$7.00

WE CAN FILL YOUR REQUIREMENTS CHEAPLY in Jewelry, Silverware, Toilet Sets, Manicure Sets, Fountain Pens, Firearms, Salesboards and everything for the Salesboard Operator and Concession Man, along with a complete line of Streetman's Supplies, such as Gyroscopes Tops, Fountain Pens, Mechanical Toys, etc., etc.

HALF MONEY IN ADVANCE. M. GERBER, Underwriting Streetman's Supply House, 505 Market Street, PHILADELPHIA, PA.

Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL. LOWEST PRICED HIGH-GRADE POPPER.



Built in a powerfully constructed and handily decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in favor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information. TALBOT MFG. CO., 1215-17 Chestnut Street, St. Louis, Mo.

CONCESSIONERS

GIVE YOUR JOINT A MILLION-DOLLAR FLASH. This 16-size Watch is a reproduction of a \$15.00 watch. Has railroad dial and hands, beveled edge crystal—in fact, it has everything but the works and is positively guaranteed not to tarnish. Can be used wherever a flash is needed. Send in your order today. \$3.50 PER DOZEN. Samples, 50c. 25% deposit on all C. O. D. orders. KEYSTONE IMPORT COMPANY, 430 S. Broadway, Los Angeles, California.

AT LIBERTY

7 Trucks, for balance of winter, with small overland circus or carnival. Two 3 1/2-ton Trucks, two 2-ton Trucks, rest 1-ton. Have two well Deico Light Plants which go with trucks. Tramps Trained Dogs. Proprietor must be a good one and not a promise. Address MANAGER MOTORIZED SHOW, Mt Pleasant, Westmoreland Co., Pennsylvania.

FOR SALE GLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1091 Freeman Ave., Cincinnati, Ohio.

PEARLS

BEAUTIFULLY GRADUATED, WITH BRILLIANT RHINESTONE SAFETY CLASP.

30-in., Graduated.....\$5.00 Doz. | 60-in., Uniform.....\$10.00 Doz. 36-in., Graduated..... 5.90 Doz. | 72-in., Uniform..... 12.00 Doz. Four-Row Bracelet, Indestructible Pearls.....\$9.00 Dozen. Boxes from \$2.00 up. La Corona Sample Containers, Free.

10% deposit on all orders. We carry full line latest importations in Colored Crystal Beads and Beaded Bags.

MANHATTAN IMPORTING CO.,

355 South Broadway, LOS ANGELES, CALIF.

WIDE - COLLEGIATE BELTS

GENUINE COWHIDE LEATHER. Colors, Black, Bordeaux, Grey, Russet. Samples, 75c. Prepaid. Sample Dozen, \$6.00, Prepaid.

Gross Lots, \$60.00 Assorted Colors and Sizes.

AMERICAN EAGLE BUCKLES With LETTER BELTS With RUBBER BELTS

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.

Advertise in The Billboard—You'll Be Satisfied With Results.

WITH US KIDS

By JUNIOR

(Address Communications to "Junior", care The Billboard, Cincinnati, O.)

Well, kids, here I am again—an every-other-week column, you know. If more of you wrote me *The Billboard* might grant me a column of space every week—of course, provided the advertising permitted. Now get your pencils and pads and write me—write me often and put as much news in your letters about yourselves and kiddie friends as you can.

In looking thru *The Performer*, a theatrical publication published in London, Eng., I ran across the following about our column in its issue of October 29: "CATCH 'EM YOUNG!—I see that our contemporary, *The Billboard*, of America, has just started a fresh feature—a column devoted to the professional activities and doings of performers' youngsters. This column is headed *With Us Kids*. Obviously, our contemporary believes in the value of catching 'em young."
Funny, kids, isn't it, how that paper guessed our column's purpose?

Now let's proceed with the letters received since the last column appeared. First on the list is one from way out in California—Napa—under date of October 30, and who do you think it's from? Catherine Mason. She says:

"Dear Junior—Mother and I read your column in *The Billboard* and enjoy it very much because you mention a lot of children I have known so I decided to write you. My name is Catherine Mason and I have been with a show ever since I was three weeks old. I have a brother who has been with a show ever since he was two weeks old. His name is Bill and he is only two months old now. I am nine years old. My birthday was last week. I do mindreading in the show with mother and father in Mason's Wonderland. We have the cutest little baboon named Maggie. I call her my sister. My daddy was bitten by a cotton mouth moccasin and you know how poison they are. Because of it he had to have it cut off in Salt Lake last week. We were with the Bernardi Exposition Shows all season but they closed in Salt Lake so we are going with the Snapp Brothers' Shows. There were not many children with the show this year. Louis Fisher is 11 years old. He and I had lots of fun all summer but he had to go to school in Portland so he left the show in September. I haven't started to school this year but mother makes me study. I will go to the fourth grade when I start. Please answer my letter."

And from Alliance, O., under date of November 14, came the following from Virginia Maloney (address 550 E. Market street):

"Dear Junior—I am a little girl seven years old, and am in the second grade at St. Joseph's School at Alliance, O. I spent my vacation with my mother on the C. D. Scott Show. My little pal's name was Marguarite Davis. I loved her very much. I did not like to come back to school. My mother, Annetta Maloney, had the birds on the Scott Show. When I grow up I am going to do traps and ladder like my mother used to do. She is teaching me this winter. Please tell Marvellous Nelson we would like to hear from him. I am your little friend."

Now for another big batch of letters from kids at the Lawrenceburg Military Academy, Lawrenceburg, Tenn., sent in one envelope by Col. H. H. Johnston, together with a letter from him, as follows: "Permit me to enclose you a mental effort from the Juvenile Theatrical Journalism Club composed of membership of boys from six years to 14 years. Your recognition of their effort in printing it in the column 'With Us Kids' has created quite a reading desire for its publication. I hope you will not think it presumptuous on my part, but their writing to the 'Junior' column was unsolicited by me. I appreciate your acceptance and thank you very much. A printed effort from the boys may develop a very valuable journalist and reach the pinnacle of fame, as one worthy President who sprang from a bare-footed Vermont farmer boy to the chair of the White House and the hearts of the American people. Let me say that I am most happy in my work even if I do not make a cent, for my boys of the profession are beyond the average boy in truthfulness and courtesy—and religiously. I hope the good Lord will prolong my life so I can contribute my share toward them from my scholastic training, world-wide travel and experience. I hope I have not intruded upon your time. I remain, your friend."

The letters from the Academy kids follow: "Hello Junior, Old Death—Don't you wish you were down here among the sleepy hills of Ten-ten-ten-see? Better join us in the land of eternal sunshine.—Robert Ridgill (Tex.), of Corpus Christi, Texas.

"Dear Junior—Any time you want to hear radio concert free go to the first cabin in Lawrenceburg Mill. Aca. We will be happy if you visit us.—A. Ping, from Mexico City; father, E. J. Ping,



STANDARD BEAD CO.,

Cheapest To Buy—Easiest To Sell
LA-CORONA "Pearls" LA-CORONA

Beautifully Graduated, with Brilliant R. S. Clasps.
24-inch, Graduated.....\$4.50 Doz. | 36-inch, Graduated... \$ 6.00 Doz.
30-inch, Graduated..... \$ 8.00 Doz. | 60-inch, Uniform \$10.50 Doz.
72-inch, Uniform.....\$13.20 Doz.

3-Strand Pearl Necklaces, with Large Sapphire Clasp.....\$21.00 Doz.
3-Row Bracelet, Opalescent Pearls 9.00 Doz.
Individually Boxed, 25c Extra.
25% discount on all orders.

NOTE NEW PHILADELPHIA ADDRESS.

102 South 8th St., PHILADELPHIA, PA. 1239 S. Halsted St., CHICAGO, ILL.

BAZAAR CONCESSIONAIRES and SALESBOARD OPERATORS

ORIENTAL RUGS



Imitations of the real silk Oriental Rugs. When displayed the rich colorful designs form a riot of color. You can present these rugs anywhere. The demand is big and they never fail to attract attention. Do not confuse this line with cheap interior rugs.

THESE RUGS ARE A FRENCH IMPORTATION.

YOU WANT TO MAKE MONEY! THEN GIVE THEM SOMETHING DIFFERENT!

\$30.00 Doz.

Size 26x46 inches
Half Cash with Order,
Balance C. O. D.

\$15.75

Six Assorted Samples.
Full Cash with Order.

Write for Catalog of Rugs, Wall Panels and Tinsel Scarfs. Every one a gem and ornamental to any home

J. LANDOWNE CO., Inc., - 404 4th Avenue, NEW YORK

manager of electrical company at Laredo and Matamoros."

"Hello Junior—I am in a uniform. This is the first time I ever was in one before. I hope I will stay 5 or 6 years here because I like to wear a uniform. I am 11 years old June the 5. I am a new boy Lawrenceburg Military Academy.—Norman Orton."

"Hello Jr.—Don't you wish you had been with me in the L. M. A. summer camp? Camp Chicopee. Oh boy! what fish. Meet me there next summer.—Robert Schaefer."

"Hello Junior—I am one of the boys going to the Lawrenceburg Military Academy. My mother and father are not in the theatrical business but I read 'With Us Kids' and enjoy it very much.—Nash Le Gette."

"Hello Junior—We are going to have horses next year. Went that be fun. I was up at the summer camp last year, and we had some swell fun up there. It is in Eagle River, Wisconsin. We went swimming, fishing, camping and boating. I am 11 years old.—Richard Gaston."

"Hello Junior—I am going to take up clarinet. We have a summer camp up Eagle River, Wisconsin. We have a bull ring at school. We play tennis at school. I like school very much.—Harry Schubert, 10 years old in 3 grade."

"Hello Junior—My name is William Berkeley and I am 11 years old. I am the son of Mrs. Ada Allen. We have a camp up in Wisconsin and Col. said that we could go there if we made \$5 in all our studies.—William Berkeley."

"Hello Junior—I am at the L. M. A. school and I like the school very much and I like Colonel Johnston and Major H. J. Harvey and we have inspection every morning skirmish Battle some days and we get our mail every day after school.—Robert Willingham, age 12 years old."

"Hello Junior—Yesterday we had our Sunday school. We went for a walk to the oldest mill in Tennessee. It was a place of history. I have been with Col. H. H. Johnston four years. I like it fine.—John Haib."

"Hello Junior—I am at school. We play 'follow the leader' and pick nuts after school. My daddy is a comedian in Mill Talbert Show. This is the show boys' school.—Bobbie Butler."

"Hello Junior—Buddie Palmer is my name and I am having the time of my life at the L. M. A. Colonel Johnston, our superintendent, is a fine man and shows us the same tender care a mother would plus common sense. Well I will not take any more of your valuable time. Your friend.—Lew Palmer, Jr."

DYKMAN-JOYCE SHOWS CLOSE

Winter Show Launched Under Different Title

Louisville, Ga., Nov. 13.—The Dykman-Joyce Shows, after playing two weeks on the same lot at Augusta, Ga., closed their season and stored their wagons in a spacious warehouse along the G. & A. railroad tracks, leaving Frank Kuhl in charge there. The show experienced four blowdowns during the season, also 17 weeks during each of which there were two to four days of rain. Regardless of this, at the closing the wagons, tents, etc., ap-

peared in good condition. The season was not a big financial success but the show had some good engagements along with the bad ones. Among visitors at Augusta were Jack Oliver, Agent Smith, of the Brown & Dyer Shows; William Coley, of the Coley Greater Shows, and Messrs. Miller and Vio of the shows bearing their names. Bert Cobb stored his two rides and Johnny Wallace his ten-in-one show, leaving "Big Ben" in charge. Assistant Manager Johnson and wife went to their home in Macon, Ill.; Bennie Aborn to Montgomery, Ala.; Frank Miller and his cook house crew to the Billie Clark Shows; Promoter Jimmie Winters and wife to Bessemer, Ala., and others departed for their respective homes or to other companies or business.

After the Dykman-Joyce Shows closed a small winter show, the Coney Island Amusement Co., was organized and opened here at Louisville yesterday. This show carries five paid attractions, as follows: Georgia Minstrels, with Jim Thomas as director and Tom Scully on the front and carrying 15 people, including a four-piece orchestra. Johnny Wallace's four-in-one, "MoJay", underwater poser, "Zev", "smallest horse" owned by the writer, who also handles the front. Dance Hall, conducted by Ernie Damron and "Bull Dog" Martin. There are 16 concessions, including George Jones' cook house. This outfit will tour several months, then work back to Augusta. The executive staff: Dick Dykman, owner and manager; Jimmy Cannon, secretary; Pal Williams, special agent; E. Damron, general agent, and Wm. Martin, legal adjuster.

HARRY BURTON (for the Show).

NAT REISS SHOWS

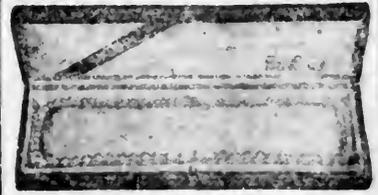
Jeffersonville, Ind., Nov. 12.—During the past week Manager Murphy, of the Nat Reiss Shows, and Mr. Melville, owner, have been very busy examining new plans and color painting for new fronts and fun shows. By the time they return from Chicago this matter will be decided. In the meantime it has been agreed upon that all attractions other than side-shows will have wagon fronts, none to be smaller than 44 feet and the biggest will be 56 feet. Four additional fronts will be built, which will make a total of 42 wagons, and six of the flat wagons are to be rebuilt into box wagons. Starting next week each wagon will be looked over and any repairing necessary will be taken care of immediately. Early in December the new building will be started. It was also decided to go thru with the plans of last season to change the color scheme of the wagons, which will be bulletine red, with white letters and green shading. The box and flat cars will be orange and cream letters, the coaches to remain Pullman green and gold letters. The railroad equipment will consist of five coaches, four stock cars and 14 flats.

Mrs. H. G. Melville left winter quarters last Friday for Chicago, having received word that Nate Miller was very sick. The last report from Miller's doctor, Dr. J. A. Cousin, was that he is suffering from an infection and will be confined to his bed for several more weeks. Just how serious his illness is will not be known for another week.

F. A. LEWIS (for the Show).

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

BUY DELTAH PEARLS AT SPECIAL PRICES



GENUINE DELTAH PEARLS. Indestructible Deltah Pearls—Beautiful, lustrous, opaque, Graduated Pearls, possessing slight cream tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. OUR SPECIAL NET PRICE—No. 11838-B Length, 18 inches. \$2.50

Each No. 11840-B. Length, 21 inches. 2.75

Each No. 11841-B. Length, 24 inches, with genuine diamond set clasp. Each. 3.95

SPECIAL GENUINE FRENCH PEARLS. Indestructible French Pearls—Beautiful, lustrous, opalescent, pink tinted Graduated Pearls. Fancy solid sterling silver clasp, set with a fine brilliant. In fancy plush-covered, satin-lined Box, with price tag and guarantee. No. 11845-B Length, 21 inches. \$13.50

Per Dozen No. 11846-B—30-inch, otherwise as above. Per Dozen \$18.00

No. 11847-B—Same as No. 11845-B—21-inch with genuine diamond set, 1 1/2 carat gold clasp. Each \$1.95

Sample, Postpaid, 30c Additional. Other good value Pearls, 24-inch, in bulk. Per Dozen 5.50



No. 1454—Pen and Pencil Set, gold finish, fancy chased, with self-filling fountain pen and pencil. Complete, in fancy velvet lined hinged display box. \$3.75

Sample, Postpaid, 50c. No. 11398—14K Gold-Filled Pen and Pencil Set. Full length Fountain Pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 1 1/2 carat gold pen point. Complete in fancy hinged-cover box. \$16.50

Sample, Postpaid, \$1.65.



No. 1800-BB—Ladies' Small Wrist Watch. Fine 10-jewel reliable imported movement, bridge model. In 25-year white gold-filled case. Complete with silk ribbon and box. Each. \$3.50

No. 8162-B—Ladies' Small 10 1/2-Line Wrist Watch, nickel plated finish case, loonau shape, engraved bezel, sides and back, blue sapphire in winding crown. Jeweled, bridge model. Imported movement, with silver engraved dial. Complete with silk ribbon bracelet, in display box. OUR SPECIAL PRICE... \$2.98

See our prices before buying elsewhere. It means money in your pocket. Orders shipped same day received. Samples, 25c extra. Deposit required on all C. O. D. Orders. Catalog Free.

JOSEPH HAGN COMPANY The House of Service, Dept. B, 223-225 W. Madison St., Chicago, Ill.

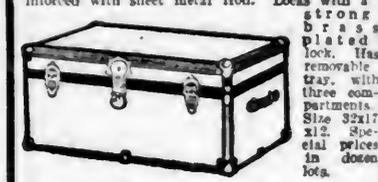
A Real Money Maker—Scout Knives



95c Each. Parcel Post, 10c. Consists of Knife, Can Opener, Bottle Opener, Screwdriver, Potato Peeler, all in one. Special Quantity Price, Dozen... \$8.50 One Dozen to the Box.

MILITARY EQUIPMENT CO., 423-B Market St., Philadelphia, Pa.

TRUNKS \$5.75



Made of three-ply veneer wood, covered with strong sheet steel. Edges and corners are reinforced with sheet metal iron. Locks with brass plated lock. Has removable tray with three compartments. Size 32x17x12. Special prices in dozen lots.

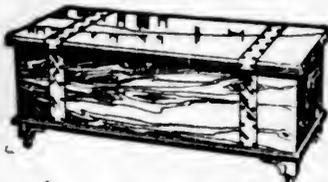
MILITARY EQUIPMENT CO., 423-B Market St., Philadelphia, Pa.

LADIES' FANCY SILK HOSE, \$4.00 Dozen Pairs. No seconds. Sizes, 9 1/2 to 10. White, black, gray, tan. Send 25c with order. Sample pair, postpaid, 50c. R. V. KAHN CO., 2720 Gillham, Kansas City, Mo.

SAV "I SAW IT IN THE BILLBOARD."

CEDAR CHESTS

GET THE MONEY



2-Pound, size 4x5 1/2 x 9 3/4 inches. Genuine cedar wood. Trimmed with coppered straps and hinges. Natural sheikked finish.

Per Doz., \$13.50
Sample, Postpaid, \$1.50.

5-lb. size \$18.00 per doz.
Sample, Postpaid, \$1.75.
25% deposit, balance C. O. D.
NOVELTY CATALOG FREE.

OPTICAN BROTHERS
"ARE RELIABLE"
ST. JOSEPH, MISSOURI

CARNIVAL CARAVANS

CONDUCTED BY...
ALI BABA



Current question: "Are you going to Chicago?"

The many friends of Abner Kline will hail with delight his comeback as owner-manager.

How about "Sparks", Raymond D. Misamore? Quite a number of folks have been asking about them.

From reports, a "real surprise" soon to be chronicled from the Southland. (Now start guessing!)

J. F. Murphy, general manager of the Nat Reiss Shows, is sporting the hat he won from Mike Donahue on the election.

Robert L. Lohmar hasn't been saying anything for publication and he has not been made the subject of "rumors"—but nevertheless "Bob" is on the job.

Fred Vernon has been working in and around Atlanta and Athens, Ga., for the

E. T. H., Wyoming—The riders, except under special provisions, are paid salaries. Answer some of the managers' ads for people in this publication, explaining your qualifications.

Ike Monk, veteran showman, who has been practically incapacitated as such the past several years because of illness, is now at Mayview Hospital, Mayview, Pa.

Having closed the season with the Brown & Dyer Shows at Wenatchee, Wash., with his Eli wheel, F. W. Brooks has returned to his home at Polson, Mont., for the winter months.

Carl Barlow, manager, and John Dunlea, general agent of the Wonderland Exposition Shows, Scranton, Pa., are touring in the South and visited the T. A. Wolfe Shows for two weeks.

Frederick DeCoursey has resigned as manager of Grenloch Park, Grenloch, N. J., and, after a few weeks' needed rest, will get ready to return to his former line, outdoor show agenting.

W. H. Bradfield intones that since his return to Chicago and *The Evening American* for the winter he has not neglected outdoor promotions and already has an early spring event in Kentucky.

A report had it that Morris and Patton, formerly with the Great White Way Shows, contracted with the Louisville

MR. ROODHOUSE
and
MR. CRABTREE
OF ELI BRIDGE COMPANY,
Builders of
BIG ELI WHEELS

Will be at the Park Men's Convention in Chicago, December 3rd, 4th and 5th, in Booths Nos. 35 and 36.

J. P. Mackenzie. John Wendler. F. W. Fritsch.



PARK, PORTABLE and "LITTLE BEAUTY" CAROUSELS.
Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers. Portable Swings.
Write for Catalog.
ALLAN HERSHELL CO., INC.
NORTH TONAWANDA, N. Y., U. S. A.

American Taffeta Umbrellas

\$9 to \$24 Dgz.
With Tips and Stub Ends
\$12 to \$24 Dozen.

COLOR SILK UMBRELLAS
\$30, \$35, \$42, \$48 and \$60 Doz.

LADIES' GANES—Reduced One-Third
25% Deposit With Order, Balance C. O. D.

ECONOMY UMBRELLA MFG. CO.
96 Essex Street, BOSTON, MASS.

TOKEN OF APPRECIATION



While the McClellan Shows were playing Marshall, Mo., this year, Mrs. J. T. McClellan was instrumental in having inmates of a feeble-minded institution there as guests of the shows' attractions. The picture shows Mrs. McClellan holding a beautiful bouquet that was presented her as a token of their appreciation.

Stanley Roberts caravan, according to recent word from that section.

Next week will find many showfolk of fairs, parks, carnivals, circuses and their affiliated branches trekking to Chicago for meetings the following week.

Robt. (Bobby) Burns, owner Burns' Greater Shows, and Charlie Coigate visited the Nat Reiss Shows' winter quarters recently.

Mr. and Mrs. Louis Grasser closed the season with the D. D. Murphy Shows at Poplar Bluff, Mo., and joined the Schwable & Wallick Shows in Arkansas.

Harry Fassett, with the Boyd & Linderman Shows last season, is back in his home town, Jeffersonville, Ind., and was seen "cutting up dough" with J. F. Murphy.

Mr. and Mrs. Tex Chambers, of Vernon's Standard Shows, were on the midway at the Waco Cotton Palace as Sunday guests of Mr. and Mrs. (Auntie Bea) Davis.

W. E. Freeman, former office man and secretary of the K. G. Barkoot Shows, is now in business at Dublin, Ga. His card reads in part: "Texas oil, gas and grease."

B. T. Knight and his capable assistant, Phil Sills, paint artists with the Reiss Shows, departed from Richmond, Va., in their auto and are now located at Louisville, Ky.

Mr. and Mrs. J. R. Rogers, late of the Cotton Kent Shows, informed that after having a successful season they have gone to their home at Bayland, Miss., for the winter, and they subscribed to have *Billyboy* come to them weekly for three months.

JOLLY ALPINE



Alpine, the Florida Fat Girl, is one of the most entertaining side-show attractions with the Zeidman & Pollie Shows. She is under the management of E. V. McGarry. The entertainment is provided only by Alpine, who is an interesting conversationist, and draws steadily increasing patronage. Jolly Alpine is amiability personified.

Elks to furnish all the side-show attractions for their Jamboree November 19-23.

One of the faults among showfolks of late years is that "I like only myself" has been put too greatly into evidence, replacing "I like all good show people and the show business." 'Fess up—Isn't it right?

A. E. (Andy) Logsdon, general agent, after sojourning at Macon, Ga., for a couple of weeks, intends going to his home in Chicago for the winter. So far "Andy" has been sort of silent regarding his plans for 1925.

Word came from Montgomery, Ala., last week that at the close of the Rubin & Cherry Shows' season Volia VanDraska, with Mrs. A. D. Murray's *Awakening of Egypt*, would return to her home in St. Louis for the winter.

Hai H. ("Country Boy") Eubanks, a greater part of the season with the Greater Sheesley Shows and finishing with the Bruce Greater Shows, is spending the late fall and winter with his father at Charlottesville, Va.

A prominent press agent writes that an outstanding business manager of a newspaper, who hands back comps not used and gives them only to employees, is E. B. Braswell, who directs the destinies of *The Daily Banner* at Athens, Ga.

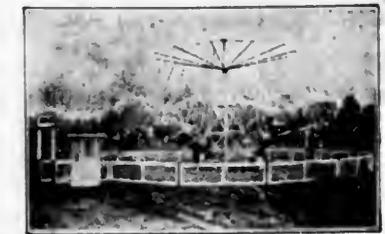
Ross Crawford and wife, concessionaires, of the Dixieland Shows, infoed

LATEST CAROUSELS



Horses, Figures, Kiddie Rides, Flying Swings, Etc.
M. C. ILLIONS & SONS, Inc.
Write for Illustrated Circular and Prices.
2789 Ocean Parkway, CONEY ISLAND, N. Y.

THE NEW CHAIRPLANE



The Latest Invention. The Most Sensational Ride Out for Parks, Fairs and Carnivals. Portable and stationary. Write today and let us tell you all about it.
SMITH & SMITH, Springville, Erie Co., New York.

KIDDIE RIDES

Six different devices. Order from the originators.
PINTO BROS., 2944 W. 8th St., Coney Island, N. Y.

GUERRINI COMPANY
Proprietors
HIGH-GRADE ACCORDIONS
Gold Medal P. P. I. E.
277-279 Columbus Avenue, San Francisco.

CHOCOLATE BARS Plain and Almond. Best Premiums and Concessions. Send 10c for samples and prices.
HELMET CHOCOLATE CO., Cincinnati, O.
It helps you, the paper and advertiser, to mention The Billboard.

\$125 Made in One Day

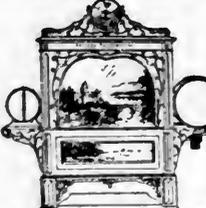


For over ten years this has been an honest S. Bower headline—more than doubled many, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast dime seller, costing less than a cent. A joy when business is good; a life saver when business is bad. Fortuna and non-fortuna 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.

HEADQUARTERS FOR BAND ORGANS

PROTECT ORGAN Prolong LIFE



By storing Organ with us FREE OF CHARGE during winter. We ask for opportunity to figure on present and future requirements either for NEW IMPROVED ORGANS or repair work. Write for catalogue and prices.

ARTIZAN FACTORIES, Inc.
North Tonawanda, N. Y., U. S. A.

Address All Mail the Coming Season to
Donald McGregor Shows
SWEETWATER, TEXAS

Now Booking Shows and Concessions
No exclusives.
Only first-class, legitimate attractions considered. All others save postage and wires.

FUTURE PHOTOS
NEW HOROSCOPES
Maglo Wand and Buddha Papers.
Send 4c for samples.
JOS. LEDOUX,
169 Wilson Ave., Brooklyn, N. Y.

DOUBLE HIGH STRIKERS
YOU CAN get DOUBLE MONEY and only one privilege expense with "Moore Made" Double Strikers. Send stamp for catalogue. Other Games that GET THE MONEY. We manufacture.
1906—MOORE BROS., Mrs., Lapeer, Mich.—1924.

Barbecued Meats—the Latest Fad!

97.50

Complete Ready for Use Immediate Delivery



Better than the Southern Mammies used to make



Stahl's Portable Barbecuing Outfit

Makes Money Quick—An All-Year-'Round Proposition. ACT NOW!

Here's the greatest winner in years. Stahl's Barbecuing Outfit prepares 5 or 6 kinds of meat at one time. Special "sauce" formula and Stahl's Barbecued meat gets the crowds. Used all year 'round. Practically no upkeep expense. One man does the entire job—he keeps all the

profits for himself. Big money is being made. Get in on this proposition NOW. Easily moved—for indoor or outdoor use. Anywhere and everywhere the public wants barbecued meats with the wonderful hickory flavor that only the Stahl system can give.

\$97.50 Puts You in Business

Pays for itself the first day in use—it gets the crowd—it gets the money. Order yours NOW. Every day you delay is a day of big profits lost.

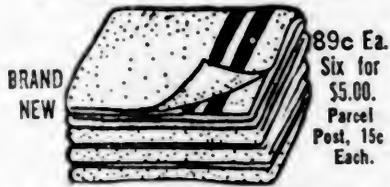
F. S. STAHL, Dept. G. QUINCY, ILL.

ORDER TODAY We'll make immediate shipment. Only \$97.50 complete. Or write for circular.

A REAL OPPORTUNITY!

For Carnivals, Fairs and Concession Men.

ARMY BLANKETS



89c Ea. Six for \$5.00. Parcel Post, 15c Each.

Is quantities (100 to 1000). Terms: Cash with order. F. O. B. Phila. **67 1/2c each**

MILITARY EQUIPMENT CO.

509-B Market Street, PHILADELPHIA, PA. Beautiful Illustrated Catalog Free.

MAKE YOUR OWN PROFIT

500% to 1000%

Your own label on the famous "HAPPY HOME MAKER" Shampoo, the lightest and sweetest shampoo on the market. Combines all features desired in a shampoo. Establish your own private business with this fast selling item. A BIG WINNER.

"HAPPY HOME MAKER" Shampoo makes a big cash, quick sales and repeats 90%. Sell under our label if you prefer. Write or wire for prices. Sample, 10c.



Geo. A. Schmidt & Co., Dept. Z, 238 West North Avenue, Chicago, Illinois.

LITTLE WONDER LIGHTS

Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Kempt Stoves, Ovens, Griddles, Mangle, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co. 5th 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
 - Dart Wheels, only 15.00
 - Hoop-La Outfit and Prizes, only 25.00
 - Sam's Bell Board, only 15.00
 - Huckley Buck Outfit, only 12.00
- Just off the press, 95-page Catalogue, full of live, up-to-date Games. Free Catalogue. Terms: One-half deposit on games.

NEWMAN MFG. CO.

1293 West 9th Street, CLEVELAND, O.

GLASSY

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.

- JOKE SURPRISE LETTERS
- 100 Joke Letters, A big hit.....\$5.00
 - 100 Assorted Trick Cards 1.50
 - 100 Assorted Trick Puzzles 4.00
 - 100 Assorted Art Mirrors 5.00
 - 100 Assorted Comic Joke Books 5.00
- Terms: One-half deposit, balance C. O. D.

NEWMAN MFG. CO., Cleveland, O. 1293 West 9th Street.

WANTED TO BUY

About 50 3-Mint Vending Machines. Prices must be very low. State best price, condition, model numbers. WERTS NOVELTY CO., Box 54, Muncie, Indiana.

from Terre Haute, Ind., that they had been called home because of illness of Ross' father. Stated that they had had one of their most successful seasons.

Fred O. Burd, manager of the Nat' Reiss Shows' riding devices, is still suffering from the accident he experienced while crossing thru the railroad yards at Springfield, Ill., and is visiting at Huntington, W. Va.

All would greatly appreciate carnival folk sending in their squibs for the Christmas Special as early as possible so that he may prepare them in advance. There are only two more issues before the big number. Mark them "Christmas Special".

W. J. Tidwell, former carnival trouper, is connected with the Georgia State Highways Department. "Tis said that when a show is stuck on the lot in his bailiwick the ten-ton tractors are forthcoming. Once a trouper the spirit remains ever afterward!

Robert L. Hutchinson, the Bellaire (O.) "watchdog of showdown", is organizing an amusement company said to be composed of capitalists, members of the Wheeling (W. Va.) "Millonaires' Club". So next season will find "Sir Robert" in command of his own aggregation.

Wm. J. (Curly) Myers, with the Mighty Welland Shows, tells of a town in Alabama where on gala occasions the Chief of Police wears an old-fashioned "beaver" hat. "Curly" says that "His Chiefs" draws many smiles from showfolk as he stunters up and down the midway.

Many compliments are reported on the wonderful work of Col. W. W. Downing, who is blazing the trail ahead of the Brown & Dyer Shows. At Suffolk, Va., recently, he was banqueted and honored by the newspaper boys and showfolks sojourning in and around that city.

As is customary when in winter quarters the S. W. Brundage Shows' publicity department is again sending out nifty blotters printed in a variety of colors and having punch-words phrases. One is a strong plea to fair men to support only clean amusements at their events.

Walter Lankford, bandleader, formerly with both carnivals and circuses, advises that henceforth he and his band will troupe only with small circuses. Mrs. Lankford and their twins are doing nicely, he says, also informing that he is busy building a new living truck for next season.

Mr. and Mrs. Fred J. Paul have again launched their little catavan in Florida. Among late additions to the show family are Mr. and Mrs. Claud M. ("Blackie") Mullin and Mr. and Mrs. George Backenstoe. The show is covering practically its same small-town route as during the past several years.

H. H. Bain, carnival gladiator and winner of many street-fair booking battles, has been scouting the towns of Georgia in the interest of a proposed new carnival organization, said to be along entirely new lines. It is rumored that his principal backing will come from Macon and Americus.

F. Percy Morency is progressing slowly toward recovery, but he is of the opinion that it will take a long time. He has received some wonderful letters from friends, and greatly regrets that he has been too ill to answer them. His address is Ward A, Royal Victoria Hospital, Montreal, Que., Can.

Paul W. Zuehlke, man-of-a-player with Carl Lanther's Side-Show with the Rubin & Cherry Shows the latter part of the season, arrived in Cincinnati last week from Montgomery, Ala. He intends working in cities this winter, advertising for (Continued on page 88)

Ireland's Chocolates

Always for Every Purpose.

SALESBOARDS, INDOOR BAZAARS, CARNIVALS.

Order from either one in "That Triangle of Service."

Eastern Representatives: SINGER BROS. 536-38 Broadway, NEW YORK, N. Y.

FACTORY: CURTIS IRELAND CANDY CORP. 501-3-5 N. Main St., St. Louis, Mo.

Northern Representatives: H. SILBERMAN & SONS 328 Third Street, MILWAUKEE, WIS.

EVANS' LATEST! THE PONY TRACK



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 WIGWAMS CASE OR CAR LOAD LARGEST STOCK IN CHICAGO Write for Our Reduced Prices

\$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 fringes (not a dyed cotton grocery string). Send for our 6-color Illustrated Folder.

H. C. EVANS & CO. Show Rooms, 321 West Madison St., CHICAGO. Office and Factory, 1528 W. Adams St.

OPERATORS!

NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots. IDEAL POSTCARD VENDER, with double slots and steel cabinet, finished in green enamel. GEM POSTCARD VENDER, with single slot and steel cabinet, finished in green enamel.

OPERATORS say that these two machines, backed up by our large, growing line of attractive postcards, are the fastest penny getters and biggest repeaters on the market. A trial will convince you. Write for descriptive circular and operators' prices, including free cards with each machine.

EXHIBIT SUPPLY COMPANY

4222-30 W. Lake Street, Chicago



THE IDEAL



THE GEM

SALESBOARD OPERATORS

Write for Our New Catalog.

BIG MONEY FOR YOU.

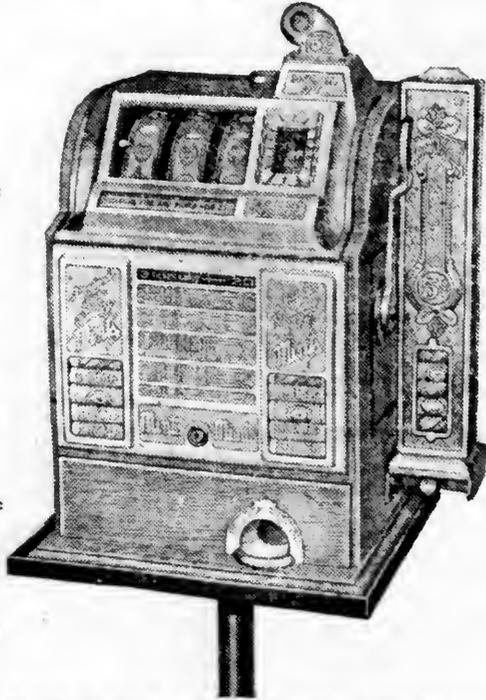
410 N. 23d St.



Telephone, Boment 841

Advertise in The Billboard—You'll Be Satisfied With Results.

New All-Roller-Bearing O. K. MINT VENDER, MODEL 27, now ready for distribution to operators in 5c and 25c play, with or without vender.



SINGLE
5c PLAY
O. K.
VENDER
\$125.00

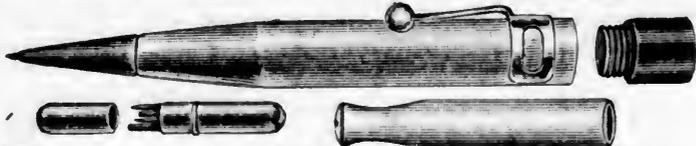
SINGLE
25c PLAY
O. K.
VENDER
\$140.00

Special prices in lots of five or more to one order. Improved over all other machines. Quiet. Smooth. Fast and Snappy Action. The fastest money maker built. Operators are now making reservation for exclusive County Rights for this perfect Mint Vender. Order a sample machine now. \$25.00 deposit, balance C. O. D. Your first sample machine includes 500 Standard 5c Packages of Mints and Trade Checks. This machine built by us exclusively. Operators have made statements that we do not manufacture coin-operating machines. This statement is absolutely untrue. You are cordially invited to visit our factory.

SILVER KING NOVELTY CO.,

604 Williams Bldg., INDIANAPOLIS, IND.

Imported COMBINATION PENCIL and CIGARET HOLDER EVERY SMOKER WILL WANT ONE A DOLLAR VALUE.



Do. \$4.25 — Gro. \$48.00

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, Street-men'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 1896

PICK THIS NUMBER YOU WIN I LOSE

AND GET A HANDSOME BOX OF CANDY

THE HIGHEST PRIZE YOU CAN WIN IS A WHEELER BURNER COST 10.00

15	25	30	40	50	60	70	75	80	85	90	95	100
15	25	30	40	50	60	70	75	80	85	90	95	100

Peerless Miniature Push Cards SMALLEST PUSH CARDS MADE.

SIZE	100 Lots Blank	100 Lots with Seal and Name
15-Hole Push Card	\$2.40	\$2.88
25-Hole Push Card	3.25	3.90
30-Hole Push Card	3.60	4.32
40-Hole Push Card	4.25	5.10
50-Hole Push Card	5.90	6.94
60-Hole Push Card	6.30	7.38
70-Hole Push Card	6.75	7.78
75-Hole Push Card	7.05	8.68
80-Hole Push Card	7.65	8.64
100-Hole Push Card	7.65	8.68

SEND FOR OUR NEW MINIATURE PUSH CARD CATALOGUE. IT'S FREE!

We manufacture Push, Sales, Poker and Baseball Seal Cards to your order. WRITE FOR PRICE LIST, PROMPT DELIVERY.

PEERLESS SALES CO.

1160 EAST 55TH STREET, CHICAGO, ILL.

NEW SUPER-JUMBO BURNER for Cook-House Men



Power, service and satisfaction heretofore unknown. Top measures 6 inches across. No packing—self-cleaning. Has double the heat of any other burner or reduces low for slow cooking. Try this burner and we promise you will be surprised and delighted. Price, \$6.50. Write for circulars of everything to outfit the Cook-house. Hamburger Trunks, Storing-Boy Stoves, Griddles, Tents, Orangeade Powder and Glassware, Snow Machines, Hamburger Press, Steamers, Warmers, Tamale Machines and Kettles, Tents, Umbrellas and a long list of useful items. Ask for anything you need.

TALBOT MFG. CO., 1213-17 Chestnut St., St. Louis, Mo

The Last "Word" in Your Letter to Advertisers, "Billboard".

CARAVANS

(Continued from page 87)

theaters, etc., with an air callope mounted on an automobile.

Cary Jones and Clifford Wilson, for five years partners in amusement attractions, dissolved their partnership at the close of the fair at Dallas, Tex. The dissolution, so all is told, was by mutual agreement, and the showmen separated each wishing the other a most successful future in show business.

It is consistent to assume that there isn't a person in the United States who has seen every carnival on the road this year. And yet a party wrote of one organization playing a fair, in part, as follows: "The _____ is the most marvelous, the most clean and up-to-date carnival on the American continent today."

J. Albert Brundage and W. H. (Billy) Sloane closed their season with the Princess Olga Shows and stored their Miniature Wonderland Show at Mounds City, Ill. Brundage went to his home in Niagara Falls, N. Y., and Sloane went to pay a short visit to a niece, Mrs. Glenn Beach, at Xenia, O., later going to Dayton for the winter.

"Montana" May Belmont, last year with the Bernardi Greater Shows as Mazie, the Reptile Girl, has been doing advertising for movie houses in and around New York along with "Montana Frank", the tall cowboy, and "Texas Billy". All has a picture of the trio with an old-time "prairie schooner" equipment advertising *The Covered Wagon* at Loew's Harlem Opera House early last month.

George (Blackie) LaRue and wife and baby have located in Toledo, O., for the winter, having taken over a rooming house there, and George intends framing a store for the holiday trade. After closing with the Vernon Shows in Missouri they concessioned independently and moved by truck the balance of the season, their last date at the Duquoin (Ill.) Fair.

H. L. Wilson, manager of the Jolly Dixie Congress of Fat People with the L. J. Heth Shows, infoed that they had closed a successful season with that caravan at Birmingham, Ala., November 8, and had again signed with it for next season. The attraction was leaving for its winter quarters at Joliet, Ill., and is to come out next spring with all new paraphernalia.

"Irish" Jack Lynch, well-known door talker, lately closed two years as manager of the minstrel show with Cotton Kent Shows and joined Jack Tracey and Mrs. Sears with May-Joe on the Noble C. Fairly Shows. "Irish" says that when the Fairly caravan closes its season they intend stowshoving with May-Joe in large cities, probably Kansas City, Chicago and Cleveland.

J. W. Swisher, formerly of the J. L. Cronin Shows, M. L. Mathews Shows, Eurns Greater Shows and the Frank West Shows, has retired from carnival-dom and is in the produce business at Bluefield, W. Va. Incidentally J. W. joined the ranks of the benedictus August 30 last, and now that he has established a home at Bluefield he expects never to troupe again.

All was informed last week that Mrs. Roy E. Lollar, who with her husband had concessions on the L. J. Heth Shows the past season, had sailed on the S. S. De-Grasse November 8 to visit her relatives in Paris, France. She expects to return in April. Mr. Lollar intends spending the winter at his home in Nashville, Tenn., assisting his father, who is in the wholesale and retail produce business.

T. O. Hibbard, retired railroad engineer, and credited with probably pulling more circus and carnival trains than any other engineman and handling them smoother, was a visitor to the T. A. Wolfe Shows at Athens, Ga. Mr. Hibbard served in the late war along with Doc Scanlon, assistant manager of the Wolfe caravan. He formerly lived at Paducah, Ky., and was an engineer on the Illinois Central.

A rumor gains strength that J. Nick Koerner, of Jacksonville, Fla., and Columbus, O., a financial friend of the late Sells Brothers, is to be part owner of a new outdoor exhibition similar to the carnival show, and that he will have charge of the office wagon. Incidentally J. Nick is an expert accountant, skilled in banking business and has served as executive deputy to county sheriffs—as such having saved not a few shows from "shakes".

All hears that Paul Hunter, of San Antonio, was the recipient of many compliments on his concessions and the manner in which they operated at the recent State Fair of Texas, at Dallas, from various fair secretaries who visited the affair. Incidentally the first year Mr. Hunter made the fair at Dallas the attendance for 14 days was approximately 40,000, in the same length of time this

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 rifed. The package contained itemized 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 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire, stand in line with side by side comparison with genuine. Most experts positively need their experience to detect any difference whatsoever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Test a MEXICAN DIAMOND FREE, see ring nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back; if not, we'll send you a credit.

HALF PRICE TO INTRODUCE

To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices. No. 1—Ladies 1 ct. brilliant, fine 18k gold. \$2.00. No. 2—Gents Heavy Tooth Beaters, 1 1/2 ct. 18k gold. \$1.00. No. 3—Ladies 3 stone Durbees ring, fine plating finish, two 5/8 ct. first water Mex. diamonds, one blue sapphire 1.50. No. 4—Gents Ex. Heavy Cypres ring, plating finish, black inlay on sides, 1 1/2 ct. first water Mex. Diamond. \$1.00.

SEND NO MONEY

Just send name, address and slip of paper that covers that magic around ring finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Billboard.

MEXICAN DIAMOND IMPORTING CO.

Dept. N8, La. Cruces, N. Mex. Exclusive Controllers of Mexican Diamonds for 18 years.

LIBERTY paneled ALUMINUM WARE GUARANTEED BEST QUALITY



Get our assortment that has made such a wonderful hit with concessionaires throughout the country. Consists of 72 big pieces, 6 large pieces of 12 different numbers.

72 BIG PIECES, \$46.00

Immediate shipments. 25% deposit with order, balance C. O. D.

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305 South 7th Street, ST. LOUIS, MO.

BEANO or CORN GAME

The Fastest and Best of All. Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....\$ 5.00
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For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Pennants, Novelties, Ballons, Games, etc. Read today for our new Catalog No. 124.

SLACK MFG. CO.

128 W. Lake St., Chicago, Illinois

Concession Men! BEST BUY OF THE YEAR.

SHAWLS OREGON CITY SHAWLS ALL-WOOL SHAWLS

\$5.00 each Packed 25 to Bale. \$5.00 each While they last.

Karr & Auerbach

415 Market Street, PHILADELPHIA, PA.

FOR SALE

Khabl Tent, 25x40 ft., 10-oz. top, 12-oz. walls, 7-ft. walls. BLAND NEW. Suitable for Pitt Show or Concession Tent. Stakes, poles and sacks complete. Bargain if sold at once. MONTGOMERY BROTHERS' MOTOR CO., Crawfordsville, Indiana.

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TRAVEL THE DIRECT ROUTE
TO PROFITABLE RESULTS

DATED
DECEMBER
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This is YOUR opportunity to reach ALL of the vast theatrical and amusement market.

The Christmas Number will contain a fund of valuable information. Recognized authorities will contribute important articles on various branches of the theatrical and amusement field.

It is going to be an edition of exceptional merit---one that will be referred to for many months to come.

Advertisers will enjoy a pulling power of unequalled proportions.

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If you will mail your copy at once we will be able to give you a choice location. MAIL YOUR COPY TODAY.

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GUIDE CATALOGUE



SPECIAL,
\$1.50

Gents' Combination
Outfit.

Gold-plated Watch,
Knife and Chain, in
Display Box.

Complete Set,

\$1.50
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No. B. 162.
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,
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337-339 W. Madison St., CHICAGO, ILL.



RED
DEVILS

MILLIONS SOLD.
\$10.50 PER GROSS.
\$1.00 PER DOZEN.
25% cash with all
orders, balance C. O.
D. Write for cata-
logue.

**PITT NOVELTY
COMPANY**
429 Fourth Avenue,
Pittsburgh, Pa.

year 40,000 represented the attendance below the million mark (960,000).

After closing with the Northwestern Shows at Big Rapids, Mich., late in September, George W. Johnston and wife started a motor trip which ended at New Orleans November 10. En route they visited Chicago, St. Louis and Dallas, also spent a week visiting a brother of George at Mountain Home, Ark., whom he had not seen for ten years. They had a most enjoyable trip. With the expected arrival of Rajah Raboid in New Orleans, Johnston opined he and Raboid would get together on some kind of a winter "opry".

From Cleveland, O.—Col. Maurice Lagg was a recent caller at the Hannah Hotel and there were many "reminiscences" on the oldtimers of Lagg's shows in 1914, '15, '16 and later years. How many remember the Walton strong act and the athletic show, when Massimo, strong man, now connected with Physical Culture, were among the leading attractions? Mrs. Walton is now Mrs. Mack, and she and her husband have charge of the Hannah Annex in Cleveland. "Bill" Burke, well-known talker, is desk clerk at the Erie Hotel. Mr. and Mrs. "Duke" Luther, well-known carnival folks, are wintering in Cleveland.

It is said: Certain showmen are banding to establish municipal showgrounds in "every town of importance." Scarcity of acreage suggests it. Reported at the head of the movement are Hon. Milton W. Westlake, father of the municipal showgrounds idea and who gave the first and only one at Columbus, O.; Doc Gibbs, retired show owner and who successfully piloted a lady baseball team, even taking it abroad, and Doc Waddell, veteran show story writer, now with the T. A. Wolfe Shows. These men are Columbus products and propose to have three lots appropriated in their home town—one on the west side, another in the south end and the third in the northeast section.

"I was living in Chicago," writes Ed R. Salter, Johnny J. Jones' "Hired Boy", "when some confidence men 'sold' the Masonic Temple to a farmer from Iowa. About five years ago another set of slickers 'sold' a New Hampshire 'come-on' the Times Building in New York City. At a recent fair in the South a man possessed of only one arm and one leg took possession of a public drinking fountain, saying that the fair association had granted him the concession of selling the water. He charged five cents for all you wished to drink and was reaping

(Continued on page 90)

CARNIVAL and CONCESSION MEN!



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..... 3.00
- B173—Scissors Toys..... 2.75
- B370—Picking Protecks..... 9.00
- B371—Picking Chickens, 5 on..... 13.50
- B855—Italian White Shell Chains, 43 in. Long.. 7.50

We carry big lines Watches, Clocks, Jewelry, Stum, Silverware, Novelties, Cane, Whips, Knives, Balloons, Rubber Balls, Wheels, Paddles, Dolls and Notions.

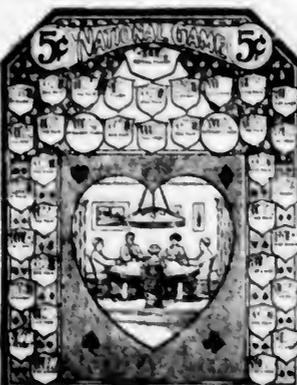
Our Catalog for 1924 is ready. It's free. Send for your copy today. We ship no goods C. O. D. without deposit.

We are St. Louis Agents for 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.

WHEEL GOODS

- Per Dozen.
- B905—Plush Teddy Bears, 13 In..... \$18.00
 - B932—14-in. Dressed Dolls..... 9.00
 - B933—14-in. Flapper Dolls..... 7.50
 - B934—19-in. Dressed Dolls..... 12.00
 - B935—26-in. Dressed Dolls..... 18.00
 - B344—18-in. Mama Dolls..... 9.00
 - B345—18-in. Mama Dolls..... 12.00
 - B347—26-in. Mama Dolls..... 13.50
 - B606—Beacon Wigwag Blankets, Each..... 3.75
 - Case Lots, 30 in Case, Each, \$3.50.
- Each.
- 6018B—Rogers 26-Piece Nickel Silver Sets, Bulk..... \$ 3.00
 - 8019B—26-Piece Imit. Oak Drawer Chest..... 1.00
 - 6017B—29-Piece Flat Silver Cases..... .50
 - 6033B—Sheffield 30-Piece Silver Set, Complete with Box..... 4.25
 - 6037B—Rogers 30-Piece Nickel Silver Set, Complete with Box..... 5.00
 - B100B—Bride Lamp, Silk Shade..... 8.95
 - J101B—Junior Lamp, Silk Shade..... 9.50
 - F1002B—Fleur Lamp, Silk Shade..... 10.50
 - A103B—Butterfly Lamp, Silk Shade..... 10.50
- NOTE—No less than 6 Lamps of one kind sold.



The Board of the Hour
"National Game"

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market.

LITHOGRAPHED IN FIVE BEAUTIFUL AND ATTRACTIVE COLORS.

A 3,000-Hole "BABY MIDGET" Salesboard, filled with Poker Hand tickets and made up in both 5c and 10c sizes. JOBBERS AND OPERATORS.

Be the first in your territory to show this masterpiece of all Salesboards. ILLUSTRATED CIRCULAR AND SPECIAL QUANTITY PRICES UPON REQUEST.

GELLMAN BROS.

118 No. 4th St.,

Minneapolis, Minn.

CARAVANS

(Continued from page 89)

a little harvest until one of the fair officials heard the spiel and dispossessed the would-be J. Rufus." "If I possessed that individual's nerve," continues the "Hired Boy", "what a wow I would be as a publicity man."

Hugh J. Rowe, one of the South's prominent editors, authors and paragraphers, spoke thus of Doc Waddell in his special column:

"Doc Waddell, an old-time circus representative and manager, has been here several days boosting the T. A. Wolfe Shows which appear here. (Athens, Ga.—A.H.) this week. "Old Doc", as he is known to his thousands of friends in the show business, is one of the best showmen in the profession. He has performed in about every capacity except entering the lions' den and doing the high-wire act, and the only reason he has not done these is there is too little excitement in either. He is not only a good showman but he has seen the light of a new life and in his daily routine of directing and boosting a combination of shows he never forgets that there is a Greater Being to whom he owes his all. He is not an ordinary exhorter, but a man of much gift in the dispensation of the message of the Master to whom he has dedicated his services."

CARAVAN GOSSIP
(By I. COLLIER DOWN)

Now for the "Frozen South"?

Why so silent, Billie Streeter?

Doc Grubs, meet the Fay Brothers!

"We want to be first to say 'Merry Christmas'!"

George Proctor says "as he shows so shall he eat."

J. L. Landes, how's the "Overland Tent and Awning Co.?"

H. Katool remarks that "to have success we must have the people."

The days are now getting almost as short as the ready cash.

Capt. Tyler says: "What I hate about lumbago is that it hasn't any more sense than to attack a good man."

"Slim" Chambers opines that the 1924 season was a good one as he has not heard of any caravans spoiling.

George Howk declares that the Heart of America Showman's Club will have to hurry and give a dance as he is about out of "arrangements".

At a certain fair in Nebraska members of the fair board were laying out the midway, and making a terrible mess of it, and Doc Hall was raving when Pete Cole said: "Doc, the Lord will forgive them for they knoweth not what they are doing."

The young lady who has the ballgame concession across the midway says: "Another thing that makes us girls happy is something to wear around our necks that we can take off and put on every minute or two."

Billboard Callers

(New York Office)

Norman, the frog man, playing vaude. dates and indoor events.

Major Guilliver, Mrs. Howerton, Major Mite and Billy Higgins, of the Ringling-Barnum Circus.

"California Frank" Hafley. In from Trenton, N. J., winter quarters.

Marie Stephanik, escapist, accompanied by her daughter Jeanette.

Dan Bill Kelly, well known in outdoor circles.

Eddie Silbon, of the Siegrist-Silbon Troupe. Late of the Ringling-Barnum Circus.

James Getter Silbon. Leaving for Hull, Eng.

James Heron, directing manager Andrew Downie Indoor Circus.

George Caron, former advertising manager Walter L. Main Circus, now handling publicity for Andrew Downie.

Harry Moore, formerly with the American Exposition Shows.

Henry Morey, venerable arena director at the Luna Park, Coney Island, free circus.

Charles W. Munn, formerly of the George W. Johnson Indoor Circus.

Ben H. Harris and William Sampson, concessionaires. In from Clinton, N. C.

Baby Doll, in from a pleasant engagement on the Miller Bros. Carnival.

Baby Bunny, former Coney Island attraction.

Paul F. Sascha, of McFadden's publications.

"Mysterious" (as usual) George S. Rogers.

Capt. Harry LaBelle, Eskimo Village showman.

Mr. and Mrs. Clifford Larrabee, sideshow managers. En route to Peabody, Mass.

A. Drinker and Phil Israelson, concessionaires. En route to Southern fair dates.

Clint W. Finney, general representative Miller Bros. 101 Ranch Wild West and Far East, accompanied by F. J. Frink, newly appointed traffic manager for that show.

Charles H. Pronto, May possibly be connected with the 101 Ranch Show.

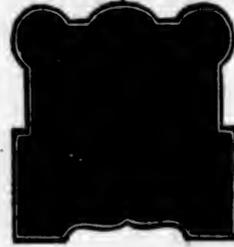
Irving Narder, treasurer Narder Brothers Shows. Wintering at Philadelphia.



BUY YOUR SALES BOARD PADS AND JEWELRY BOXES

Direct from the Manufacturer

Write for Illustrated Catalog
MANHATTAN CASE CO.
125 Greene St., NEW YORK



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

MILLER'S MIDWAY SHOWS WANT

Whip or Mix-Up, for balance of this season and next season. WANT one more Show that don't conflict, with or without your own outfit; Monkey Speedway, Mockdrome or Big Snake. WANT one more Team for Minstrel Show. Also Colored Musicians to strengthen Band. Kid Wheelock wants one more Boxer and Wrestler. CAN PLACE Talker, two Concession Agents and Lady Ball Game Worker. Concessions all open except Cook House and Corn Game. Will stay out all winter. Write or wire Lake Arthur, week Nov. 17; then Leesville; both Louisiana.



COOK HOUSE MEN ATTENTION!

We are headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wander System Lamps, Mantles, Trenches, Waste Irons, Coffee Urns, Griddles, Juice Jars, Juice Powder, Circus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipments.

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 5.30

Morfoot's Expo. Shows

NOW BOOKING FOR SEASON 1925 FOR NO. 1 SHOW.

Concessions of all kinds, Shows and Rides except Merry-Go-Round and Ferris Wheel. Will sell exclusive on all Merchandise Wheels to responsible party. Also can use good Band and Free Acts. Address T. R. EDWARDS, Manager. Permanent Headquarters, Williams Hotel, Atlanta, Georgia. P. S.—No. 2 Show out all winter. This week, Aragon, Georgia.

Mr. and Mrs. Fred A. Cline, late of Coney Island.

Sam Wagner, manager World's Circus Side-Show, Coney Island.

Mrs. Paul DeVauty, owner and trainer of Valty's Horses.

Mrs. Archie Dunbar, formerly Marie DeLor, of the DeLor Sisters, aerialists. Sailing for Buenos Aires November 15.

Mlle. Vortex, well-known gymnast. Has had as her guest Mrs. Archie Dunbar, of the Dunbar & Schwyer Circus, Buenos Aires.

Jerry Barnett, formerly of *The Coney Island Times*.

Callers at J. A. Jackson's desk: Okey Wilson, the husband of Mame Smith, who he is sending out starring her own revue.

William Bailey, the old comedian, who has returned to New York from a long stay in upper New York State. Frank Wilson. He has sold his domestic animal circus act. Herbert Nye, a press representative of the Erlanger office with an interest in advancing the publicity of *Chocolate Dandies*. T. C. Corwell, of the new George Wintz Shuffle Along Company, of which he is again musical director. Al Murphy, who was seeking a colored comic for a big vaudeville act. Marian Brown, instructor in dressmaking and costuming at Bordentown Industrial School, New Jersey. She came to see the final performance of *The Miracle* and to get new ideas of stage dress for her students' benefit. The Coleman Brothers. Stated that the sale of the Lafayette did not eliminate their interest in colored show business. E. Steinbach. Davis and Connie, to tell of their new act that tried out at Proctor's. Tom Delaney. In from Baltimore to supervise the recording of two numbers on the Okey records. James Downs, who plays the title role in *Uncle Tom's Cabin* at the Triangle Theater in Greenwich Village. Charles Gilpin, to discuss *White Mule*, his new vehicle.

tainments, festivities, etc., of the club and the auxiliary are to be limited to members only.

Col. Dan MacGugin acted as treasurer and ticket seller on the door and Mrs. Ellis White as ticket taker. C. F. ("Doc") Zeiger, chairman of the entertainment committee, was in charge of the party and made all feel "at home".

The next affair will be the annual Thanksgiving bazaar, to be held November 25 and 26 with the dance and auction sale the last night.

The Showman's Club and Ladies' Auxiliary now have a 50-50 arrangement on all their social activities.

HASSELMAN SOON TO LEAVE HOSPITAL

A letter from Ben Hasselman, the promoter, who fell over a rope, breaking his leg, while with the Paul W. Drake Circus at Mishawaka, Ind., May 5, states that he is still confined at St. Joseph Hospital, Mishawaka. For stated reasons he says he would like to learn Mr. Drake's whereabouts.

Mr. Hasselman wishes to thank his showfolk friends who came to his financial assistance and for the kindnesses they have shown him during his stay at the hospital. His letter was dated November 10, and he stated that he expected to be able to leave the institution in about two weeks on crutches, and as his attending surgeon advises him that he will not be able to bear much weight on his leg for some time he will go to Burlington, Ia., and stay there until able to get back to work with some organization. After November 24 he can be addressed to P. O. Box 369, Burlington, Ia. In the meantime care of the above-mentioned hospital.

THE LATLIPS HOME

Charleston, W. Va., Nov. 12.—With all their show paraphernalia in winter quarters here, and members of their organization departed their respective ways, Capt. and Mrs. David Latlip, of the Latlip Exposition of Rides, are resting up in their new home on Elm street. All material has been ordered for the new gymnasium and home of the show, which structure is to be erected directly back of the Latlip residence. It will be 25x40 feet, built of the best cement blocks, and as near fire-proof as possible. The management informs that a new merry mix-up ride will be added for next season. There have been a number of visitors to Capt. Latlip's office and there is a great deal of indoor-circus talk going on, the outcome of which cannot be conjectured at this writing.

SHOWMAN'S CLUB AND AUX. DANCE AT KANSAS CITY

Kansas City, Mo., Nov. 12.—The first informal dance of the Heart of America Showman's Club and its Ladies' Auxiliary was held last night in the big ballroom of the Coates House. It was a sort of combined Armistice Day celebration and godfellowship party.

Haley's five-piece jazz orchestra furnished the kind of music to make dancing a pleasure. There was a good attendance of strictly showfolk, for all of the enter-

DODSON'S SHOWS NO. 2

Yoakum, Tex., Nov. 12.—After a two-year ban on carnivals here business has proved good for Dodson's World's Fair Shows No. 2 so far this week. Armistice Day was big for the shows and rides. The lot is right in the heart of the city, but so small that the midway is congested every night.

The State Sanitary Commission refused to allow the loading of the Wild West show steers last Saturday at Huil, owing to strict quarantine on cattle now existing in the State, and they were left there pending the lifting of the ban, which is now set for November 14 providing no further spread of the hoof and mouth disease is found. The horses were passed and allowed to ship with the show.

J. George Roy left Sunday for Hot Springs, Ark., for his health. He expects to be gone about three weeks.

MRS. W. J. KEHOE (for the Show).

SUCCESSFUL SHOW STAGED

Williamson, W. Va., Nov. 13.—The Armistice Day carnival-celebration staged here under the auspices of Eph Boggs Post, American Legion, was a success both artistically and financially, and proved one of the best affairs of its kind ever given here. It was held on the main street. Rita and Dunn, the sensational high-wire artistes, gave two performances, afternoon and evening, and these intrepid performers elicited praise from all who saw their acts. There was a long street parade, in which many floats appeared, prizes being awarded, the first prize going to the float entitled "The Unknown Soldier".

McDONALD STILL AT CITY HOSPITAL, CHICAGO

A letter from Jack K. McDonald, in answer to an article that appeared in our last issue, stated that he is still at City Hospital, Chicago, Ill., and that the cause of letters to him being returned to senders, marked "Unclaimed", was the fault of a clerk in not registering his transfer to another building and department of the institution. Mr. McDonald wrote in part: "I only wish I was able to be discharged, but probably will not before many weeks to come. I am still a patient and will notify my friends thru *The Billboard* when I am discharged."

30 in. Bonita Pearls \$5.50 Doz.



Opalescent, Graded, Indestructible, Penney Rhinestone Clasp.
30-in. Graded, \$5.50 Dozen.
60-in. Uniform, \$12.00 Dozen.
Boxes 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

153 Canal Street,



A REGULAR GOLD MINE THE NEW GUM-VENDING Bowling Alley

A ball of gum and a shot of the 10-pins—all for 1c. Located in all States. Operators, Parks, Arcades, write for price and circular.

Gatter Novelty Co. 143 East 23d Street, NEW YORK.

WANTED ATTRACTIONS

And Acts suitable for Storeroom Museum. All winter's work. Also want to buy two or three small, young, untamed Elephants.

JOHN FRANCIS, Ft. Worth, Texas. Box 414,

Candy Floss Machines POSITIVELY THE BEST MADE.



Write for catalogue and information. **TALBOT MFG. CO., 1219-17 Chestnut, St. Louis, Mo.**



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



BIG EXPOSITION

Shriners Stage Elaborate Event in Washington, D. C., for Christmas Charities

Washington, D. C., Nov. 15.—Wednesday marked the opening of the Shriners' Exposition and Fashion Revue in Convention Hall, staged for the benefit of the Christmas Charity Fund. Modeled largely on the lines of a show of a similar nature staged by the Shrine last spring, the show probably excels both in magnitude and variety anything of this nature ever seen in the District. Feature acts include Ned Wayburn's presentation of the *Ziegfeld Follies* and *Music Box Revue*, appearing alternately with the dress parades and interspersed with songs by Mme. Edith Helena, the high-voiced singer, whose long association with the Chicago Opera has made her name well known thruout the country.

GROTTO CHARITY CIRCUS IN ATLANTA IS SUCCESS

Atlanta, Ga., Nov. 15.—The Ararat Grotto charity circus being staged here this week at Spiller's Park is proving a success. Miss Rose, the "little lady on the flying ladder", performs a number of hazardous and graceful stunts, and wins her audiences from the very first trick. Charles Castello does a set of aerial gymnastics, thrilling the crowd. The Alexander Sisters present their human butterfly act while "Marcus the Great", assisted by a company of clowns, keeps the audience in good humor. Ed Raymond's *Gloom Dispellers* also did a big bit toward the hilarity of the occasion. The Jack Moore Trio, tight-wire artists, and the Walton Family of equestrians also entertain and are favorites with the applauders. The show closes tonight.

BRADNA CIRCUS HAS GOOD OPENING AT ROCHESTER

Herman Joseph, well-known clown of the Ringling-Barnum Circus, informed a *Billboard* representative that the Fred Bradna Indoor Circus opened at Rochester, N. Y., under the auspices of the Shrine November 10 to capacity attendance, and with one of the greatest combinations of this kind ever put together. There were more than 1,000 visiting Shriners. The principal acts include the Hanneford Family, Beeson, King of the Wire, and Mrs. Fred Bradna's Horses and Dogs, with clowning by Joseph and Jerome, Hart Brothers, Spriggs and Spader Johnson.

BIG SHRINE CIRCUS OPENS A HAMMOND (IND.) ENGAGEMENT

Chicago, Nov. 14.—Joe Lewis and Billy Lorette ran up from Hammond, Ind., today and reported that the big Orak Temple Shrine Circus, booked by the World Amusement Service Association, opened last night under highly promising conditions, save the weather, and even that didn't keep the people away. Music is being furnished by Alexander's Band. Among the acts on the entertainment bill are the Flying Valentinos, Hodgini Troupe, Joe Lewis and Billy Lorette, with the "Dishrag Mule"; Fisher Sisters, Thaler's Circus, the Six American Belviders, Lester, Bell and Griffin, Boyd and Wallin, and Pierr and Cunningham.

RODGERS & HARRIS SHOWS FOR THE ELKS

Jacksonville, Fla., Nov. 15.—The services of the Rodgers & Harris Circus have been secured for the circus to be staged by the Jacksonville Elks beginning December 11 and continuing nine days, with the exception of the intermediate Sunday. The circus tent will be pitched in Confederate Park. E. L. Harris, one of the circus owners, has been in the city for several days arranging for the presentation of the show.

CINCINNATI GETS FLOWER SHOW

Cincinnati has been chosen as the convention place for the National Show of the American Chrysanthemum Society in 1925. The convention hall has not yet been selected. Hospitals, infant asylums, and shut-ins became the beneficiaries of the past week's flower show, held in a local hotel, when 11,000 blooms and several hundred plants and ferns were distributed to welfare institutions of the city.

ILLNESS OF WIFE

Causes Frank Marshall To Postpone Starting of Indoor Circus Dates Until Dec. 8

In connection with his four weeks of indoor circuses, starting November 24, as advertised in this department of last issue, Frank Marshall telephoned *The Billboard* last week that he has been forced to postpone the opening of these dates until December 8 because of the serious illness of his wife, who underwent an operation on her spine at Brookville, Ind., October 16, the 11th time she has been under the knife since being injured in an automobile accident at Alabama City, Ala., four years ago. Mr. Marshall also informed that Mrs. Marshall had just been removed from the hospital at Brookville to the Dillsboro Sanitarium, Dillsboro, Ind.

SMALL RADIO DEVICES AT CHICAGO RADIO SHOW

One of the many unusually interesting features at the third annual Chicago Radio Show, which opens in the Coliseum, Chicago, Tuesday afternoon, November 18, and continues until midnight Sunday, November 23, will be a collection of the smallest workable radio devices in the world.

Some of the tiny receiving sets are built on the lines of the old open-style apparatus, while others are mounted on diminutive panels, which are in turn fastened upon little cabinets. None weigh over an ounce, but radio broadcasting can actually be received on all of them. In fact, workability is one of the requirements for admission to the "Miniature Model Exhibit".

ELKS' CHARITY CIRCUS

Birmingham, Ala., Nov. 15.—Advance sales of tickets for the Elks' Charity Circus, to be staged the week of November 17 under the auspices of Birmingham Lodge, No. 79, B. P. O. Elks, have exceeded expectations and indications are that the Birmingham municipal auditorium, where the circus will be staged, will have its capacity taxed during the week.

MANY FIRMS TAKE SPACE

Longview, Wash., Nov. 15.—Thirty-three manufacturers of Longview and Kelso, Wash., have taken space for the Inter-City Manufacturers' Educational Exposition to be held here late this month. This takes in practically every manufacturing firm in the two cities.

DOVER (O.) HAS CIRCUS-BAZAAR

Dover, O., Nov. 15.—With a creditable array of free attractions and concessions on hand, the first Indoor Circus and Bazaar here of the year was opened Monday night under auspices of the American Legion. Paul F. Clark, connected with various show enterprises in recent years, was in charge of local arrangements. This affair followed the Wooster show, which closed two weeks ago.

MERCHANDISE WHEELS AT AFFAIRS IN NEW BRUNSWICK

St. John, N. B., Nov. 12.—Under the auspices of the Great War Veterans' Association of St. John, N. B., an indoor fair of eight days' duration was held recently. The hall controlled by the auspices was used. The chief features of the fair were dancing every night and a contest for the "most popular postman" in the city. Last year, under the same auspices, the chief feature was a contest for the "most popular policeman". No admission was charged to the fair. The business at the merchandise wheels was fair. There was no objection by the police, contrary to the opinion of some who held that the police would interfere. However, there was no objection by any of the local clergymen to this fair directly, although there was reference from the pulpits to fairs in general.

Under the auspices of a group of athletic organizations a fair was opened in St. John, N. B., on November 8, to continue to and including November 15. Merchandise wheels were used. The fair is held in a skating rink.

Under the auspices of the Cathedral of the Immaculate Conception parish a four days' fair was held in St. John, starting November 3. Merchandise wheels and other devices were operated without interference. Nightly band concerts featured.

Under the auspices of St. Rose Society of Fairville, N. B., an indoor fair was held recently. The fair was of four days' duration. Nightly orchestra concerts were featured. Business was reported as fair at the merchandise wheels.

LEGION CIRCUS PLANNED

Greenville, Mich., Nov. 11.—The Ray I. Booth Post, No. 101, American Legion, has set December 3, 4, 5, 6 as the dates of its fourth annual Indoor Circus, to be held in the Coliseum. The show will consist of six acts and a 10-piece orchestra. There will be a queen contest and numerous prizes will be awarded each night. This has become an annual affair and is backed by the merchants. The Legion operates its own concessions. The show will be in charge of D. T. Elliott and T. J. Prosser, who have made it a success for the past two years.

ATLANTA READY FOR SHOW

Atlanta, Ga., Nov. 15.—The 1924 Atlanta food show which will be staged at the city auditorium November 17-22 will be featured by an exhibit showing "what becomes of the dollar the consumer pays for food." The show will be put on under the auspices of the Atlanta Retail Food Dealers' Association.

HOMESTEAD READY TO OPEN

Homestead, Pa., Nov. 15.—Everything is in readiness for the grand opening of the Elks' Bazaar to be held here November 22-29. Indications point to one of the largest events of its kind ever held here. A number of free acts have been engaged. Business men of Homestead are back of the project.

RADIO SHOW BIG SUCCESS

New York, Nov. 15.—Seven million dollars' worth of business was done at the third national radio exposition which closed several nights ago at the Grand Central Palace, according to Harold Bolster, director of the show. It was reported that several manufacturers sold out their entire 1924-'25 output. Floor space for the next show will be increased. The 1925 show will be held from November 2 to 7.

L. A. AUTO SHOW CLOSURE

Los Angeles, Calif., Nov. 15.—The twelfth annual automobile show under the auspices of the Los Angeles Motor Car Dealers' Association drew mammoth crowds thruout its week's run. There was a record-breaking crowd in attendance on the opening night. Four huge tents, erected in Exposition Park, housed the most complete and elaborate display of automobiles, trucks and motor accessories ever seen at any Western exposition.

FIREWORKS

THE YEAR ROUND.

Flags, Decorations, Novelties, Paper Hats, Balloons, Dance and Party Favors, Paper Flowers, Noise-Makers, Confetti, Serpentine, Cans, Whips and Celebration Goods in general.



Matinee Souvenirs and Advertising Toy Balloons for Theatres a Specialty. Send for our Catalog. BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.

CEDARTOWN, GA.

NOVEMBER 27, 28, 29.

INDOOR CIRCUS

Home-Coming Festival

Auspices Chamber of Commerce. Free Admission. WANT Concessions all kinds. CAN USE more FREE ACTS and good JAZZ BAND for Acts and Dances. L. ANSEL WHITE, Secretary.

SCHULZ SOCIETY CIRCUS

And Wild Animal Shows Combined, have some open time for Indoor Circus and Vaudeville. Furnish eight (8) separate and distinguished acts in wild and domestic line. We claim to have the finest Pony Act, ten in number, and the greatest mixed group of Wild and Domestic Animals, sixteen in number, presented to the public in this country today. If you are interested, we invite you to call at our winter quarters and see them. We have 75 performing animals in all and will pay your expenses if we have misrepresented. WM. SCHULZ, Winter Quarters, Round House, Fremont, Ohio.

INDOOR CIRCUS AND BAZAAR

ATHENS, TEX., DECEMBER 8 TO 13.

WANTED—Concessions, Circus and Vaudeville Acts. Can work from 16-ft. stage. Concession space, \$2.50 front foot; limit 10 ft. No reservations made without deposit. Plenty of money here. Write or wire at once. No time to dicker. CRANFILL H. COX, Athens, Texas.

General Agent

Open for engagement after November 22, for Bazaars, Indoor Circus, etc. Also for Carnival for season 1925. Twenty-five years' experience. State your best. FREDERICK DECOURSEY, Bellefonte, Pa.

Send your correspondence to advertisers by mentioning *The Billboard*.

For Bazaars and Indoor Shows

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.

E. A. HOCK CO.

171-173-175-177 N. Wells Street,

CHICAGO, ILLINOIS.

FREE TURKEYS—FREE TURKEYS

NEW PATENTED (REGISTRY NO. 780086) VEST POCKET TURKEY SALESBORDS. Don't Hesitate To Order—You Have Plenty Time To Dispose of Boards, as They Go Very Good up to Xmas. 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.

DIRECT SALES AND SERVICE CO., 24 W. Washington St., Chicago, Ill.

FREDERICK, MD., MOOSE CIRCUS AND BAZAAR

STATE ARMORY, DECEMBER 1st to 6th.

CONCESSIONS WANTED—CIRCUS ACTS, doing two or more Acts.

Address E. T. GROVE, Chairman,

Moose Circus Headquarters,

Frederick, Md.

ALL DETROIT WILL ATTEND THE XMAS FIESTA

11--DAYS AND NIGHTS--11

3 HOLIDAYS--XMAS, NEW YEAR'S EVE AND DAY.
2 SATURDAYS--2 SUNDAYS.

December 25 to January 4

XMAS FIESTA

CONVENTION HALL,
DETROIT, MICHIGAN

AUSPICES AMERICAN LEGION
AND CO-OPERATING BODIES

STUPENDOUS PROGRAM--250,000 ADVANCE TICKET CAMPAIGN--DAILY PUBLICITY FEATURES.
THE LARGEST AND MOST SPECTACULAR INDOOR SHOW EVER PRODUCED IN MICHIGAN.

CONCESSIONS--A limited amount of space still available. Space going fast. Write, wire or call today.

Address

EARL F. NEWBERRY,
Director General,

4490 Cass Ave.,
DETROIT, MICH.

OUT IN THE OPEN
By Fred G. Walker
Communications to The Billboard, 1493 Broadway, N.Y.

Explicit directions as to what constitutes "a place of amusement" for taxing purposes are given in regulations on the subject just promulgated in last week's issue.

The equipment of the Walter L. Main Circus which was sold to Miller Brothers, Marland, Ok., arrived there October 31, a home-run distance of slightly over 1,800 miles from Fredericksburg, Va. Fast time considering that the stock was taken from the cars every 24 hours to be fed and watered.

Capt. W. B. (Billy) Emerson, steam calliope player for the past five seasons on the Walter L. Main Circus, has been visiting his homefolks in Waverly, N. Y., and Towanda, Pa., since the close of that show. In addition to his regular duties Billy was assistant to James Heron, treasurer. Emerson has been engaged by Andrew Downie to play the new air calliope on his circus playing vaudeville dates.

All James Heron's pit show animals will be used in the theater lobbies during the engagements of the Andrew Downie Winter Circus. "Tiny Mite", the midget horse, and "Duke", gorilla, will also be shown. Colonel Fred, the "horse with the human brain" will be an attraction. The show will consist of circus only, no vaudeville or musical comedy number or person appearing.

J. H. (Doc) Oyler, side-show manager, is in Oklahoma arranging for the presentation of Miller Brothers' newly acquired animals at Shrine circuses during the winter thru the Middle West.

The extent of the poster publicity which heralded the opening of the exposition at Wembley will be gathered from the following figures: 15,000 32-sheet posters, 11,000 16-sheet, 50,000 quad-royal sheets, 450,000 double-royal posters and 100,000 double-crown posters.

We read considerable about the Big 5, Big 12 and Big 16, but the Big 4 of the Hill Bridge Company seems to be W. E. Sullivan, R. A. Young, Lee A. Sullivan and Ben O. Roodhouse.

Gustave W. Cohen, known to concessionaires as the "Silk Handkerchief King", extends, thru the column, a hearty welcome to all his friends in the outdoor show world when visiting the metropolis.

A letter from William Marcus, general agent Capital Shows, a recent arrival at Miami, Fla., states that he arrived okeh and had met up with quite a number of outdoor showfolks, among them Johnny and Mrs. Wallace, Joseph and Mrs. Hughes, Mr. and Mrs. James Walsh, Elwood Johnson, Joe Engle, Mr. and Mrs. Carl Wilson, and Mr. and Mrs. Bob Cook.

Now that we have discovered the whereabouts of Comanche, General Custer's warhorse, one of the two living things to escape the Little Big Horn massacre, we would like the assistance of the readers to locate Paul Revere's horse and the furniture that Sitting Bull used. Our 1925 attraction will then be complete.

Of the numerous dime museums that flourished in New York City before the days of movies, radios and jazz, the only one remaining is that of John Kodet, 125th street. A recent issue of *The Bos-*

ton (Mass.) *Traveler* contained a photo of Coo-Coo, the bird girl; Zip and Schiltzi, now appearing at Kodet's after a successful season at Coney Island.

A letter to our Little Theater Department from E. A. Heaton, owner of Heaton Park, Maumee, O., advises that he has been thinking seriously of building a theater for some time, that there will be need for one, and that in due time he will have some interesting matter regarding the same which will interest the readers.

Raymond B. Dean, general press representative of the Gentry-Patterson Circus, writes from Milford Center, O., that he is visiting friends there and expects to remain until after the holidays.

An outstanding amusement feature at the St. Lucie (Fla.) County Fair, January 22-25, will be Hoagland's New York Hippodrome, one of the most popular fair attractions now exhibiting. The contract was signed by Fair Secretary George T. Tipplin last week. It is understood that the Con T. Kennedy Shows will furnish the midway attractions.

Welcome callers at the writer's desk during the past week included Clint W. Finney, general representative, and F. J. Frink, traffic manager of the new Miller Brothers' 101 Ranch Real Wild West and Far East. Mr. Frink referred to the appointment of Mr. Frink to the position he now holds and spoke in most glowing terms of the new appointee's ability.

Charles L. Sasse, international booking representative, with headquarters in New York, has been extremely busy of late organizing circus programs for indoor events under auspices, the first of which was for the Elks at Middletown, N. Y., week November 17, to be followed by Lancaster, Pa. Mr. Sasse announces numerous affairs of this sort thruout the winter months.

"John Daniel 2d", the gorilla that came to this country last March and which the past season was featured by Clyde Ingalls in the side-show on the Ringling-Barnum Circus, sailed November 13 for London, where it is understood it will meet a mate, claimed to be the first female gorilla ever captured alive—Jenny Lind by name. Alice Cunningham, who has been "John's" inseparable traveling companion, told visitors at the Hotel Martiniere here that the mating is a scientific experiment which scientists at the London Zoo Gardens will study.

Mr. and Mrs. Fred A. Cline (Leatrice)—the Clines, featuring Leatrice—who entertained with a fine collection of snakes at the Gumpertz Dreamland, Coney Island, during the summer, are returning to their home at Champaign, Ill., for the holidays. An article by Mrs. Cline, "Has a Snake Charmer a Heart", appearing in the November issue of *Excelsa*, a likable publication, is very interesting.

Paul F. Clark, former general representative of the Pollie Brothers' Circus, writes in complimentary terms regarding "the column" and announces that he has been keeping quite busy with indoor events, and that he has three more before the holidays. Announces that he will leave for Florida shortly after the first of the new year and in all probability will have his own week-stand show out next year.

While in New York last week Mrs. Howerton, mother of Major Mite; Major himself, Billy Higgins and Major (Giant) Gulliver, all members of the Ringling-Barnum Circus, stated that they were returning to their respective homes. A most pleasant season was the verdict of all.

Among the passengers sailing last week on the S. S. Albert Ballin were Lionel, the "lion-faced boy", and William Reifers and wife, Lionel's manager and American representative. The party embarked for Konigsteel, Westphalia, Germany.

Al Flosso, well-known magician and Punch and Judy worker, who will be associated with Doc Oyler on the new Miller Brothers' 101 Ranch Show, has been engaged by the Scherer Department Store, this city, to display his ability with his Punch and Judy show in the toy department for three weeks, beginning November 17.

Mrs. Archie Dunbar, wife of the owner of Dunbar & Schwyer's New York Circus, now touring Argentine, who has been in New York the past few months on business connected with the circus, dropped in and renewed her subscription to *The Billboard* previous to sailing on the *Vestris* for Buenos Aires last Saturday. Mrs. Dunbar was formerly Marie DeLor, of the DeLor Sisters, aerialists, and was accompanied on her call by Mlle. Vortex, well-known gymnast. Announced business very satisfactory.

George H. McSparron, well-known bandmaster, writes that he recently closed a pleasant season with the Russell Brothers and is leaving for Florida, where he has an engagement of 12 weeks with his band.

MORRIS & CASTLE SHOWS

Beaumont, Tex., Nov. 11.—The Morris & Castle Shows finished their 11 days' engagement on the "Gladway" at the Louisiana State Fair, which, with wonderful weather prevailing except on the last Saturday, was in every way a banner one. Wednesday night, after the last performance, two of the Water Circus performers, namely Capt. Fred Wilson and Gladys Alexander, were married. Mrs. C. A. Wortham was a visitor for a few days before the opening of the fair. Her visit was a joy to many on the show who had not seen her for two years. At this writing the show is at Beaumont, on the South Texas State Fairgrounds, and up and ready for opening Thursday, having arrived early Tuesday morning. Every show carried by the organization occupies space on the fair's "Peacock Alley" except the Freak Animal Exhibit and the Wild West, on account of a live-stock restriction at present, due to the hoof and mouth disease scare in some sections of the State. *The Beaumont Journal* and *Beaumont Enterprise* carried full-page spreads of cuts and readers topped by eight-column streamers heralding the Morris & Castle Shows on the fair midway, also *The Beaumont Journal* carried a wonderful editorial on the show in the editorial column Monday.

Only two more weeks remain of the 1924 season for this show.

Robert L. Lohmar, genral agent and traffic manager, was a welcome visitor during the last days in Shreveport, his first visit in several months.

A new high-priced car was added to the long list of autos around the show lot, the property of Pete Thompson, master of transportation.

JOE S. SCHOLIBO,
(Director of Publicity).

FLORENCE DUBOIS IN CHI.

Chicago, Nov. 15.—Florence Dubois, who was on the John T. Wortham Shows, where she had charge of a collection of 17 rats, is here and will remain for three weeks.

OVER 300% PROFIT On High-Class French LUCILE PEARL NECKLACES

This is an article that you can be proud of. An unlimited guarantee goes with them. They are perfectly matched, graduated and indestructible will not peel, crack, or discolor. Any necklace that does not meet our guarantee will be exchanged free of charge.



24 inches with Sterling Silver Patent Safety Clasp, set with three Rhinestones, in Blue Velvet Box, White Satin Lined, Metal Guarantee Tag and Price Ticket Included. Complete in quantity lots.

\$1.80 Per String

Sample, \$2.25.

Other numbers, \$1.50, \$1.90, \$2.50. All these qualities are sold in the highest class jewelry stores.

LUCILE PEARL COMPANY
37 Lincoln Road, Brooklyn, N. Y.

CHINESE BASKETS



Single Decoration, \$2.00 per Nest of 5 Baskets.
Double Decorations on all Baskets, \$2.50 per Nest of 5 Baskets.

4-LEGGED BASKETS, \$5.00 per Set of 4.

Indian Blankets and Shawls, Silver and Aluminum Ware, Dolls, Clocks, Silk and Chinese Parasols, Parameent and Perfecto Balls. New Catalog for the asking. Deposit required on all orders.

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

WANTED, FERRIS WHEEL

Portable. Cheap for cash. Give full particulars first communication of condition, capacity, location, etc. S. S. RICKETT, 619 Dyal-Church Building, Jacksonville, Florida.

SIDE SHOW ACTS

Wanted for Pat Murphy's Museum. Address PAT MURPHY, care The Billboard, St. Louis, Mo.

End your correspondence to advertisers by mentioning *The Billboard*.

NOTICE: Due to fire at 21 Ann St., please note new address
 All Orders Shipped Same Day
 Hard rubber, clip attached, lever Self-Filling Pens. White tops and bottoms. Sample, 25c.

\$20.00
Per Gross

Chas. J. MacNally
110 Nassau St., NEW YORK CITY

THE DUPLEX Button Package
 Send 25c for Sample and Special Package Price.
 J. S. MEAD, Mfr., 4 W. Canal St., Cincinnati, O.

PIPES

by GASOLINE BILL BAKER

Get ready for the Christmas gift rush. How was Armistice Day—for specialty workers?

One good pitch inspires—more pitches (and vice versa).

From now until the holidays indoor demonstrators in the North have opportunity to get busy.

Leon Perry says he has found business satisfactory in Southern Georgia with paper, court days being especially good.

T. J. Brown—Write Fred S. Cummings, Joplin, Mo., as Fred has some important info. for you on a shipment.

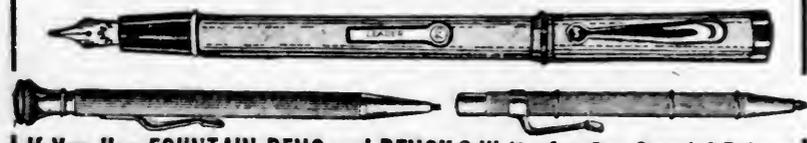
Doc Barnett, late of the Pangborn Med. Show, postcarded that he is in Long Beach, Calif., and went to work the day following his arrival at one of the amusement places.

Thanks for the clipping, Chas. E. Hale. It was the second one received. It so happened, however, that neither of them gave the name of the show the folks were with. Have you since learned this?

Johnny Burley, window demonstrator, sent his Christmas Special pipe, and along with it came this quib for this issue: "Boys, let's give 'Bill' a whole lot of rip-roarin' short pipes for the forthcoming big number. Everybody shoot!"

XMAS SPECIALS

PROMPT SHIPMENTS GUARANTEED



If You Use FOUNTAIN PENS and PENCILS Write for Our Special Prices

<p>DANDY WALL TELEPHONE Per Gross \$18.00 \$10.00 deposit required.</p>	<p>HURST TOPS Per Gross \$16.50 \$5.00 deposit required.</p>	<p>Just Received A large shipment of Safety Razors in bulk. Also in metal and velvet lined Cases. Write for Special Prices.</p>	<p>RUNNING MICE Per Gross \$3.50 \$1.50 deposit required.</p>
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Our Catalog just off the press. Get your copy. None mailed to consumers.
BERK BROS., 543 Broadway, New York
 Write for Canadian Prices on the Items to BERK BROS., Ltd., 220 Bay St., Toronto, Canada.

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 50c 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, \$9.00 for 6 Dozen. No less sold.

GOVERNMENT SQUARE KNITTING MILLS, 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 \$1.60 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.

BALLOON MEN, CLEAN UP!

Double your sales! Don't have any more poor days. Make every day a big one. Here's how you do it. Have your BALLOONS printed with name of celebration or event you are going to work.

Your name and ad printed on a No. 70 and shipped same day, \$21.00 per 1,000.

No. 90—Heavy, fine color, pure gum Gas Balloons, different different assorted pictures on both sides. Gross, \$4.00.

No. 70—Patriotic. Gross, \$3.00.

No. 75—Squawkers. Gross, \$3.00.

Balloon Sticks. Gross, 25c.

25% with order, balance C. O. D.

YALE RUBBER CO.
15 E. 17th Street, NEW YORK CITY.

Silk Knitted Ties

Are Fast Sellers Easy to Make

\$15.00 A DAY

Selling our regular \$50, 50c, 75c and \$1.00 sellers for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen. These Ties go like wildfire. You can undersell everybody with big profits for you.

THE POPULAR SELLER—Gilt-Joe Herald Ties, \$1.50 per Doz.

LATEST STYLES in Sport Rugs, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00.

ANGORA MUFLERS, 50c, 75c and \$1.00 Each.

SILK FIBRE MUFLERS, \$1.00, \$1.25 and \$1.50 Each. All colors.

WRITE TODAY for full details

American Cravat Exchange
621-A Broadway, New York City, N. Y.

Attractive Felt Rugs

AGENTS Make a clean-up this season by selling our celebrated FELT RUGS, made of new felt, in assorted fancy patterns, washable and durable. Our Felt Rugs are the best constructed rugs in the country—the best sellers and the biggest money-makers. \$75 to \$125 a week easy with this exceptional line. Sample 24x36-inch Rug, \$1.65.

Comfy Rugs

You can be the first to sell our new line of COMFY RUGS—Wholesale at \$11.00 per Dozen. Write for particulars on both lines and do a bigger business than you ever did before. Sample 27x36-inch, \$1.10.

NEWARK FELT RUG CO.
Dept. 27 1/2, 16th Ave., NEWARK, N. J.

RUSSIAN, GERMAN MONEY 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.

LAYS FLAT on Home or Stage

RADIO

WILL FIT ANY SATY BLADE

63 West Chicago Avenue, Chicago, Illinois.

MAKE \$15.00 EACH DAY

Selling the WONDERFUL ROYAL SHARPENER. Makes QUICK, SNAPPY demonstration. Just show what it does. Money comes EVERY TIME. IT'S THE "IT-FILE" Needed in 20,000,000 homes. Sharpen knives, scissors, etc. Sold on a factory money-back guarantee. Can carry in pocket. You make \$15.00 PROFIT. Write at once for our offer.

Specialty Mfg. Company, Dept. B3, 333 State St., Detroit, Mich.

SIGNS, BANNERS, CARDS

R Easily Painted with the latest terms. Simply of Letter Paint. In letter pattern and fill in. Made in a large variety of sizes and sizes at surprisingly reasonable prices. Send stamp for free sample. J. F. RAHN, 62433 Green View Avenue, Chicago.

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

According to some New York Citizens' figuring Philadelphia, Pa., is "down South"; Harrisburg, Pa., "out West"; and Bridgeport, Conn., "up North". If Coney Island was virtually considered "New York" by them they probably would refer to it as "away East".

Recently read where an expert predicted that within a decade individual airplanes can be readily purchased for half-a-thousand cases. Wonder if the "booze law" will be strictly enforced by that time? How would you like to be one of the "traffic cops"?

Jerry Frantz calls attention to an error in a recent issue. He is wintering at Slatington, Pa., on the Allentown pike, instead of at the town that was given. Jerry added that he will open his winter show after the holidays and that he has been busy with remodeling the home he recently purchased.

Word reached Bill last week that Herbert Henderson, old-time pitchman, of Olean, N. Y., home worker, died suddenly October 16, having suffered an attack of heart failure while driving his car at 5:30 in the morning to make a factory pitch, passing away almost instantly while at the wheel.

H. L. Hauptmann and wife, handling a hair restorer preparation, motored thru Cincy November 12, going South, to Florida, intending to work in cities along the route. They worked in various big towns the past summer, including Detroit, Akron and Cleveland. Mighty fine conversationalists, the Hauptmanns.

Two of the boys have already sent in some "Do You Remember?" for the Christmas Special. Fine! Let's also have some "Wonder If?" and "What If?" short squibs, also a lot of short, humorous stuff. (Send it as soon as possible, boys, so Bill can get busy early—let's have a big Pipes department in that issue.)

T. J. Rabltzer, sales manager for a new-fangled spring device to hold cards, etc., in store windows, manufactured by the Atlantic Manufacturing Company, was in Cincinnati last week, arranging to place the handling of demonstrations and sales in the hands of some firm or individual, and was a visitor to The Billboard.

Louis E. Moore sure has done some spreading out in a business way since he and Mrs. Moore landed in Cincy a couple of years ago. In addition to his jobbing to pitchmen from his home address, Louis has had a specialty store in the heart of the business district continuously, and the bargains he has had to offer made him many purchasing friends in the Queen City.

Mrs. Ethel Bruce, who had been handling the Johnston embroidery attachment for sewing machines in the Southeast, arrived in Cincinnati early last week, accompanied by her son, Bruce, and immediately got busy with arrangements for store demonstrations. They made the trip north, by motor, with Mr. and Mrs. Billy Howard, who have been handling fountain pens. Both Mrs. Bruce and Howard were visitors at Bill's desk.

Hightower and Pitcher, both pitchmen, who have recently taken up real estate somewhere near Tampa, Fla., write: "Boys, you know the ol' gab about, 'Well, we just sold so-and-so.' Just knocked 'em guy is full of bunk? Well, this little bit guy is full of junk? Well, this little bit of 'verse' happens to be correct—we are doing 'purty good', and we just about have things where we are going to shoot in a few of th' record-breaking orders for fountain pens.

Dr. George B. Fluhrer "shoots": "There are plenty of 'med. shows in Eastern Pennsylvania. The following are all within a radius of 50 miles of each other, and the territory is congested: Dr. J. P. Robbins, Mrs. Dan Pomeroy, Chief Wongo Nema, Pat Scanlon, Haines and Elmore, Lee Thomas, Emerson and Hilton, Ed Baxter and myself. I find that business is good in spots. If a man

Always a Big Money Maker—Especially for the Holiday Season

MIDGET COLLAPSIBLE GARMENT HANGER



The Smallest Garment Hanger in the World!

Thousands of our agents have always enjoyed their greatest holiday business with this beautiful and most handy garment hanger.

The selling field is enormous! Everybody is your prospect whether they wish to spend four or five dollars or even less than a dollar, as they are sold in five sizes, from one to six in a case, in holly or fancy boxes. You will sell large quantities if you approach buyers in Gift, Novelty and Drug Shops, Department and Luggage Goods Stores.

Each hanger has a beautiful nickel finish, packed in genuine leather cases, 1 to 6 in a case.

Make 100% to 300% profit. Sample, 35c. Money refunded. Illustrated folder on request.

The Kalina Company

1208-M Avenue N. BROOKLYN, N. Y.

Manufacturers. Originators. Patentees and

ACTUAL SIZE.

BIG MONEY

BEING MADE EVERYWHERE With This Live Item

COMB and SAFETY RAZOR CLEANER

Used in Every Home. Field for Sale is Unlimited.

Satisfaction and sales guaranteed or money refunded in

KENT SUPPLY CO., 104 Hanover St., Boston, Mass.

MATCHLESS FOR PROFITS

Demonstrators—Agents—Salesmen HERE IS A

Big Money Maker!

NEW MARVELOUS POCKET CIGAR LIGHTER SELLS ON A MOMENT'S DEMONSTRATION.

You must see this wonderful Clear Lighter to fully appreciate its selling possibilities.

Enclose 35c in stamps for sample. With selling plans.

B. Masterlite Mfg. Co. 110 East 23d St., NEW YORK CITY.

MUFFLERS

Angora Fibre Silk \$8.00, \$10.00, \$12.00—\$12.00, \$15.00, \$18.00 Per Dozen For Dozen.

Wide range of patterns and designs. Special prices to jobbers. Send \$6.50 for 6 assorted samples, one of each style, parcel post, prepaid.

WEPTEN KNITTING MILLS 67 East 8th Street, NEW YORK.

PAPER MEN WANTED

Coast to Coast. Hundreds of shows and conventions during the year, at which we want representation and can put you in right. Prestige. Service. Co-Operation for our men. Write DIRECTOR OF SUBSCRIPTION SALES, Box 777, Dept. 1, Des Moines, Iowa.

GO INTO BUSINESS for Yourself

Establish and operate a New System of Money-making opportunity unlimited. Either man or woman. Send booklet free. Write for it today. Don't get it off!

W. HILLYER RAGSDALE, Drawer 42 EAST ORANGE, N. J.

is on the square and treats the people right he will get business, but if he tries the 'wise cracks' they leave him alone. My 'opry' is booked till Christmas."

"Zip" Hibler unlimbered the following from down Texas way: "If any of the boys hit Sherman, Tex., feeling blue, and they will find H. S. Hulsey, of Tulsa, and let him tell them how he once started a carnival on a shoring, and contracted a farmer to make balloon ascensions; how, when in the pitch game, he gave an Italian's bear a 'high life' in order to get rid of the opposition, and how the bear tore out the inside of a Chinaman's laundry, chased nearly all the farmers out of town and made the 'town clown' climb a telephone pole—I'll wager they come away feeling better."

Freddie (Six) Cummings "shouted" from Fulton, Ky.: "'Cummings & Company' (that is, my wife, Knox Qualls and myself) have been working out of Fulton for about a week. Will go thru Memphis in about 10 days and expect to be in Little Rock about December 1. Business has been good around here this year, but have not seen any of the other boys the past month. Would like to see pipes from Fido Kerr, Frank Libby, J. E. Miller, Earl C. Crumley, Ed. St. Mathews, 'Curly' Easter, R. J. Brown, Wm. Burns, and the bunch that was around St. Paul this year."

B. M. M.—It's about an even break in all parts of the country as to "open" and "closed" territory, so far as towns are concerned. It's the same old story—open, then closed, again open and again closed (sulting the current whims or the taking of advantage of the road boys on the part of the "powers that be"). Incidentally, quite a number of the knights are headed toward the States you mention. (By the way, your inquiry is answered the same as all others received—right in the "column"—which explains why Bill is not writing a letter instead.)

Johnny (Rattling Along) Shields piped from Birmingham, Ala., that he and his brother, Rosser, were still pitching novelties there and doing nicely. Also that he had recently met an old friend, O. R. Pierce, whom he had not seen since 1916 in New Orleans, just after Pierce was married, and who proudly spoke of his young daughter, born five years ago. Pierce was in the city for a week, now being a traveling salesman for an Eastern firm, working thru Alabama, Mississippi, Louisiana and Arkansas. Johnny says he would like a pipe from Dr. Wheatly.

Joseph E. (Mike) Whalen was a caller at Bill's desk last Friday and stated that his physical ailment, Bright's disease, has incapacitated him for working (scopes at shops in the suburbs) to such an extent that he cannot make his expenses and he would like some assistance toward that end from his friends, who may address him care The Billboard. The past summer "Mike" sort of recuperated from an attack of Bright's disease, but the past couple of weeks he has suffered a relapse, which he thinks is steadily growing more intense. He was wondering if Harry Williams and Bill Danker had yet started their migration toward New Orleans?

A. B. Hibler writes that he has met many fine people in Texas. He piped from Dallas: "Today I ran into Doc W. T. King, in the midst of his lecture. No professor of mathematics could have done better, and from the amount of his sales which followed the people are more interested in intelligent and gentlemanly explanations, which he gives them. I also met Dr. George Smith, the astrologist, who has just purchased a new car and intends to soon start a tour of this State. In making my rounds I've seen several of the boys in doorways. However, it seems that real-estate men and merchants here have no more respect for figures than some of the Eastern 'city dads' when it comes to readers. Climate and financial conditions are fine. Nature seems to be playing into Texas hands, and I am surprised to see so much in-

(Continued on page 96)

RUGS At Factory Prices WE WANT representatives in every district. YOU MAKE BIG PROFITS. Sample Outfit Free.

Men or women. Our Rugs sell on sight. Every house a prospect. Every sale brings repeat orders. Write today for particulars. MAISELY-PAYNE MFG. CO., 631 Sudbury St., Boston, Massachusetts

MAKE MONEY EASILY with our Candy Salesboards. \$15.00 Assortment brings you \$60.00, and you easily can sell out the same day. Ten cents a throw, 600 numbers. Great for Clubs, Carnivals, Bazaars—and pay-day gatherings. Candy that satisfies for prices. Send today for catalog. Goods shipped C. O. D. if deposit is mailed. LEONARD ANTOSZEWSKI, Box 116, Peabody, Massachusetts.

PAPERMEN A few clean workers on Bl. Steel and Iron Paper. Send one dollar for ten receipts, sample copies, etc. P. O. BOX 53, Dept. 2, Pittsburg, Pennsylvania.

CLEAN UP \$100 weekly with our marvelous Christmas Packages, selling from 50c to \$5. Great crew manager's proposition. Postal brings unique plans. DAVIS PRODUCTS CO., Dept. 94, 1311 Carroll, Chicago.

Here it is - Now Ready - SINGER BROS. MONTHLY & CARNIVAL LISTS EVERYTHING For the Concessionaire—Wheel, Pitch, Knife Rack—Street and Slum Trade—Agents and Dem. Operators—Carnival and Fair Workers—Premium Users, Auctioneers—Prize Package Buyers—Salesboard Operators. It's free. To dealers only. Give your permanent address and state nature of your business. SINGER BROTHERS, 536-538 Broadway, NEW YORK.

A BIG ALL-YEAR MONEY MAKER Make Photo Postal Cards, Genuine Black and White Pictesless, and Tintypes with a Daydark Camera. No dark room. Finished on the spot. No Waiting. Easy to operate and learn. Big profits. The Daydark Company originated the Modern Camera and was the first to offer the Operator a High-Class One-Minute Camera. Daydark supremacy began then and has been maintained. In buying a Camera consider that you must choose the Daydark or something you hope will do as well and remember that the Daydark, the standard by which all are judged, costs no more. The Daydark Camera Line includes Six Models, from \$11.00 up. Black Back Cards, 2 1/2 x 3 1/2, \$12.00 per 1,000. Full line of supplies. Black Back Cards, 2 1/2 x 3 1/2, \$12.00 per 1,000. Mounts for same, \$4.00 per 1,000. 1 1/2 x 2 1/2, \$6.00 per 1,000. Mounts for same, \$2.00 per 1,000. Newly designed Mounts and Folders just out. Write to us for Illustrated Catalogue. It's Free. DAYDARK SPECIALTY COMPANY, 2821 Benton Street, ST. LOUIS, MO.

"AIR-O" LINK LEATHER BELTS GOING BIG For Street and Premium Men. In Gross Lots. Price, \$2.50 Per Dozen. Less Quantities, \$3.00 Per Doz. Sample, 35c. One-third cash with order, balance 90 days. ST. LOUIS, MO.

SOUVENIRS 4-in. Birch Bark Canoes, Dozen, \$0.35 5-1/2-in. Birch Bark Canoes, Dozen, .60 Miniature Dutch Wooden Ships, 4-in., Dozen, 2.00 6-in. Birch Bark Canoes, Dozen, 1.20 12-in. Tomahawks, Dozen, 1.60 PADDLES 10-inch Paddles, Dozen, \$0.60 14-inch Paddles, Dozen, .84 14-in. Fancy Paddles, Dozen, 1.50 20-in. Fancy Paddles, Dozen, 2.40 22-in. Fancy Paddles, Dozen, 2.75 10-in. Cross Paddles, Dozen, 2.00 12-in. Cross Paddles, Dozen, 3.25 14-in. Cross Paddles, Dozen, 4.00 Send for Catalogue. Name of park or town burned on free. BRADFORD & COMPANY, Inc. St. Joseph, Michigan

RUBBER BELTS and KEY KASES BELTS 8c each First Quality Belts. Prompt shipment. Belts with Polished Clasp Buckles, \$12.00 Gross Belts with Polished Roller Buckles, 12.00 Gross Belts with Eagle or Inlaid Gold Buckles, 15.00 Gross Belts with Polished Initial Buckles, 16.00 Gross Key Cases, Brown or Black, 12.00 Gross Belts can be supplied in one inch and 1 1/2 inch width, in the plain stitched or walrus style in either black, brown or gray colors. Terms: One-fourth cash with order, balance C. O. D., 7, O. B. Galton, O. Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service. NATIONAL MAILING CO., Box 131, Galton, O.

LEGITIMATE ALL YEAR ROUND BUSINESS OF MERIT Is open to live wire with three to five hundred dollars to invest. Will make a handsome monthly income for the right man. Very little time required. For further particulars write J. W. RICHARD, 825 So. Wabash Ave., Chicago, Illinois.

A NEW ONE Silk Fiber Neckties, the biggest cash out, \$2.25 per Doz., \$26.00 per Gross. An extra fine Fiber Silk Necktie for \$2.95 per Doz., \$35.00 per Gross. Jaza Bowls, 65c per Doz., \$7.50 per Gross. 7-in-1 Bill-folds, \$1.75 per Doz. Tan Bill-folds, extra large 7-in-1, sold by Sheet Writers and Demonstrators, \$3.50 per Doz. Rubber Key Purses, \$10.50 per Gross. Rubber Belts, \$8.00 per 100, White Stone Rings, from \$5.98 to \$12.00 per Gross. White Stone Stick Pins, \$2.75 to \$3.50 per Gross. Leather Belts, \$1.75 per Doz. Geneva Razors, \$3.50 per Doz. Wire Arm Bands, first grade, \$4.50 Gross. Manicure (21-Piece) Sets, \$8.95 Dozen. Send for No. 3 Catalog. KING LEON, 19 S. Wells St., Chicago.

WEMAKEM FELT RUGS The kind that sell. Write for particulars. LAETUS MILLS Box 1356, Boston, Mass.

FREE CATALOGUE Special \$6.15 Beautiful Rectangular Watch, high grade 6-jewel movement, 14-k. 25 year guaranteed case, with Ribbon and Box. AMERICAN JEWELRY CO., 29 Arcade, Dept. A, Cincinnati, Ohio.

XMAS SIGNS

EMBOSSED
IN 4 COLORS

HOLLY
DECORATIONS

Every store must have Xmas Signs.
Every day from now to Xmas means big money to you
Don't send for catalog. Enclose \$5.00 today for sample
assortment of 50 Xmas special signs.

\$5.00 OUTFIT INCLUDES THE FOLLOWING SIGNS:

- 1—Gifts That Are Appreciated.
- 2—A Small Deposit Will Secure Any Article for the Holidays.
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- 5—Toys for the Kiddies.
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- 9—Photos Are the Most Appreciated Gifts.
- 10—Books Are the Most Appreciated Gifts.
- 11—Gifts for Mother, Wife and Sweetheart.
- 12—Gifts for Everyone in the Family.
- 13—Gifts That Women Like.
- 14—Do Your Christmas Shopping Early.
- 15—Great Christmas Sale.
- 16—We Are Prepared for the Holidays. Are You?
- 17—Select Your Xmas Presents Now.
- 18—A Radio Outfit Makes a Happy Yuletide.
- 19—Leave Your Orders Now for the Holidays.
- 20—Cigars for Holiday Gifts. Box Trade Our Specialty.
- 21—Orders Taken for Holiday Cakes.
- 22—Photographs a Gift Appreciated By Everyone.
- 23—Come in and See Our Large Variety of Useful Holiday Gifts.
- 24—Large Assortments of Xmas Ornaments.
- 25—Kodaks a Gift for Everyone.
- 26—Gifts That Last.
- 27—Candles for Sweetheart, Wife and Kiddies.
- 28—Merry Xmas and Happy New Year.
- 29—Make a Merry Xmas Gift Last a Whole Year.
- 30—Perfumes and Toilet Articles for the Holidays.
- 31—Gentlemen, Let Us Help You Select Appropriate Ladies' Gifts.
- 32—Don't Forget the Kiddies.
- 33—Merry Xmas.
- 34—Happy New Year.

And 16 Other Timely Signs. EVERY ONE A 50c SELLER.

A LIVE PROPOSITION FOR REAL LIVE AGENTS.

NATIONAL DISPLAY CO. 43 East 28th Street, NEW YORK



FOOT BALL SOUVENIRS

- No. 5711—FOOT BALL BADGES, for any Team, with Ribbon in proper combinations, and painted Tin Foot Balls. Per 100..... \$12.50
- No. 4041—STOCK BUTTONS, size 1 1/2 inches, in proper color combinations. Following in stock: Illinois, Michigan, Iowa, Minnesota, Wisconsin, Ohio, Indiana, Per 1,000..... \$34.00
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- No. 100—COLLEGE COLOR SWAGGER STICKS, for any team. Dz., \$1.80; Gr. \$21.00

50% deposit required on all orders, balance C. O. D.
WRITE FOR A SAMPLE DOZEN OF OUR HIGH-GRADE KNITTED FIBRE SILK TIES, \$2.50 PER DOZ., \$29.00 PER GROSS. SAMPLE DOZEN, POSTPAID, \$2.75.

ED. HAHN, "He Treats You Right"

222 West Madison Street, CHICAGO, ILL.

AGENTS, MEN AND WOMEN, XMAS IS COMING

The Lamont Table Stove

Is the best house-to-house proposition in the world. A wonderful Xmas item.

IT HAS EVERYTHING

Flashy, attractive appearance, easy to explain, removable grate, which permits cleaning, pronounced economic value, surprisingly low price. A \$5.00 article for \$2.98. An unequivocal guarantee to the purchaser.

If you have successful house-to-house experience, send \$1.90 for sample and full proposition. Don't wait. Some live wire may beat you to exclusive rights in your territory. Address:

CENTRAL SALES CO., 956 North Rural Street, INDIANAPOLIS, IND.

WAKE UP! NOVELTY DEALERS!

Have you seen the LATEST and ALMOST REAL SPINOVA Hand Made SNAKES?

1,000,000 OF THEM SOLD IN ONE MONTH.

Three Sizes, \$4.50, \$6.50 and \$9.00 Dozen.

Upon receipt of \$2.00 we will send 3 samples, postpaid. Franco American Novelty Co., 1333 Broadway, New York

Specialty Men and Women

Beautiful, Novel, Useful Photograph Powder Compact. This beautiful compact has three compartments—Face Powder, Rouge 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.

\$1.50 to \$2.00 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. Costs you \$1.00. Remember, these beautiful compacts contain three compartments, and the customer's picture is on the cover. SEND FOR SAMPLE TODAY, together with our beautiful Catalogue showing over 200 exclusive and proven money-makers, including Photo Medallions, Clock Photo Medallions, Photo Oil Paintings, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We set the pace.

GIBSON PHOTO JEWELRY CO.,
Entire Building,
Dept. B. B., 608-614 Gravesend Ave., Brooklyn, N. Y.

\$5 to \$10 a Day

Selling This Combination PENCIL-PEN

With Purchaser's Name IN GOLD LETTERS.

Everybody wants one of these wonderful Combination Self-Filling Fountain Pen and Always Sharp Pencil. 14-karat Gold Pen, tipped with everlasting iridium, at only \$3.00 Each. Place for 15 inches of extra leads. Different from usual pen-pencil. Agents make big money. All profits in advance. We ship and collect. Write quick for territory and details.

COMBINATION PENCIL-PEN CO.
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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.

SILK KNITTED TIES

QUICK SELLERS

2.50 DOZEN 50¢ SELLERS

WONDERFUL VALUES DIRECT FROM MANUFACTURER.

WEPTEEN KNITTING MILLS,
67 East Eighth Street, New York.

AGENTS

wanted in each city to sell our high-grade SHIRTS. We give unbeatable values. Take orders and make big money. Write today while your territory is open for our interesting proposition.

MAKERS OF FINE SHIRTS
A. B. SHAINESS CO.
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MAGAZINE MEN

We are open for a few good clean producers on various trade publications, clothing, garage, clocks and suits, grocery, bakery, heating, machines shop, laundry, taxi, printers, etc., etc. Write for particulars.

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AGENTS, WRITE FOR FREE CATALOG

200 sure sellers. House Dresses, Shopping Bags, Blankets, Flannels, Household Articles, Novelties, etc.

ECONOMY SALES CO.,
104 Hanover St., Dept. 100, Boston, Mass.

PIPES

(Continued from page 95)

terest taken in institutions and their affairs. Dallas, for instance, has civic clubs for almost everything imaginable—in fact, it is a Boston of the West."

From our Kansas City office—Dr. Chief Franklin Street, proprietor of the Washaw Indian Medicine Company, of Kansas City, was a caller at the local office of *The Billboard* November 11 and informed that he and his wife were leaving about November 15 on a motor trip to and thru Florida, expecting to be gone until about the first of next April. This is the first vacation for Dr. Street in several years, as he put in all his time in the interest of his medicines and medicine shows. This year his shows played lots in Kansas City for 18 weeks, all to a very good business; one show in particular, which carried 10 to 15 colored performers. He further advised that the Faxon & Gallagher Drug Company will job his remedies during the absence of himself and Mrs. Street. Their home here has been rented furnished and all their shows have closed.

Dr. Ed. E. Curtis piped: "Stopped off at Vernon, Tex., to look the oil field over and found my old friends, Dr. T. A. Smith and wife, whom I met at Hot Springs last winter. Dr. Smith and his partner, Dr. Leslie Williamson, were working Vernon, and had the swellest frameup I have seen in many a day, and a show that was a credit to the company. I thought it was a circus day when I saw the crowds gather for the show. Both doctors had purchased a tract of land near Vernon as an investment and we all drove out in Smith's big 'straight eight', and boys, she goes some. They said they were to close soon and go to Waco, Tex., for the holidays, and then would go to the ranch of Dr. Williamson's brother-in-law in South Texas, called the Burns Ranch, 40 miles from Corpus Christi. They are both clever and clean workers, and that is the secret of their prosperity."

Eddie St. Mathews (the Big-4 Auctioneer) is working down in ol' Arkansas. He piped from Monette that he was in the cotton country, with cotton selling at 30 cents a pound, and that he had found business good if one sticks to the tank towns, and "that's where you will usually find Eddie." Says he worked Earl Crumbley's home town November 1 and found the reader there ten-fifty a day, but he did an excellent business and went to see Earl's mother, but she was not at home. St. Mathews plans to remain out until Christmas—after which he may go to Europe, looking for a new line, and he would like James E. Miller (Humps, Knobs and Buckles) and F. Libby (Zowie) to go along. Eddie states that he was extremely sorry to read of the illness of Mrs. Leroy Easter. He feels especially kindly toward the Easters, as they were very kind to himself and the late Mrs. St. Mathews. It was in the

GOLDEN RULE FOUNTAIN PEN

XMAS MONEY MAKER.

14-Karat Solid Gold Point, Iridium tipped, silver-plated clip and lever. Retail value, \$2.00. Price to agents in 100 lots, \$50.00. Send for sample Pen and Catalogue of our Guaranteed Line.

GOLDEN RULE MFG. CO.,
135-7 Malden Lane, New York.

\$25.00 A DAY

Selling our line of Brushes, which includes the famous **AUTO FOUNTAIN WASHER**. Every car owner will want one. Solid Brass; removable soap reservoir; chrome-plated cotton filter. Big profit on every sale. One of the 90 varieties of Brushes—all wonderful repeaters. Write at once for complete details.

Philadelphia Brush Co., Sec. 8B11, Vealand, N. J.
WESTERN DISTRIBUTOR: 626-628 Chamber of Commerce Bldg., Los Angeles, Calif.

1925 CATALOG
JUST OFF THE PRESS

FOR TRUST PLAN WORKERS.

Perfume put up in 24-vial box, 48c. Also in 30-vial boxes, 59c. 3 assorted colors and odors. Brings in \$2.10.

Chateaubriot Vial Perfume, \$1.75 Gross.

Perfumed Sachet Packets, wrapped in crepe, many colored flowers, assorted odors. 31-Packet Box, 42c; 30-Packet Box, 50c per Box. Each vial and sachet packet for 15c. Big profits. Above prices in 25-box lots only.

Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Perfume, Bottle Shampoo, Doz. \$5.50

Big 5 1/2 in. Ilich Glass Stopper, Gold-Labeled, Ribbon-Tied Assorted Perfume, Sets for 50c Each. Dozen..... \$2.00

Big Jar Cold Cream, Sets for 30c Each } Doz. \$3.00

Big Jar Vanishing Cream, Sets for 30c Each } Doz. \$3.00

Go-4-size Guaranteed Shaving Cream, Sets for 25c..... \$2.50

Big 3 1/2-Oz., 6-In. High, Gold Crown Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Liqueur, Jockey Club Perfume, Ribbon Cord Tied, Dozen, \$3.00; 4 1/2 size, Dozen..... \$3.50

TERMS: One-half cash, balance C. O. D. Send for our new Catalogue.

NATIONAL SOAP AND PERFUME CO.,
20 East Lake St., Dept. K 4, CHICAGO, ILL.

YOU CAN MAKE Money With These Goods

Xmas Post Card Packs, Per Gross..... \$2.00
Xmas Post Card Packs..... \$4.00, \$3.00, 7.50 Per 100

Two Handkerchiefs, Perfume, Sachet Combination, in Handmade Gift Box, Dozen..... 1.80

As Above, with 3 Handkerchiefs, Dozen..... 2.25

Post Cards, Per 1,000..... 4.00

All of these items are big Xmas Money Makers.

Nail Files, Per Gross..... \$1.75, \$2.00, \$2.50

Sachet Packets, Per Gross..... 1.35, 1.75, 2.15

Perfume, Vials, Per Gross..... 2.15, 2.50

Court Plaster, 3 Pieces, Per Gross..... 1.50

All prices F. O. B. New York. No free samples. Deposit required on all C. O. D. orders. Ask for price list. Prompt shipments.

CHAS. UFERT,
183 W. 15th St., New York

Agents—Pens—Agents

Something New. Priced Right. YOUR NAME IN GOLD.

A guaranteed Lezer Self-Filling FOUNTAIN PEN. A \$2.50 flash. New style. Red or black, with colored tops. Your name and 50c for sample and price.

M. PIMENTEL, Easton, Pa.

RUGS

AGENTS CONCESSIONAIRES PREMIUM MEN

Buy direct. Save two profits.

No. 614—Service Felt Rug, 31x51. Dozen..... \$12.00

No. 617—Pioneer Smyrna Rug, 26x52. Dozen..... 30.00

No. 616—Mottled Axminster, 27x54. Dozen..... 30.00

Compare these three specials with those costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices.

MAISLEY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.

AGENTS

The Monogram business, with Decalcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.

Motorists' Accessories Co., Mansfield, Ohio

AGENTS!! THE BETSEY ROSS, 6 to 20c.

E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

Buy Direct From The MANUFACTURERS

And Save The MIDDLEMAN'S PROFIT

Pure Silk Fibre Knitted Ties \$24.00 to \$48.00 Gross.

Beautiful patterns, well finished and full length. Put up one Tie in fancy box. If desired, at small additional cost.

FANCY FIBRE SILK BOWS \$12.50 Gross

Send \$3.00 for Sample Dozen Assorted Styles.

ACME TIE CO.
1035 Goodfellow Avenue, ST. LOUIS, MO.

AGENTS

Just Out "LIDS" for Ford Dust Shields. Don't have to get under a car to reach oil cocks. Retail for 85c. Agents a 60c. Will sell part interest.

OIL GAUGE INSPECTION COOR CO.,
Ft. Atkinson, Iowa.

EARN BIG MONEY
Selling Shirts

DIRECT TO CONSUMERS AT WHOLESALE PRICES. Write for samples, Dept. B.

THE SENECA CO.
145 West 45th St., New York

MAGAZINE MEN.

We are open for experienced Trade Magazine Men. Write for particulars. TRADE PUBLISHERS CIRC. CO., 1513 Madison Ave., New York City.

BIG MONEY

You Sell at 50% of Store Prices and Make 100% Profit

CONTINENTAL TIES

Rayon Silk, Knitted and Cut Silk

SELL AT SIGHT

Wonderful Assortment of Styles and Colors.

LOOK AT THESE PRICES

- Fibre Silk Knitted, Per Dozen \$2.22
 - Rayon Silk Knitted, Per Dozen 2.50
 - Rayon Silk, Extra Knitted, Per Dozen 2.75
 - Cut Silk, Per Dozen \$3.00 and 3.25
 - Cut Silk, Extra, Per Dozen 4.50
 - Rayon Silk Mufflers, \$10.00 and \$12.00 per Dozen.
- Real Quality Merchandise. Send 10% of amount of your order, balance C. O. D. Express or Parcel Post.

Continental Mercantile Co., 54-58 Canal St., New York City

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 sprayer 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 the 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, Middletown, Mass.

\$15.00 A DAY SELLING 3 IN 1 FILTER



Stop Splish, Sprain Water, Prevents Dish Breaking.

By our plan the "Bunsen" Filter sells itself. Beginners make as high as \$10.00 a day. Experienced salesmen make thousands annually selling this long-established well-known device. You can't go wrong. Learn about it today. Positive money-back guarantee.

J. B. SEED FILTER & MFG. CO., INC., (Estab. 1882), C. F. Shies, Pres., 78 Franklin Street, NEW YORK CITY.



No. 9—7-1 Bill Felt's Magic of Genie's leather, Indian head design, with outside snap fasteners. \$17.50 per Doz. \$1.75 per Doz.

No. 11—Made of auto leather, with outside snap fasteners. \$12.00 per Doz. \$1.25 per Doz.

Samples 20 and 25c.

All orders shipped same day received.

Goldsmith Mfg. Co., 23 South Clinton Street, CHICAGO, ILL.

AGENTS—30 Big Sellers

New Inventions. All Household necessities. SAMPLE OUTFIT FREE. Get details quick.

GENERAL PRODUCTS CO., Dept. 5, Newark, N. J.

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known lines, 200 items, 100% profit, repeat orders assured. We also agents big commissions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

Advertise in The Billboard—You'll be satisfied with results.

Easter's car that she was taken to the train when she was seriously ill and being taken home by Eddie.

Notes from Bart's Fun Show—This show came into Fayette County, Pa., in August, 1923, and played on platform for two months, after which it went into halls until February 16. It then closed until April 8 and has kept going. Thus, the show has been in this one county one year and three months, which the folks with this company consider some record for a "pill" op'ry. Until about six weeks ago business was exceptionally good this year, but it has since been very bad. This is a wonderful entertainment equipment, with 10 trucks, two Delco light plants, a new Deagan una-fon, a troupe of trained goats, a troupe of trained dogs, two trained monks and five doves, and with the following personnel: Dr. Harry Bart, owner and lecturer; Mrs. Bart, piano and parts; Jack McCoy, of Jack's Comedy Players, straights, novelties and drums; Sam Toms, blackface; Jack White, "Irish" and bits; Ed. Watson, "Irish" comedy and all-round comedian; Betty Allison, singing and dancing soubret; Baby Bart, kid parts; Dorney Elan, mechanic; Russell Lanz, animal man and props. The show will close soon for the winter. Mr. Bart is undecided whether to take a trip south or west—altho California seems to be "calling him".

Dr. C. S. Evans piped from Pendleton, Ore., in part as follows: "I am back home in Pendleton after a summer trip along the Coast, down into California, and having one of the best seasons in my line I have had in several years. I was thru the big Red Woods, then over to the Oregon caves, back to Portland and then home for the Roundup. Am still in the optical business. Since arriving home many of my early-day friends have visited me. George Hackathorn, a star at Hollywood, was one of them. William H. Scott was another and August F. Neuman was another. Scott was my old picture talker and illustrated-song singer here when I managed the Star Theater 20 years ago. Neuman was one of our comedians in the early days (a good one, too) and a sketch artist. He is now of Portland. All the boys met and soon reminiscences were in order. I got out an old scrap book, which was real interesting to them, as it contained programs of many years ago with their names appearing on the list. Also showed some of the handbills that Charley Tryon and myself used 25 years ago, when Charley and I used to frame up platforms on streets, week stands, giving two-man shows and selling electric belts. There is every probability that I will stay here this winter, as we are comfortably fixed now on the South Hill and I find business satisfactory. This is a beautiful locality. Already the hills to the southeast are draped in dazzling white snow, while the majestic cloud-piercing Blue Mountains are resplendent in the purest and most beautiful of winter raiment. What a soul-inspiring sight it is to gaze upon as one walks along the streets of this charming metropolis of Eastern Oregon. I am never tired of feasting my eyes on the grand heaven-kissing sentinels of the Blue Mountains. Their glittering snow-clad crests are emblematical of that peerless purity which is inseparable from the life sublime."

Look thru the Hotel Directory in this issue. may save considerable time and inconvenience.



Chew Anti-Nic

For the effects of Tobacco, Gastric, Dyspepsia and Throat Troubles. Speakers, Lecturers and Singers will find relief for Hoarseness, Tickling and Hoarseness. Price, 50c per Box. Sample, 10c.

AGENTS WANTED, W. J. PATTERSON, Creeds, Iowa.

MAKE MONEY SELL MADISON SHIRTS

Direct from our factory to wearer. Easily sold. Over one million satisfied wearers. No capital or experience required. Large steady income. Many earn \$100 to \$150 weekly. Territory now being allotted. Write For Free Samples. Madison Factories, 560 B'way, N. Y.

Handy Combination Purse

SELL TWO DOZEN PER DAY EASY
The Newest Shopping Bag.
Made of fine double texture 11 x leatherette. Padded, 7 x 12, unfolds into a roomy shopping bag. 18x14.

Retailly \$1.25 to \$1.50. Agents' Price, \$5.50 Dozen. Sample, Postpaid, 60c. Write for Free Catalog.

ECONOMY SALES CO., 104 Honover Street (Dept. 101), BOSTON, MASS.

FOR SALE
King Bros Slide, low pitch, 7-in. bell. Best grade, with case in perfect condition, used only four times. Owner quitting orchestra work. \$50.00. CHARLES E. JUZA, Haugen, Wisconsin.

AGENTS! DEMONSTRATORS!

The Snappy, Knock-'em Dead NOVELTY You Wanted
DIFFERENT—ORIGINAL—NEWEST—BEST
A 25-CENT BIG PROFIT SPECIALTY
GETS THE CROWDS AND GETS THE SALES



Get a letter off to us right now for all the details.



Every home needs a good and SAFE can opener—every auto owner should have one in his car for picnics and camping. Here's an absolutely new type of can cutter. New features, new talking points, new attention-getting demonstrating possibilities. Moreover, it's three tools in one—can cutter, bottle opener and handy ice pick. Whirlwind profits for present agents. W. C. Barnard sells only at Fairs. At Springfield he made \$300—\$80 in one day alone. Get on easy street with this real novelty and big profit maker.

GELLMAN MFG. CO., CONCESSION DEPT., ROCK ISLAND, ILLINOIS

GENUINE LEATHER BILLFOLDS

Finished with gilt or nickel corners. Assorted colors and styles. Packed in special Xmas boxes. Also 2-Piece Combination Billfold and Key Case, put up in splendid holly box. Quick sellers. Special prices in gross lots. Samples, \$1.00. Salesmen, Agents, Streetmen, write today.

HARRIS & COMPANY

Manufacturers of Genuine Leather Billfolds,

513 Shelby Street,

DETROIT, MICH.

MORE THAN 100% PROFIT



You can clean up before the holidays if you act quickly. These Belts are packed in individual holly boxes and are selling in high-class stores at \$2.00 each. You can sell them at 35c and make more than 100% profit. Fibre Silk Knitted Ties are packed each in an attractive picture covered box and cost only \$2.50 per dozen. Special discount for quantity orders. 25c for Belt Sample, 50c for Tie Sample. Amount paid for sample allowed on first order.

YALE SUSPENDER CO., 455 Broadway,

New York

Specialty Salesmen!—Crew Managers! WANTED



To handle this and other fast-selling specialties. As an introductory offer, with each Niagara Knife Sharpener, price \$1. we will give one of the Bunny Kitchen Scrapers free. Both Sharpener and Scraper are nickel-plated and polished. Send 25c for sample of both articles to

NIAGARA STAMPING CO., 297-301 Washington St., Buffalo, N. Y.

WATERPROOF APRONS

Made of Percale and Cretonne. Neatly trimmed with White Lawn Binding. SIZE 36x24.
\$3.00 Per Doz. \$40.00 Per Gross
F. O. B. Kansas City, Mo. Sample, 50c. Prepaid.
Each Apron guaranteed waterproof. 25% deposit, balance C. O. D. Send for Sample Order Today.

THE GIBSON COMPANY, 812 Wyncodette St., Kansas City, Mo.

AUTOMATIC CIGARETTE HOLDER

A slight push instantly ejects the stub. Made entirely of Galvalith, silver decorated. Put up one dozen assorted colors on display card.
Six inches long. Price Reduced to \$12.75 per Gross. In 5-Gross Lots, \$11.50 per Gross. One dozen Assorted Samples, \$1.50.
MILLMAN SALES CO., 334 6th St., New York.

INSIDE INFORMATION

—FOR—
AGENTS, PEDDLERS, CANVASSERS, Etc.
YOU "NEED NO LICENSE"

To sell goods in any town, city or State, AGENT'S PROTECTOR OR LAW BOOK "proves it". If trouble comes, show your Law Book of "Absolute Proof" with court decisions rendered by State, Federal and Supreme Court Judges, and be released with apologies. "Guaranteed." Copy in handy book form \$1.00, postpaid. THE COLLINS CO., 197 Fulton St., Brooklyn, New York.

MAKE \$20 A DAY

Take Orders for Patent Flannel Shirts—Patent Work Shirts—High Grade Dress Shirts. Factory to wearer. Something new. No competition. All or part time. Sample book fits into pocket. We deliver and collect. Backed by \$500,000 factories. Our agents coin money. No experience required. Write today!
PATENT SHIRT CO., 101 South Wells Street, Chicago, Illinois

Agents Wanted

In Michigan, North Dakota, Minnesota, Wisconsin, Montana, South Dakota, Wyoming, Iowa, Washington, Oregon. Easy money. Big commissions. Part or full time. Write immediately. CONVERSE CO., 21 Eddy St., Providence, R. I.

GET INTO THE MAIL ORDER BUSINESS

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. End your correspondence to advertisers by mentioning The Billboard.

ADDITIONAL OUTDOOR NEWS

JOHNNY J. JONES EXPOSITION

Big Organization Closes Its Season Next Week

Augusta, Ga., Nov. 14.—The closing weeks of the season for the Johnny J. Jones Exposition are certainly going out in a "blaze of glory". The tour since leaving London, Ont., has been a gratifying financial success with but two exceptions—inclement weather in one case and fair gate admission too high in the other. This week the show is again at Augusta, playing under the auspices of the Exchange Club, one of the greatest business clubs of the South, and there is every indication that the gross receipts will be highly satisfactory. Augusta has no county fair this year. The old association is defunct thru lack of attendance, and as a consequence of this circumstance the Exchange Club decided to make a local exhibition on the show grounds and solicited the aid of Johnny J. Jones, who procured for the Exchange Club a very large tent, space in which proved inadequate to the demand. All these circumstances will eventually lead up to a new fair association being formed here and when such an event does occur it will probably be a subsidy of the Exchange Club, as its leading members will officiate as officers of the county fair association.

Armistice Day was observed here with a legal holiday proclaimed by Mayor Julian M. Smith, and in a parade participated in by all the fraternal and civic bodies of the city the showfolk appeared, led by the show's band. Mr. and Mrs. Johnny J. Jones, Johnny J. Jones, Jr., and Mrs. Grant Smith rode in their own automobile, followed by representatives of the Motordrome, Diving Girls, Japan show, Wild West, Monkeydrome, Goodhue's Fountain of Youth, etc., also Happy Wells, Ira Watkins and Jack La-Bean with the miniature racing cars, Capt. Sigbee with his horse, "The Captain"; Mrs. Dooley with the baby elephant, Col. John Gilbert and his school of dogs and goats and Capt. James J. Dooley with the Johnny J. Jones herd of elephants. The parade was brought to a finish at the entrance to the Fall Festival grounds and the day's receipts touched a very high figure. Wednesday was "Children's Day" and the show grounds were literally packed all day and night. The weather has been ideal for outdoor amusements. Mr. and Mrs. Cobb, old-time showfolks, were callers and the writer was especially interested in their visit as Mr. Cobb's father, Willis Cobb, was a very dear friend and the writer worked under his supervision with the Wallace Circus "yars and yars" ago. Al Dernberger, owner-manager the Brown & Dyer Shows, accompanied by Nell Austin (brother-in-law to Johnny J. Jones) and Joseph Rogers, who manages Mr. Jones' caterpillar ride on that show, were visitors at Anderson. Col. Miller, who manages Augusta theaters, was a welcome caller, accompanied by three very dear friends of the writer, Walter (Slidepocket) Messenger, agent for Rain; Wm. Gorman, agent for Seventh Heaven, and Fred Davidson, agent for the Unwanted Child.

After playing the Florida State Fair at Jacksonville the big organization will go into winter quarters at Orlando. Mr. Jones goes to the Chicago meetings, while the writer will go to Cuba.

ED R. SALTER
(Johnny J. Jones' Hired Boy).

MILLER BROS.' SHOWS

Dillon, S. C., Nov. 12.—After terminating one of the most successful of their current season's engagements at the annual fair of the Charleston (S. C.) Agricultural Society, the affairs of which were ably handled by Col. James D. Lee, general manager of that organization, Miller Bros.' Shows made their inaugural appearance at the Dillon County Fair Tuesday.

Favored by the best of weather, and notwithstanding the American Legion's Armistice Day celebration in the downtown section of Dillon, the shows and rides got away to an excellent start here. The fair officials here have been unanimous in their praise of the show.

Miller Bros.' Shows, No. 2, under the management of Jack Lyles, is having a successful engagement in Blackshear, Ga., from which place that organization goes to Gainesville, Fla.

HARRY FITZGERALD (for the Show).

SNAPP BROS.' SHOWS

Vallejo, Calif., Nov. 11.—This writing finds Snapp Bros.' Shows at Vallejo right in the heart of the city, on Main street, under the auspices of the American Legion. As the Mare Island Navy Yards are here, the big midway is a colorful scene, as thousands of sailors and marines are in attendance nightly.

All attractions opened here Sunday night and every one connected with the caravan was well paid, as Sunday night was big. It took a lot of hustling to get up in time, but Promoter Davis had everything arranged before the arrival of the show, and with the help of two extra big tractors everything opened on scheduled time.

The stand at Santa Rosa would have undoubtedly been a good one, but the

weather was against it. It rained practically all week and the lot was in bad shape. Everett Graves, the hustling lot superintendent, got the wagons off in nice shape.

Ivan Snapp and General Agent Herman Q. Smith paid the show a visit, and plans for the season 1925 were threshed out.

Mrs. Sydney Landcraft, wife of the assistant manager, had a birthday party last week and everyone had an ideal time. She was the recipient of beautiful presents from nearly every one connected with the caravan. Among the well-wishers who paid her stateroom home a visit were: Mrs. Ivan Snapp, Mrs. L. J. Wilkins and daughter, Louise Jenette, Mrs. Kirk Robinson and her little son, Mrs. Pud. Hadley, Mrs. "Cannon Ball" Bell, Mrs. Dick O'Brien, Mrs. Ben Forrester, Mrs. Ben O'Brien and Mrs. George Phillips.

DICK O'BRIEN (for the Shows).

TEXAS KID SHOWS

The Texas Kid Shows played Arlington, Tex., week ending November 8, and because of slow train service, for the first time this season they did not get open until Tuesday. The show had good business at Lewisville the week previous, despite encountering high winds at that stand.

Texas Kid is remodeling his old merry-go-round into a different ride and will have a new carousel for next season, when he intends carrying about four rides, six shows and 35 concessions. Charles Duckworth is still manager of the Ferris wheel and is preparing to paint that ride. Jack Millsop manages the "swing". Mr. and Mrs. E. E. Osborn have joined with three concessions. Lonnie Fife and wife are going home for the winter. L. Davis has the pit show. Mr. and Mrs. Haynes have gone indoors with their cook house. Mr. and Mrs. John Francis were visitors to the show at Arlington, as was Bugger Red, Jr., of Wild West contest fame. Jack Cantrell is doing well with his concessions. Murray John suffered an injured foot and was taken to St. Paul's Hospital, Dallas, for treatment. Reports advise that he is getting along fine. Several of the show's Wild West hands worked at the Rodeo at Denton, Tex., and won prizes, they including Chief Carrell and "Blackie" Russell. Texas Kid received a slightly injured back recently when a team he was driving overturned the wagon.

MRS. TEXAS KID (for the Show).

ADVERTISING CAR EFFICIENCY

(Continued from page 74)

ownership justifies the publication of an article based on the service rendered by advertising car manager and crew, as observed by the writer in the capacity of contracting press agent, with headquarters on the car during 1924 and previous seasons.

Believing that an efficient, honest manager and a faithful crew is deserving of public praise and that men who are not loyal to their employer deserve public criticism, I comment on my observation of service rendered frankly, and with a desire to benefit the worthy ones and hopeful that criticism of the "black sheep" will be a warning to them to improve in the future. Having been a car manager myself, and having spent many seasons on advertising cars with other car managers, it is with pleasure and a sense of duty that I call attention to the 1924 management of the Walter L. Main Advertising Car by Clyde H. Willard as efficiency in every sense that the word implies. During the season of 162 working days, with much unfavorable weather, an unusual number of long and difficult railroad moves and frequent trying handicaps including legal holidays, the car never lost a day or failed to keep its schedule of 14 days ahead of the show, and not a single stand was left without a creditable billing. It is an "on-time" record I have never seen made by any advertising car heretofore. Drunks on the car were an unknown quantity. It was announced to the entire crew on opening day that no "drunks" would be excused, that first offense would mean discharge. Two "oldtimers" fell from grace in the first month and both were promptly "fired". Two more "got the air" later in the season for imbibing too freely of the forbidden "booze" and that proved conclusively that Willard's system of handling the booze hounds was efficiency of a high order.

At Dubois, Pa., in a pouring rainstorm, and at Mt. Carmel, Pa., in a hot opposition fight, when the banner men weakened on making swings on high brick walls, Willard donned his overalls and tacked the banners himself, thereby holding contracted space that proved the record banner showings of the season and proving that he was capable and willing to render unusual service in an emergency and again demonstrated efficiency. It was a season of daily occurrences that showed perfect discipline, loyalty, harmony, service and the co-operation of manager and crew to get the best possible results in every city advertised.

Among the noticeable evidence of deserving praise for loyalty and constant attention to the duties of their respective departments among members of the crew

Chas. Gammon, boss billposter, can claim the title of an "early and late" worker always on the job. Mike Noonan, for the effective opposition billing and top records for number of sheets posted on country and mail routes, easily earned the laurels. Thos. East, Carl Porter and Julien Guy were always given the route rider's "okey" for good billing and correct reports. The lithographers, with Chas. C. Steaman in charge, showed a season record of window displays deserving of merit awards, especially the work of William Scruten, who, during business hours on several days during the season, hung more than 500 lithographs, all on glass, in the best stores and principal streets in less than ten hours. In Clinton, S. C., he hung 527 sheets in less than eight hours. In addition to this excellent showing his reports invariably showed the minimum number of tickets used.

Perhaps in a great measure much of the satisfactory condition in morals, service and harmony on the car throughout the season was due to the cuisine on the car, which in every respect was far above the average that has been experienced on cars that carried a chef and fed men on the car. Chas. Shepard, chef on the Main Advertising Car the past three seasons, feeds better and radiates more good nature and harmony from the kitchen than any chef the writer has ever seen.

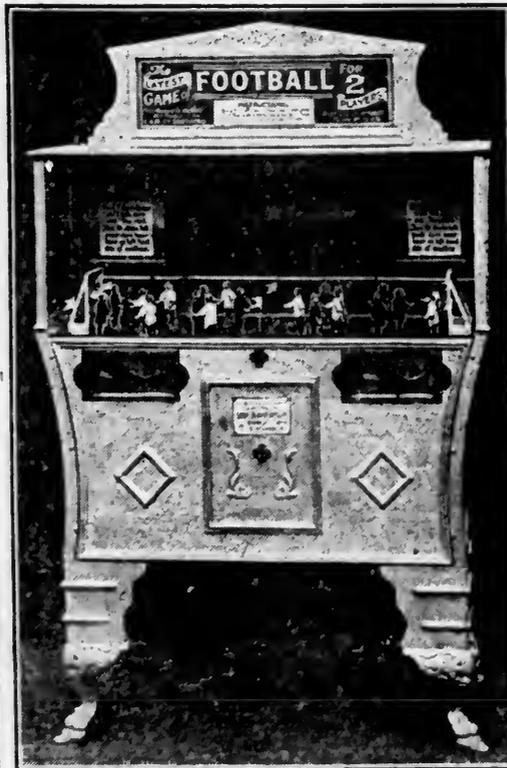
The "black sheep" of the 1924 season were limited to two or three, who used their pencils more than their brush on country and rail routes and were retired after routes had been inspected; two or three others who walked away without notice, one who went on a rail route with brush, paste, paper and \$20 expense money and up to the close of the season had failed to come back or report his whereabouts. The disloyalty of two banner men who closed at Salisbury, N. C., without giving any notice, after they had called on the general agent of another circus at his hotel, and a few days later were seen on the advertising car of that circus, was the most flagrant case. One of these men had been advanced \$60 to join the Main Circus Advertising Car and was still in debt a part of that money advanced him by Manager Willard.

Fortunately the disloyalty of the "bad boys" did not meet approval of the loyal ones nor affect service. Clyde Willard and his crew made a season creditable to themselves, pleasing to the manager of the show, a credit to the good judgment of General Agent F. J. Frink and certainly a demonstration of advertising car efficiency that deserves creditable mention in circus news of the year.

FOOTBALL — FOOTBALL — FOOTBALL

England's Greatest Automatic Novelty

A RECORD EARNER



A full team football machine—22 players—which has carried all before it in ENGLAND this year and is a

TRIED OUT WINNER PENNY ARCADES

It is the coming American Automatic Game of Skill. One of the two coins inserted to play Returning to the Winner.

SHAPE, HARGREAVES
& CO.
17 Rawcliffe Street
BLACKPOOL

(England's Coney Island)

hold signed contract for the sole exclusive American rights, which they are

prepared to negotiate the sale of. Inquiries regarding inspection and all particulars may be obtained on application from our

MR. HERBERT SHAPE

ROOM 604, 1416 BROADWAY, COR. 39TH ST., NEW YORK CITY.

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.

ORDER
NOW

A copy of the

Christmas
Number
of
The
Billboard

from your
Newsdealer.

Issue dated
Dec. 13

If you see it in The Billboard, tell them so.

PICK PEARLIE PROFITS

SELLING THE LA ROYAL PEARLS

THREE-STRAND NECKLACES

The latest novelty in Indestructible Necklaces. Guaranteed A-1 Pearls, with beautiful, large, attractive snap, made of colored, crystal cut-stone, with imitation diamond set in center. Positively the best and most attractive snap ever produced. In rich satin-lined velvet box.



\$2.25
each

ANOTHER MONEY GETTER

Two-strand, beautiful graduated, high lustre, Indestructible Necklaces, guaranteed, with assorted colored stone snap. In velvet box, at...

\$1.50 each

60-INCH NECKLACES

High lustre, opalescent, uniform Necklaces, beautiful, highest grade Indestructible Pearls. **\$1.15** each

30-INCH NECKLACES

Perfectly graduated, high lustre, opalescent Pearl, guaranteed indestructible, with beautiful colored rhinestone centered snap. **60c** each

Also a line of high-grade French Pearl Necklaces. 20% deposit on all orders.

ROYAL BEAD NOVELTY CO.

43 Forsythe Street,

NEW YORK CITY.

KANSAS CITY

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

Kansas City, Mo., Nov. 15.—On account of the leading man of the Kansas City Theater losing his voice, the showing of *The Fountain of Youth* at the auditorium, scheduled for November 10, was postponed a week.

Abie's Irish Rose, which started a run at the Missouri Theater this week, has been doing capacity business.

Members of The American Legion here celebrated Armistice Day by attending the Orpheum Theater and applauding Elsie Janis, the headliner, who was their wartime "buddie". For the occasion Miss Janis sang the songs she featured over there.

Jack Quinlan, manager of the Main Street Theater, is ill in his apartments from an attack of influenza. Mrs. Quinlan, who was visiting in Nashville, Tenn., returned immediately on learning of his illness.

Charles Schneider, of Harry E. Billock's Gold Medal Shows, now in winter quarters at Kansas City, Kan., was a caller this week. He plans taking out a vaudeville company for the winter.

Mr. and Mrs. Bud Wells arrived November 6 and are at home here temporarily. They closed the season with the John Francis Shows. Mr. Wells had a crystal maze show and Mrs. Wells the prize candy concession. They report a good season.

Marjah, crystal gazer, who played at the Globe Theater last week, left for Chicago, where his act opened November 9 at the Academy Theater. The act is booked for the W. V. M. A. Time.

Bob Romolo, medicine showman, left Sunday to join The Great Ansime at Quincy, Ill. Mr. Romolo and his family made the trip by auto. He played here for several weeks at the Gillis Theater.

Frank Coburn advises from Coushatta, La., that the team of Coburn and Pearson (Mrs. Coburn) is with the Dubinsky Stock Company, playing Louisiana and Texas.

The two Hillman Stock companies are finding business good in Nebraska this fall. A similar report comes from the Ted North Company.

Chick Boyes has again launched his show in houses and is playing his established circuit.

Chester De Whirst is the new Juvenile with the Wm. F. Lewis Stock Co.

Mrs. Bittner and daughter, "Happy", are again at home here.

Tom Wiggins has gone to Atlanta, Ga., to do comedy with the Loie Bridge Stock Company.

C. C. Thomas and His Band arrived November 10 for an indefinite stay. This organization played thru Oklahoma for the past several weeks.

Frank Minn, president of the Winwood Beach Amusement Company, was a caller Tuesday. He stated that he will attend the park managers' convention in Chicago to gain more definite plans for the amusement he intends adding to the beach the coming season.

Mr. and Mrs. Lawrence Deming visited the office of Karl F. Simpson in the Gayety Theater Building recently. They had just arrived from an Eastern engagement.

CANCEL HAVANA ENGAGEMENT

Eddie Silbon and wife, calling at the New York offices of *The Billboard*, informed that it was necessary to cancel the Santos & Artigas engagement in Havana, Cuba, on account of one of the members of the Siegrist and Silbon Troupe having eye trouble, which might prove detrimental to the act's return from a foreign country.

They have, instead, contracted to appear with the John W. Moore Indoor Circus attractions at San Antonio, Tex., and Boston, Mass.

MEN! HERE IS A BIG MONEY MAKING OPPORTUNITY.

Double your profits by selling our line of advertised NECKWEAR. Offered before only in the finer retail stores—now to be sold direct from the manufacturer.

100% PROFIT.
Agents, grab this opportunity! 100% profit for your time.

SPECIAL OFFER TO AGENTS:
Knitted Ties, Gross... \$28.50
Pure Rayon Silk, Gross... 32.00

Elas Stripe Ruched Ties, Gross... 52.00
Send for sample dozen Knitted Ties, Price, \$3.
25% cash with order, balance C. O. D. Send for sample dozen and our agent's proposition.

Evershape Manufacturing Specialties,
411 Throop Ave., Dept. "B", BROOKLYN, N. Y.



and now—

La Barot



PEARLS

Each String
in a
Separate Box

PRICES LOWER—
LOOK!

24-Inch.....\$ 4.25 Dozen
30-Inch..... 4.75 Dozen
36-Inch..... 5.50 Dozen
60-Inch..... 9.75 Dozen
72-Inch..... 12.25 Dozen

EXTRA BOXES \$2.00 to \$5.00 Doz.

All the above have clasps with brilliant R. S.

4-Strand Pearl Bracelets—Sterling Silver Clasps and Bars... \$7.50 Doz.

30-Inch Mother-of-Pearl Beads—Assorted Colors.....\$13.50 DOZ.

Largest Stock of CRYSTAL BEADS. Assorted Colors—Lowest Prices.

Send \$3.00 Deposit for Samples of Crystal Beads.

TERMS: 10% Deposit, Balance C.O.D.

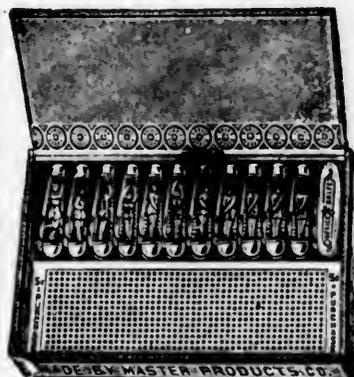
East Side Bargain Store

83 Orchard St., NEW YORK CITY.

Our New "Big Idea" KNIFE DEALS ON SALESBOARDS

Concealed in Cigar Boxes

Open up that closed territory of yours now and reap a harvest of big business.



No. 1146—Boxed-In Knife Deal of 12 Knives—11 big Photo Handle Two-Blade Jacks, with double bolsters and 1 Two-Blade Heavy Office Knife, on 800-hole Board. A clever deal.

Complete, each, 5.25

No. 1147—Boxed-In Knife Deal—12 Knives. Assorted Photo Handles, stags and others. Two-Blade, different sizes, double and single bolsters. A splendid outfit. On 800-hole Board.

Complete, each, 6.00

No. 1148—Boxed-In Knife Deal—12 Knives. ALL PEARL HANDLES, in 2 and 3-blade, nickel silver bolsters, nice, clean-cut goods, on 1,000-hole Board.

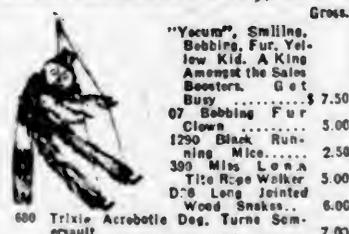
Complete, each, 8.25

GET OUR BIG CATALOG.

ROHDE-SPENCER COMPANY

Wholesale Only
Watches, Jewelry, Premium Goods
215 W. Madison Street,
CHICAGO, ILL.

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



- SALESBOARD AND PREMIUM ITEMS**
- 621 Photographic Cigarette Case.....\$ 1.25
 - 358 Silver-Plated Cigarette Cases..... 1.25
 - 60 Vanity Compacts..... 1.75
 - 621 White Stone Picture Rings..... 2.25
 - 709 Japanese Inlaid Cigarette Cases..... 3.00
 - 1002 High-Grade 10-In. Silver Trays..... 3.25
 - 409 Pen and Pencil Set..... 4.50
 - 810 Clear Flask and Medicine Container..... 5.00
 - 1307 Half-Pint Leather-Covered Flask..... 5.50
 - 1307 Gsm Razor, in Ivory Box..... 6.00
 - 1306 Ever Ready Razor, in Leather Box..... 6.00
 - 8442 White Comb, Brush and Mirror Sets..... 7.50
 - 8440 Metal Wallet, with Metal Corners..... 9.00
 - 144 Three-Piece Perfume Set..... 12.00
 - 8157 Beautiful Porcelain Comb, Brush and Mirror Sets..... 18.00
 - 5438 17-Pie Nail Manicure Set..... 21.00

NOVELTIES

- No. 7-5 Flak Brooches, Assorted.....\$ 1.00
- E14 Slate Note Books, with Pencil..... 1.00
- E13 Domino Set..... 1.00
- E11 Circus Sets..... 1.25
- B4 Miss Lela Novelty..... 1.25
- 24 Perfume in Vial..... 1.25
- B50 Ash Tray..... 1.50
- C9 Assorted Glass Animal Charms..... 1.50
- 669 Metal Pen Holder..... 2.00
- 2500 Three-Pin Jewelry Set..... 2.25
- 2660 White Stone Rings..... 2.50
- 688 Metal Pen and Pencil Combination..... 3.00
- 629 Montana Diamond..... 3.00
- 2901 Six-Pin Jewelry Set..... 3.00
- F9 Large Mirror, Books..... 3.00
- 384 Large Puzzle Mirror..... 3.25
- B628 Link Buttons..... 3.50
- M36 Mirror Memorandum Books..... 3.75
- B611 Comic Metal Badges..... 3.75
- 1279 Cork with Dig..... 3.75
- C8 Large Siren Whistle..... 4.25
- 5 Genuine Cutback Pencil Sharpener..... 7.00
- Some Shape as above..... 5.00
- B7 Aluminum Pen-It Sharpener..... 2.50
- B629 Snap-Link Buttons..... 6.75
- 6-0 Nickel Clutch Pen..... 7.50
- 623 Gold Pencil and Royal Pencils..... 9.00
- 628 Gent's Pocket Comb, in Metal Case..... 9.00
- 1100 Wood Bead Necklaces..... 9.00

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Agents interested in selling good grade products write for Circular and ask for Agent's Prices.

C. H. SELICK, INC.
PERFUMERS
56 Leonard St., NEW YORK CITY.

Is Your Subscription to The Billboard About To Expire?

**ETHEL MUNN, NOT DARE.
PARACHUTE JUMPER, DIES**

Chicago, Nov. 17.—A story in the daily newspapers yesterday stating that Ethel Dare, noted parachute jumper, had been killed in Cassopolis, Mich., while making a parachute jump, was an error. Miss Dare, who in private life is Mrs. S. J. Cowig, engaged Ethel Munn to continue her parachute work when she retired from flying in 1922. It was Miss Munn who was killed yesterday. She was the wife of Arthur Johnson, employed by the Yacker Aircraft Company of Chicago. She used the name of Ethel Dare in her parachute work.

RETURNING FROM SOUTH AMERICA

New York, Nov. 12.—A party of American Indians who have been appearing in South America for the last five months with Miller Bros. Wild West Show contingent embarked yesterday at Buenos Aires for New York aboard the Lamport & Holt liner *Voltaire*. They are expected to arrive here December 1. According to advices received here by the Lamport & Holt Line, the Indians had an unusually prosperous season throughout the South American republics and are booked to return there next year. Prominent among the returning warriors and their families are: John Tasso, Eagle Feathers, William Bear's Head, Joseph Bear's Head, Edward Wolf Mule, Morgan Little Elk, John Bald Eagle, Nelson Hawk, Wolf Mule, Laura Little Elk, Mrs. Wolf Mule, Mrs. Mary Swallow, Earnest Swallow, George Swallow (three years old), Molly Swallow (one year old).

COL. W. W. DOWNING HOME

Col. W. W. Downing, veteran outdoor show agent, who closed last week at Chesterfield, S. C., with the five-car contingent of the Brown & Dyer Shows that is playing the Southeast this fall, passed thru Cincinnati Monday en route to his home in Columbus, O. Col. Downing informed that during the winter he will again arrange special minstrel shows for lodges, etc., in and around Columbus, where quite a number of old-head former minstrel men are permanently located. Early in the season he was with the T. A. Wolfe Shows, changing in July to the Brown & Dyer organization.

WOLFFE CONVALESCING

The *Billboard* was advised that William H. Wolffe, outdoor showman, was confined in Ward X, City Hospital, Boston, Mass., and that friends wishing to write him could address him care of that institution. In answer to an inquiry on the part of this publication as to his progress toward recovery the superintendent of the hospital informed last Saturday that Mr. Wolffe had been received there October 9 and underwent an operation four days later, that he was doing well at that writing and would probably be able to leave the hospital in about two weeks.

HARRY DUNN IN CINCY

Harry M. Dunn, of Rita and Dunn, high-wire free attractionists, spent a day in Cincinnati last week and was a visitor to *The Billboard* while en route to Kokomo, Ind., the act having closed its season at fairs, celebrations, etc., the concluding engagement being at an Armistice Day affair in Williamson, W. Va. Miss Rita went direct from Williamson to Kokomo.

JAMES DOHERTY, NOTICE!

Kansas City, Mo., Nov. 15.—The *Billboard* has been requested to notify James Doherty of the condition of his father, George Doherty, who is at the General Hospital critically ill. Doherty, Sr., was at the Celina Hotel here until November 12, when his condition became serious and he was removed to the hospital. James Doherty (or Dougherty), the son, was with the Lachman Exposition Shows or the Dykman-Joyce Shows in April of this year.

**RAY DALEY UNDERGOES
SUCCESSFUL OPERATION**

Ral Daley, widely known circus side-show manager, was released from the Allexion Bros. Hospital, Chicago, November 15, where he underwent a successful operation on his nose, performed by Dr. J. Hollinger. Daley will be at his home, 2214 Osgood street, Chicago, resting up this and next week.

INDOOR DE PAUL SHOW

Chicago, Nov. 15.—An Indoor Circus and Fashion Show will be held in De Paul Auditorium, Sheffield and Webster avenues, beginning November 21 and closing November 29. Charles Myers will be general director of the undertaking. A number of circus acts will be booked for the week.

INDOOR CHARITY CIRCUS

Kewanee, Ill., Nov. 15.—Kewanee Lodge, No. 724, B. P. O. Elks, will sponsor an Indoor Charity Circus at Armory Hall the week of December 8. The Joe Bren Production Company will stage this indoor event, which promises to be a big affair.

THOUGHTS

By "SNILLOC"

Dedicated to Doc Waddell, show story writer for the T. A. Wolfe Shows. From the pen of Colonel Charles Collins, formerly of *The Atlanta Constitution*, now located at Greensboro, N. C.—Editor.

Only one time you pass this way
On the road to the "Afterwhile";
No matter to whom a word you say
Mingle it with a little smile.

O what joy it doth give to me
To meet someone whose heart
Not bound—but light and free,
And good things to you impart.

Just such a one I met today
Whose soul is full of love
For those he meets upon the way,
Plodding 'long to the "Great Above".

His presence drives 'way every care,
And all sorrow you will forget;
Trouble, too, you can easily bear
Because of this friend you've met.

O how great this world would be
If we could meet someone each day
To transform our lives in harmony
With the best ones upon our way.

"Three score years"—not very old,
With a mind so bright and pure;
Life is o'er—death takes its toll;
Eternity with GOD—I'm sure.

countryside for the Sells-Floto Circus, billed to play there November 25. In *The Daily News* office Mr. Harrell met many old acquaintances as well as several who recalled Ora Parks, also with Sells-Floto. Sells-Floto is playing only three other Mississippi cities—Hattiesburg, Laurel and Meridian.

PLAYS TWO INDOOR DATES

A wire from the Lipka Amusement Co., from Alpena, Mich., dated November 15, stated in part that Lipka & Logan had just completed indoor circuses at Cheboygan, under the auspices of the Elks, and at Alpena, for the Knights of Columbus, and played to a full house each night, the organization making week stands.

PHILADELPHIA

(Continued from page 4)

Theater, are doing a wonderful business and presenting excellent dramas and musical comedies.

Good shows and good attendance is the weekly rule at the burlesque houses, the Casino, Trocadero and Gayety.

The John T. Gibson theaters, the Standard, with vaudeville, and the Dunbar, with stock and musical comedy, are doing big business. *Follow Me* comes to the Dunbar next week, with the *Chocolate Dandies* opening there November 24 for a four-week run. John T. Gibson is general manager of both theaters. Jesse Duncan is house and publicity manager of the Dunbar.

KIDDIES WERE GUESTS



While the S. W. Brundage Shows were playing their closing engagement at Jacksonville, Ill., the Eli Bridge Company purchased the riding privilege for one day on the shoes' Big Eli No. 5 wheel for all graded school children. About 500 youngsters, including "newbies" of *The Jacksonville Journal* and *Jacksonville Courier*, rode the wheel as guests of the Eli Company, which also purchased the same privilege when the Brundage Shows played Jacksonville last year. Ben O. Roodhouse is seen on the right, wearing glasses.

NEW PENNY ARCADE DEVICE

A new device in the way of penny arcade machines has been brought here from England by Herbert Snape, who arrived recently on the *Majestic*. Although the device is new to our country it was in operation all last season at Blackpool, the Coney Island of England, where it is said to have proved a tremendous success.

It is a football game slot machine with 22 players, 11 to a side. Two players are required to play the game, each depositing a coin. By pressing two levers the players operate the feet of the eleven miniature figures which kick the ball. The player who first succeeds in kicking the ball into his opponent's goal is declared the winner and his coin is automatically returned to him.

At present the game is on display in the office of the Chester-Pollard Amusement Company, New York. E. F. Chester, president of the company, states that the game is a distinct novelty in the way of penny arcade machines and has considerable entertainment value.

S. F. BILLS JACKSON, MISS.

Advertising Car, No. 1, Paul Harrell, manager, spent November 13 in Jackson, Miss., posting that city and surrounding

Now that the Sesqui-Centennial Fair dates have been set—June 14 to September 17, 1926—its directors are beginning to make things hum in all departments. The cost is to be about \$5,000,000. The Philadelphia & Camden Bridge and the Broad street subway also are to be completed by that time, making the 150th anniversary celebration of the Declaration of Independence a wonderful local and national event.

LOS ANGELES

(Continued from page 91)

weighing 29 pounds; Madam Nana Christine, "world's youngest bearded lady"; Barney Nelson, armless wonder; Four Ton, "fattest man", weighing 745 pounds; Athalia, Aztec monkey girl; Prof. Rice, human heart; Prof. Parker, tattoo marvel; Mrs. Tessie Faulkendorf, spirometer; Prof. Anderson, silhouettes and white stones; Frank Forest and Edw. Boss are the lecturers. Business is splendid and the attractions are being constantly changed.

The Open Gate, which is in its sixth week at Morosco Theater, bids fair to equal the run of *Abie's Irish Rose*, which ran here for 36 weeks. It has constantly drawn capacity houses and there seems to be no letup in the demand for seats.

Mr. and Mrs. Bert Earles and Mr. and Mrs. Max Klase, prominent in outdoor show

circles, were visitors to the auto show last week, and Mrs. Earl purchased a new model car.

The New Rampart Theater opens this week. John Balk and W. A. Sobelman, owners, have announced an elaborate celebration, which will include many of the film stars of Hollywood. The theater is one of the largest as well as the most elaborately fitted of Los Angeles neighborhood theaters.

The Flying Circus, a monster new riding device that has been two years building, will shortly take its place among the others on the Venice Pier. It had its first test the past week, and worked perfectly, altho the speed was not up to what is intended when its gets into real operation. It is intended that the speed of the airplanes will whirl at 60 and 70 miles per hour, being set down and picked up while moving at 18 miles. It has a capacity of 20,000 passengers in 14 hours. The rides in the air are very similar to airplanes and the distance traversed by the huge planes each time around is one-eighth of a mile. Venice has the only one of its kind.

After several weeks of delay work was resumed on the construction of the new Dome Pier at Ocean Park. About 300 men are at work erecting concrete forms and scaffolding to accommodate 75,000 tons of concrete that will be required to construct this 1,000-foot pier. All contracts call for the pier and new theater (to seat 2,400) to be ready Easter Sunday.

The Billboard Thought and Pleasure Club held its first winter gathering last week at the home of Col. William Ramsden. John Miller spoke on the necessity of doing everything according to Hoyle, and the interesting talk was followed by a program of entertaining numbers and luncheon.

Lou Berg, who has been furnishing all the tents for the many celebrations and fairs in this section, reports that Downie Brothers have had an unusual season despite the postponement of many of the fairs. The Auto Show tents were an exhibition of big tops, and all supervised by our friend, Mr. Berg.

**High-Class Dolls,
Doll Lamps and Parlor Lamps**
AT THE RIGHT PRICES
C. F. ECKHART & CO.
PORT WASHINGTON, WIS.

**HIKI ADAMS
WANTS**
Musicians to strengthen Big Show Band, Mechanician to do punch and make openings on Side-Show, Man to handle Juice and Grab Joint. Also Stick Handler. Mize, Nov. 19th; Mt. Olive, 20th; New Hebron, 22nd; Monticello, 24th; all Mississippi. All winter work. Address R. N. ADAMS.

**Wanted for
CAMPBELL BROS.' WILD
WEST AND CIRCUS**
Musicians, General Agent with car, Cowboys and Cowgirls, Concessions, Side-Show. Blondy Ward, wire; come on. Want Cowboy to ride Feature Horses. Clown who rides horses and steers. All winter's work. Answer. Eudora, Arkansas.

**WANTED—WANTED
NEW SOUTHERN SHOWS**
General Agent who knows the South. Bob Siches, wire. Ferris Wheel, complete; organized Minstrel Show or Minstrel People and Musicians. Piano Player that doubles. Concessions of all kinds. Wheels of Grand Stores. Dutch Schmieders come on. Boss Canvasman and Tailor for Plans. Best Platform Shows. Esile Bell and Fugitt, wire. Also Nelson Green. WILL BUY Best-class Combination Baggage and Berth Car. Out All winter. Address or wire, this week, Calhoun, Georgia.

WANTED
Humanatone Demonstrator. Kiehl, answer. Doc is hospital, Address MARIE CAMPBELL, Broadwell Hotel, Detroit, Michigan.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Pat Out

London, Oct. 31.—When the Liberal party made a graceful gesture of harikari and brought down the Labor Government, wily prophets saw the end of Liberalism. But we did not expect that the decimation of the Liberal party would put an end to the showmen's party.

The fair men have looked upon Pat Collins, president of the Showmen's Guild, as the nucleus of their parliamentary representation. Graham Woodwork, elected to Westminster by King's Lynn, a town famous in the annals of British show life, was the other member of the showmen's party. On Wednesday of this week both these candidates were turned down by their respective electorates.

Pat's defeat came as a great surprise to all concerned. Last year he increased his majority by 2,000 to 16,000. This year he polled only a little over 12,000 votes. The local labor candidate increased his vote by the 4,000 which Pat lost and the split progressive vote put the Conservative in by a 3,000 majority.

A goodly company of showmen, roundabout makers and others interested in show life turned up at Walsall to do what they could to help the president, Marshall Hill, the vice-president, spoke on Collins' platform and cars were sent from all parts of the country. Old Billy-shie was informally represented by Turnstie. But personality was powerless against principle and the downfall of Liberalism carried Pat with it.

Pat has taken his beating like a real sportsman and told me on Thursday morning that he felt 10 years younger. "I'm going back to my own business," he said. "This last two years hasn't been all honey, for tho I was glad of the honor paid me and wanted to do what I could for the boro and showland, the fair ground is my real home. Besides, this business has cost me \$30,000 at least. I'm going in now to make that loss up."

So the open-air amusement industry is now without a parliamentary mouthpiece, and after the election we were discussing representation in the new assembly. Turnstie urged the showmen to approach Harry Day, the new M. P. for Central Southwark. Day is a Labor man and a very live wire. He knows the entertainment world well, for he is one of the most successful revue producers this side and should prove a solid champion of the rights of the entertainments of the democracy.

Wembley's Future

Naturally enough the political disturbances have made it impossible for the government to decide finally as to the future of Wembley. The retiring administration must hesitate to commit its successors to the risks of a continuation. But the unavoidable delay is proving a serious peril to any arrangements for next year's exhibition. I hear that the government guarantee is likely in any case to be continued, however, and a growing volume of public opinion demands the reopening.

Meantime I learn that several offers have been made by private purchasers to take Wembley as it stands. One syndicate has offered \$4,000,000. This offer may be considered by the B. E. E. Assets Company, operating on behalf of the guarantors.

American and British Broadcasting

The chief engineer of the British Broadcasting Company, Captain Eckersley, newly returned from a tour in the United States, considers that the British system of unified technical and artistic control is vastly better than your American methods. He characterizes the latter as happy-go-lucky and considers that only 100 of all the United States stations can compare with the main stations in Great Britain. He points out also that the system of dividing time between stations makes for less variety of program than has generally been accredited to your broadcasting system by our fans.

Naturally, Eckersley is out to boost the monopoly system enjoyed by the B. E. C.

Goldin's Open-Air Stunt

Horace Goldin promises to present a new and sensational illusion that ought to eclipse in novelty and popularity anything that this inventive magician has previously shown us.

He hopes to stage the new stunt at Wembley Stadium or at the Hendon Aerodrome. He will be tied in a sack which will be hung under an aeroplane. When the plane has risen 1,000 feet or so a gun will be fired and the sack, a sort of human bomb, will be dropped. Meanwhile the illusive Horace will reappear on the ground before the machine lands. Ought to bring a Goldin reward, that!

CLARK'S BROADWAY SHOWS

Albany, Ga., Nov. 14.—Billie Clark's Broadway Shows are now headed toward their fair, etc., dates in Florida, which terminate next April 6. General Agent James McCune has been doing some good work in booking this organization.

BILLIE CLARK'S BROADWAY SHOWS WANT

Wagon Blacksmith who can build wagons. Steady work all winter. Want few Kiddie Rides, one more Small Show. No exclusive on Concessions. Fairs all winter in Florida. Wire Thomasville, Georgia, this week.

BILLIE CLARK, General Manager.

AT LIBERTY

Well-Known Carnival General Agent

Who can deliver a nice line of Fairs and dates. Address BOX D-251, Billboard Publishing Co., Cincinnati, Ohio. All correspondence strictly confidential.

Manager Billie Clark also is deserving of credit for the business management. One of the promising dates in Georgia is Thomasville, which has been "closed" for some time. The newly secured steel Pullman arrived on the show last week and has been lettered "Florida". Three 60-foot flats also arrived and are now in the train, and four more are expected to be received at Palatka, Fla. Mr. Clark states that he will have an all-steel train before he comes out of Florida next spring. Among the top-money shows are Chas. Docen's Freak Animal Show, Tom Holland's Side-Show, Joe Dale's "Jigg's Bungalow", Bill Davie's "Edna" Show, Grace Thomas' New Orleans Circus and Billy Young's New Orleans Strutters minstrel show. All the show fronts and rides are getting a new coat of paint, which work has been going on for some time. Among well-known showfolks with the organization are Tom Hasson, Leo Bistany, Joe Taffy, Sam Glickman, Charley Lawrence, Harry Bonnell, Bill Davis, Joe Dailey, Jeff. Gafney and Dare-Devil Wilson. Harry Bonnell is in charge of the agents working on promotions at the Florida bookings. A. H. Wale is the show's Florida agent. After concluding the current tour the show will lay off three weeks, then make a big jump north. All of which is according to an executive of the above shows.

panel front, Mr. Estes is painting his two wagons, and other work is going on. The fronts of the Water Circus and Lilliputian Show will be built after Mr. Dodson returns, as he has some ideas for them. Bob Miller opened his shooting gallery on the main street here for the winter and is doing good. Fritz Shaffer and son have returned, closing with Dobbins. Mrs. Max Montgomery has returned from a three weeks' visit with her parents on the Loos Shows. Max is in charge of the city band here. Charlie Nelson, of cookhouse fame, returned from a hunting trip, bringing 16 ducks. He and Charlie Gearheart are leaving on a five-day hunt. The writer visited the No. 2 show and found it looking fine and the personnel pleased with the management of W. J. Kehoe. Johnny Webb, the fat boy; Quinn, the Fish Boy, and Marcus Wheeler went with the Miller Shows for the winter. Mr. Wheeler will join her husband later. F. H. Harding has received a large monkey, a lion and a lot of small animals for his Jungleland Show. Mr. Harding's father, who is visiting him and who has a legion of friends with this company, sustained a dislocated hip and is going about on crutches because of a fall from a wagon. Charlie Nelson and writer "took in" the Morris & Castle Shows at Beaumont during the fair. It is very warm here, and there has been no rain to speak of for a month. Jack Bell and wife will be out all winter. Jack now framing a band for the Miller Shows and Mrs. Bell operating a ball game with that caravan. P. VAN AULT (for the Show).

WORLD'S FAIR SHOWS

Some Work Already Done in Winter Quarters

Port Arthur, Tex., Nov. 13.—Some work is going on around the winter quarters of Dodson's World's Fair Shows, altho it will not be in full blast until Mr. Dodson and family return from their winter trip to Europe. A fine new office wagon is being built, the Penny Arcade has a brilliantly illuminated 20-foot

LION INJURES ESTELLE GLENN

Pittsfield, Mass., Nov. 15.—While playing the Moose Indoor Circus here recently, Estelle Glenn, formerly Mrs. C. R. Duncan, was attacked and seriously injured by one of Ketchum's lions on the

same bill. She was preparing for her act near the lions' cage when one of the beasts stretched his paws thru the bars. Before the trainer succeeded in beating the animal back, Miss Glenn sustained severe lacerations about the head, right and left shoulder and on the back. She gamely went on with her act, but was confined to her bed the next day. Her four-year-old son is being cared for by members of the same company.

FAIRYLAND SHOWS

Scheduled for All-Winter Trouping

A wire Monday from Robson Barnett, manager the Fairyland Shows, stated his organization, carrying two rides, four shows and 15 concessions, would play Okemah, Ok., this week and after playing a fall celebration at Quinton would move to the oil territory in Arkansas. Stated that the show is scheduled to remain out all winter.

"HUNG JURY" IN GEAR CASE

Agent and Promoter Appeals to Friends for Financial Assistance

A few months ago mention was made in these columns that W. M. (Billy) Gear was being held for trial at Corsicana, Tex., in connection with a special event he had staged under auspices there, he later being admitted to bond until the next term of court. He advised at that time that a local member of his auspices had departed with some of the receipts of the affair and that he was charged with being an accessory to the mishap, of which charge he said he was innocent. Gear wrote from Dallas, Tex., November 12, that his trial had been held at Corsicana a few days previous and that it resulted in a "hung jury", also that he had reason to believe that the jury stood virtually at 11 to 1 in favor of acquittal, the actual ratio being 9 to 3. He also stated that his attorneys, Calcutt, Upchurch and Howell, Corsicana, wish the new trial to come up as soon as possible, while the other jury deliberations are fresh in the minds of those interested. He states, however, that he owes the attorneys \$150 which he practically must have before he goes to trial again, and that he has no other way to obtain it than thru assistance from his friends. He can be addressed at 1315 Cadiz street, Dallas, Tex.

CLAUDE RUSHER THANKS

Claude Rusher, concessionaire, wrote from St. Anthony's Hospital, St. Louis, Mo., where he has been an inmate for several weeks, suffering from typhoid fever, that he wished to thank the members of the D. D. Murphy Shows for their financial contributions to his needs. Coincidental with this, an official at the hospital advised the home office of *The Billboard* November 12 that Mr. Rusher was doing nicely and that if nothing unforeseen happened he would be out within the next few days.

START AUDITORIUM PLANS

Jacksonville, Fla., Nov. 15.—The city auditorium project began to assume definite form at a public hearing recently by the special auditorium committee of the city council. Sites, seating capacity and style of architecture were discussed, also the possibility of getting grand opera for Jacksonville.

CONTEST LOTTA CRABTREE'S WILL

Boston, Nov. 15.—Sixteen attorneys, representing relatives not named in the will of the late Lotta Crabtree, have entered appearances in the Suffolk County Registry of Probate. It was made known today. Miss Crabtree left the bulk of her estate to wounded veterans of the World War and various charities.

ALL EYES ON THE "BIG FEED"

(Continued from page 9)

who each Friday night came direct from his office to preside at the meetings and was the first man on the job. The difficulty seems to have been in getting a quorum on time.

Zebbie Fisher, chairman of tickets, said he had 3,200 tickets mailed out. The usual number of returns, owing to parties having changed their address, always occurs and necessitates a lot of work on the part of the ticket committee in ascertaining the proper addresses.

One showman has pointed out that Sam Levy, as chairman of the entertainment committee at former banquets and balls, always gave so much more than he ever promised, in the way of high-grade entertainment, that something dandy can be expected this time. And Mr. Levy, being short on promises and long on achievement, is saying little but keeping busy all the time.

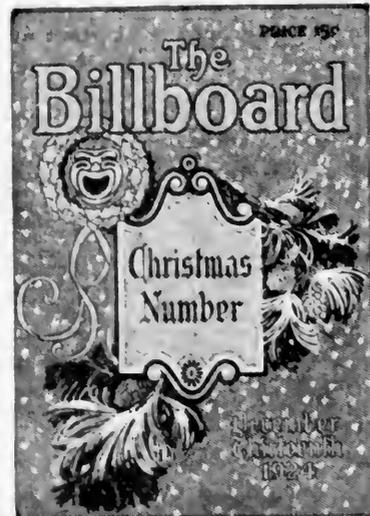
Col. Fred J. Owens, chairman of the program committee, reported progress and said it looked like every solicitor in Chicago, barring a couple, must have jumped in the river. He said the committee wanted more help and will pay a liberal commission for every advertisement brought in.

There being very little routine business the meeting adjourned early.

A SUGGESTION

WHAT gift could be more appropriate for you to give this Christmas than a subscription to *The Billboard*? Mother, sister, brother back home will think of you every week in the year as they read in *The Billboard* news of happenings in your world. Or that good friend who is interested in some way in the amusement business will appreciate your thoughtfulness and will remember you with gratitude when *The Billboard* comes in each week.

Remember, the Christmas Number, in a beautiful, colored cover, is included in your subscription at no extra cost.



ORDER BLANK

THE BILLBOARD PUB. CO., Cincinnati, Ohio:

Please send *The Billboard* for one year, including the Christmas Number. I enclose \$3.00 in full payment.

Name

Address

City....., State.....

ARKANSAS STATE FAIR
ELECTS OFFICERS FOR 1925

Little Rock, Ark., Nov. 14.—At a meeting of the directors of the Arkansas State Fair Association held here last night Mayor Ben D. Brickhouse, for the past two years president of the association, was re-elected for another year. The Mayor was nominated by W. W. Dickinson, first vice-president, who also was re-elected. The motion for the Mayor's re-nomination was introduced by J. T. Jarrel, one of the stockholders, and a member of the board of directors. He said that a man like Mr. Brickhouse was needed at the helm of the organization if the annual institution was to take its place among those others of the nation, and he pointed out the efficiency that has characterized the administration of Mayor Brickhouse, as well as the benefits that have accrued to the fair organization.

E. G. Blylander was re-elected secretary, and power was given Mayor Brickhouse as president to appoint 100 honorary vice-presidents over the State. The meeting was called as one for stockholders, but when routine business had been disposed of it was decided to convert it into a meeting of the board of directors, which was done.

NEW BRUNSWICK FAIRS

St. John, N. B., Nov. 12.—Taken all in all, the fairs of the Eastern Canadian territory for 1924 exhibited either small profits or deficits. It has been announced that the St. John, N. B., Fair yielded a profit of \$437.31. It was explained that one of the reasons for the small surplus was the decrease in revenue from the midway. Despite the bad year the fair association had emerged without a deficit, and it was arranged to hold another fair as usual in September, 1925.

During the 1924 fair season fairs were held in the following centers: St. John, Fredericton, St. Stephen, Woodstock, Sackville, Truro, Pictou, Charlottetown, Summerside, Kensington, Sydney, Antigonish, Windsor, Bridgewater, Yarmouth, Caledonia, Shelburne, Musquodoboit, Stewiacke, Arichat, Little Brook. In all the attendances were reported as below the average. The money spent by those attending was also under the average. This was due to a prevailing industrial and commercial depression in the maritime provinces which affected adversely all the outdoor fairs and is now marring the success of the indoor fairs.

Another cause for the decreased receipts by the fair associations was the intervention in some of the fair cities and towns of local reformers, including clergymen, who protested against the use of wheels or other games of chance on the midway or any other part of the fairs. This resulted in a reduced number of concessionaires. In Sydney the police went on the midway and closed some of the wheels the first night. The singular phase was that many bootleg dives in Sydney were allowed to flourish during the fair period.

NEWSPAPER GENEROUS WITH SPACE

Joe Scholibo, press representative for Morris & Castle, and F. B. Head, with John Robinson's Circus, both received exceptionally good treatment at the hands of George Lemon Sugg, managing editor, and associates of *The Jackson (Miss.) Daily News*. Morris & Castle played the State fair at Jackson and Robinson's followed about two weeks later, incidentally playing to two packed tents. *The Daily News*, with a wide State circulation, is recognized as the State's leading paper, and from Frederick Sullens, editor-in-chief, right down the line treats showmen well—if the showmen meet them half way. "Slick" Moulton, who followed Morris & Castle and Robinson's with the Rogers & Harris Indoor Circus, was also given column after column in *The News*, which gave each press agent a sendoff, too, by the way.

SAM'S LIGHTS PLEASED

Chicago, Nov. 14.—Sam Frankenstein returned this week from Texas. He lighted the stadium and the big Ernie Young show tent at the State fair at Dallas with his new patented lights. Mr. Young's tent seated 3,000 people and there was a stage 60x150 feet, all illuminated by Mr. Frankenstein's process. He said he had many compliments from Mr. Young and W. H. Stratton, secretary of the fair, on his effective lighting.

CHAS. ABRAMS A CALLER

Chas. Abrams, well-known concessionaire of New York, while visiting relatives in Cincinnati, made his annual visit to *The Billboard* office. Mr. Abrams operated some concessions at Dominion Park, Montreal, Can., the past summer, and is headed south to Daytona Beach, Fla., where he will spend the winter months.

1925 DATE IS SET

October 12-17, inclusive, have already been set as the dates for the 1925 and 22d annual Mississippi State Fair at Jackson, according to Mabel Stire, secretary, who sees no reason why the continued growth of that commonwealth

should not be reflected again next year in the annual exposition in the Capital City.

OPERATOR INVENTS APPARATUS
TO TAKE HEAT OUT OF FILM

R. N. Kindig, formerly a motion picture machine operator at the Good Luck Theater in Seattle, Wash., has returned to that city from New York, where he has just obtained a patent and taken out foreign rights on his invention to take the heat out of film in a projection machine without impairing the light.

With Mr. Kindig's attachment, it is claimed, the film may be stopped at any point, left for three hours or more in the machine, and will not burn. Several of the projection machine manufacturers already have looked over this invention. Jack Lannon and J. L. Sheffield of the Greater Features Exchanges, Inc., are interested with him.

UNIQUE PARTY FOR PLAYERS
IN "DANCING MOTHERS"

New York, Nov. 17.—On Saturday night, November 22, an unique party will be given by the 23 players presenting

AN ADVANCE AGENT WHO WORKS

New York, Nov. 12.—Apropos of our article in last week's issue relative to advance agents of Columbia Circuit shows who work in advance of shows, we requested Harry Williams, in advance of *Sister Mollie Williams and Her Snappy Revue*, to enlighten us as to how he attracts the patronage of postal employees to that show. To use Harry's own words: "I shoot ahead two weeks in advance of my arrival in a city about three dozen of the picture postcards of Miss Williams. On the reverse side is a catchy appeal to postal employees for their patronage. When I reach a town the first thing I do is immediately learn the names of the officers of the various associations such as the president and secretary of the letter carriers, postal clerks, railway clerks and motor vehicle clerks. I call upon these gentlemen and as a rule they call a meeting of its members and I make a brief talk regarding what Miss Williams is doing in their behalf. We then decide what night of the week to attend the show. I usually arrange the theater party on the weak night, very often Monday evening. If the town is large enough and they have a letter carriers' band I

Belmont Theater, New York, the other night and saw *Conscience*, some of the scenes of which are laid in Alaska. Thereupon he arranged to take the show on a tour of the North for six weeks, beginning next June 25. At least, that's what the press agent says.

NEW MANAGER AT COLUMBIA

Robert W. Bender Succeeds M. H. Newman in Seattle, Wash.

Seattle, Wash., Nov. 15.—Robert W. Bender, recently with the Universal Film Exchange, has returned as manager of the Columbia Theater, succeeding M. H. Newman, who will devote the next year or so to a national tour with Raymond Baird, child musical prodigy. Announcement of Newman's resignation was made yesterday.

Bender formerly managed the Columbia Theater for more than a year. Newman has been manager for the last 18 months. He has been director general of the theaters in the Western division of the Universal Film Corporation.

Newman has taken an active part in the Theater Owners' Association and in the Theatrical Improvement Clubs, and is credited with having contributed materially to the betterment of motion picture theaters in Seattle, a new system of front displays being listed among his accomplishments.

THEATER MANAGER IS HELD
UP AND ROBBED OF \$5,000

New York, Nov. 17.—While on his way home early this morning Samuel Levy, manager of the National Theater, Jewish playhouse, Second avenue and East Houston street, was attacked by three men, who robbed him of a pasteboard box containing approximately \$5,000 in bills and change, representing receipts for Saturday and Sunday. The bandits approached in an automobile just as Levy was about to enter his home at 49 St. Marks Place. Each was armed with a gun and had his face partly concealed by a cap and overcoat collar. Levy made a dash for his front door, but one of the men headed him off. As he struggled to escape with the box containing the money another of the gang hit him over the head with the butt of a revolver and Levy fell to the sidewalk. The robbers then seized the box and sped away in their auto. As soon as Levy recovered from the blow he walked to the East Fifth Street Police Station and reported the holdup. He described the assailants as young men about 20 to 25 years old of foreign appearance. An alarm was sent out immediately and detectives put to work in search of finger prints and other clues.

ALAMAC HOTEL IN
HANDS OF RECEIVERS

New York, Nov. 17.—The Alamac Hotel, 71st street and Broadway, also owner of a hotel and other property at Lake Hopatcong, N. J., went into the hands of receivers today as a result of an equity suit filed by William DeLaroché Anderson, who claimed to be owner of a judgment amounting to \$11,848 against the company recovered in the Supreme Court by Edward R. Hoffman, who assigned the judgment to him. It is alleged that for eight months prior to the bringing of the suit the hotel company was working on little capital and was unable to meet its bills. The president of the hotel denounced the suit as unjustifiable, contending that the company was in an excellent financial condition. The sum in question represents compensation demanded by Hoffman, who is an accountant, for services which the hotel company considers excessive.

FINE ENSEMBLE ACTING

There are few productions on Broadway with ensemble acting so good as that in *Expressing Willie*. *The Actors' Theater* has shown that it can assemble a cast and have them pull together for the good of the play better than most producers can. And there is a lesson in this for those who wish to find it!

FRIARS ENTERTAIN GEMIER

New York, Nov. 17.—The Friars' Club held its first frolic of the season last night in the great hall of the Monastery. Lester Allen acted as Chief Frolicker. Others who contributed their share to the evening's entertainment were Harry Fander, Alan Brooks, Captain Irwin O'Hay, Dick Keene, Hal Parker, Arthur West, Dan Healy, Jimmy Hussey, Tom Patricia, Eddie Foy, Joe Cook, Bert Hanlon and Ben Bernie.

"MONEY LENDER" OPENING AT A. C.

The Money-Lender is due to open at Atlantic City next week. Besides James Dale, who will have the leading role, Helenka Adamowska, Harry Plimmer, Morris Rubin, Winifred Hanley, Irene Evans, Ralph Shirley and Elaine Storme will be in the company. Sam H. Harris is the producer.

WRITERS' CLUB OF DALLAS HOST

Dallas, Tex., Nov. 15.—The Dallas Writers' Club recently held its semi-monthly dinner at the Y. W. C. A. Sam Flint, manager of the Circle Theater, and members of the Circle cast were honor guests. Talks were made by Mr. Flint

CONVICTS JUST PEOPLE

By JOHN T. GLYNN

The author of this article has been a detective respected in his profession for 25 years. He is now the head of a detective service organization. He knows the men behind prison walls and their careers after they get out, and he has something to say in their behalf.

FORTY "ex-convicts" gathered at a dinner in a New York restaurant to discuss their own case and that of others like them. Half a dozen judges, several wealthy newspaper publishers, business men and bankers and other members of "free" society sat down with the "erstwhile criminals" and heard them tell of their success in following the "straight and narrow path." They offered evidence that the "criminal" can be "saved"—that he possesses fundamental virtues which, if used along legitimate lines, would make a worth-while citizen of him. "Millionaire Kid," former gang leader of the Bronx, said that not one of 300 former "crooks" reformed to his knowledge in three years had returned to his old haunts. "A few years ago," said he, "we'd jack you over the head and take your pocketbooks away from you and think nothing of it. But we don't now, and I wish the guys who call us 'ex-convicts' would think up another name for us."

The words above distinguished by quotation marks indicate the way in which the press and the public generally would report this meeting. The man who has never been to prison cannot get it out of his head that the man who has been there is a curiosity, a species apart, something to be caged and examined. He uses the word "convict" or "ex-convict" to designate the gulf that he imagines separates him from such. He is careful not to let the word apply to one who has been found guilty of speeding and, perhaps, killing a pedestrian, or fishing out of season, or having liquor in his possession, because this would be approaching too near home.

Many papers, however, have not hesitated to refer to the "convicts" in private convict camps throught Florida and other semi-civilized, semi-tropical parts of the United States. These men, for the most part, have been convicted of being without funds; of being out of employment; of being on the right-of-way of a railroad company. They are given a heavy fine, which they are, of course, unable to pay, then leased to private landowners, worked half to death, starved, beaten, stigmatized "convicts" and eventually released and termed "ex-convicts".

It would seem that most people are "bullies" at heart. They delight in molesting one upon whom the unfortunate title has been indelibly stamped. They know that he has no legal and no social redress. Others delight in holding this knowledge like a Damoclean sword over the head of a man who is trying to live down the past.

If a man owes a grocery bill he is a debtor. If he pays his bill he is an honest man—by no stretch of the imagination could he be called an "ex-debtor". People do not look at him in contempt and say: "There goes Jones; he used to owe Smith's grocery \$19." If a business man suffers reverses and goes into bankruptcy and, in so doing, owes half the town, but ever afterward works diligently to repay his creditors, people say of him: "He is a good man and honest—tho he made a mistake and inadvertently ruined many people, he has tried to repay them, tried to wipe his slate clean."

The man who commits an indiscretion that causes him to receive a sentence in prison pays his debt to society while in prison. He strives hard to beat back to the road of respectability upon his release, and yet all people point the finger of scorn at him subsequently and whisper: "He is an ex-convict!" Has not he paid his debt as surely as Jones paid his grocery bill? To say that a man is an ex-convict is the same

(Continued on opposite page)

Dancing Mothers at the Maxine Elliott Theater, when Edgar Selwyn and Edmund Goulding, authors of the comedy, will be the guests of honor. To show these two playwrights just how *Dancing Mothers* should have been written the company will present for them a burlesque of their play which has been written by Norma Mitchell, the live-and-let-live Mrs. Mazaren. In the drilly edition of the Selwyn-Goulding comedy.

After the presentation of the burlesque of *Dancing Mothers* for the authors of the play in the evening of the 22d they and the other guests will be given a supper and dance on the stage of the Maxine Elliott Theater with about a hundred and fifty present.

PHILLY GREET'S DAMROSCH

(Continued from page 11)

day night. A grand personal tribute was paid Mr. Damrosch upon his appearance, the applause lasting several minutes and showing the high estimation in which he is held here. The first performance here of Honogger's *Pacific 231* was a feature of the evening.

make arrangements for a street parade and play in front of the theater. I also find out the numbers of stations in the city and vicinity and write letters of the Salary Campaign that is on. *Mollie Williams and Her Snappy Revue* is part of our extensive publicity campaign. These letters are posted on all of the postal station bulletin boards. I usually obtain from the chairman of publicity a letter of introduction to the press, as their letter has weight and the newspapers always accept my stuff, which is extra publicity for the show. Last year *Mollie Williams' Own Show* was first in free-space publicity by thousands of inches. I always make it a point to visit each and every postoffice station and pass out Mollie's pictures and heralds. I also make all necessary arrangements regarding tickets, etc. It takes me, as a rule, two days to tie up with the postal workers, one full day to plant my newspaper stuff and the rest of the week to passing out heralds and taking cards around the city. So you see I have plenty of work, and any house manager will tell you that this is the truth."

"CONSCIENCE" FOR ALASKA

Look thru the Hotel Directory in this issue. may save considerable time and inconvenience.

R. E. McDonald controls a chain of theaters in Alaska. He dropped in to the

LITTLE THEATERS

(Continued from page 43) were shifted to express each changing mood of the play.

In San Francisco, at 20 Joice street, is the tiny Basement Theater, seating but 50 persons. It is under the direction of Mme. Claudia Colonna.

The Blackfriars, the dramatic organization of the University of Alabama, will again tour extensively that State under the direction of E. Hudson Strod, faculty adviser, and J. Martin Smith, Jr., student manager. The organization carries its own lighting effects and produces modern plays.

The Columbia Stage Society, Columbia, S. C., realized its dream of a permanent home when the Town Theater recently was completed. It was accomplished with the co-operation of the citizens who bought stock and merchandise coupons. The money realized from the sale of the latter reverted to the building fund.

Figurheads, The Last Straw and The Robbery were presented by the Fireside Players, White Plains, N. Y., at the White Plains meeting house November 1.

The Threshold Players, under the direction of Clare Tree Major, opened a season of matinees at the Princess Theater, New York, November 4, with She Swoops To Conquer.

The Studio Theater, a new college theater group at Smith College, Northampton, Mass., will offer five programs a year on a subscription basis. The club, located at 233 East 70th street, will be directed by Samuel A. Elliot, Jr.

John C. Damarest, aged 92, and his wife, who is 96, played the leading parts of Grandpa and Grandma in The Family Album given by the Ladies' Aid Society in Wyckoff, Pompton Lakes, N. J., October 25.

Puck's Players is the name of the new dramatic society in Milwaukee, Wis., for people under 21. Tryouts are being held at the Progressive School of Music under direction of Lawrence Waite, a member of the faculty.

Students of the Heckscher Foundation for Children, under the direction of Madeline Stevens, gave a series of plays and dances October 25 in the Heckscher Building, New York.

The Theater Arts' Club gave its fifth monthly performance October 24 in Sorosis Hall, 536 Sutter street, San Francisco, with The Rain, by Dana Burnette, and In the Spring a Young Man's Fancy, by Will Smith Hanson.

On Halloween the Caspary Players of Denver, Col., presented Booth Tarkington's The Ghost Story at the Seventeenth Avenue Community Church.

The Little Theater League, Richmond, Va., presented at The Workshop November 4 The Terrible Woman, a comedy by Willbur Daniel Steel, and The Wasp, a drama by Essex Dan.

The Little Theater Players of Boston, with Raymond Gilbert as director, gave a combined program of drama, farce and vaudeville at the Municipal Auditorium November 7. The plays were The Pearl Maker and Doings of the Dooleys.

The Return to Mary by Paul Claudel, a play of French peasant life in the middle ages, will retain the old middle-age atmosphere when presented in January by Marquette University's little theater group, Milwaukee, Wis., under the direction of Prof. William R. Duffy, who is making a collection of period furniture and costumes for the production.

Concert and Opera News

CONCERT AND OPERA NOTES

(Continued from page 31)

There will also be two other occasions when she will be heard in New York before the close of her American season in May.

The first recital of the season by Josef Hofmann in New York City is announced for the afternoon of November 22. Mr. Hofmann will play the Beethoven Sonata, Op. 111; a group of Chopin and compositions by Schumann, Rachmaninoff, Schubert-Godowsky, Albeniz-Godowsky and his own Kaleidoscope.

The entire proceeds from the concert to be given by Roland Hayes in Carnegie Hall, New York, November 28, are to be donated to Fisk University in Nashville, where Mr. Hayes' early training was received. William Lawrence will play the accompaniments for the noted tenor.

The Opera in English Quartet, a group of talented young singers of Chicago, gave a noon concert recently in Kimball Hall, consisting of the second act of Mariha. The artists were Louise Winter,

Percy W. Fairman, Lon Jones and Lucy Hartmann and from all accounts those excellent musicians gave a splendid rendition of this act.

A series of recitals is being planned by Philip Tronitz, well-known Norwegian pianist and teacher, for Los Angeles. These recitals will consist of the works of Norwegian composers and Mr. Tronitz is also making arrangements with publishers and impresarios of Christiania and other musical centers of Norway to introduce American music there.

Directed by John Smallman, the Los Angeles Oratorio Society will give its first program of the year on December 21. Soloists in the Bach Christmas Oratorio will be Sophie Braslau, contralto; Victor Edmund, Canadian tenor, and the soprano and basso parts will be sung by Los Angeles artists, Ruth May Shaffner and Clifford Lott.

The first in a series of unique costume recitals by Mme. Inga Julieva, Norwegian lyric coloratura soprano, of Philadelphia, will be given at the Philomusian Club the evening of November 25. She will sing a group of Jenny Lind songs in costume, an unusual group of Scan-

Powers. Felicia Romanowska and William Plicher have charge of the vocal department, Earl Bright instructs on the cello and Ernest Huber on the double bass. The flute teachers are Andre Makuarre and Icilio Miccili, with Pierre Pierrier for the clarinet. The brass department is headed by Benjamin Klatzin and Alfred Kastner will give instructions on the harp. Incorporation papers have been received by the new organization and studios taken in the Southern California Music Company Building.

An event of unusual interest took place Sunday evening when Edmund Goulding, noted author, playwright, theatrical and motion picture director, was the guest of the Board of Education Bureau of Lectures concert at DeWitt Clinton Hall, New York City. Mr. Goulding's latest success is the current play, Dancing Mothers, now enjoying a successful run in New York, but singing has long been a hobby with him and he has devoted many years to the development of this art under the direction of the celebrated musician, Mme. Clara Novello-Davies. On the same program was a chorus of women's voices, also Nathan Abas, Holland violinist, and Charles D. Isaacson, under whose direction this event was given.

BIG MUSIC FESTIVAL

Planned for Westchester County in New York

A big musical festival is being planned for Westchester County, New York, under the direction of the County Choral Society. Morris Gabriel Williams of White Plains, N. Y., and C. Mortimer Wiske of the Philadelphia Festival Association are directing the project and the Westchester County Recreation Commission is co-operating to make the event a success. The plans are not as yet fully perfected, but a chorus of 2,000, drawn from all cities in Westchester County, and an orchestra of Westchester musicians will probably be organized, and there will also be a competition for soloists. The exact dates for the festival have not been selected as yet, but the month of May has been determined upon and probably dates during National Music Week will be chosen.

BIRMINGHAM FORGES

AHEAD AS MUSIC CENTER

The Music Study Club, the pioneer musical organization of Birmingham, Ala., has quietly surveyed the musical interests of that city and is now enjoying the knowledge that Birmingham is considered one of the most appreciative cities in the country from a musical standpoint. The club was organized almost 20 years ago by a small group of women and from year to year the membership was enlarged until it now numbers more than 1,500 members. In addition to the regular meetings the club sponsors symphony concerts for school children, and during the coming season three concerts for children will be given with noted conductors explaining the various musical compositions on the program. Then there is the series of artists' concerts, a junior course of concerts, and thru a special department concerts are provided for the various institutions of the city. Each year has seen greater progress made and now due chiefly to the Music Study Club many of the most noted artists of the present day appear in Birmingham each season.

ARTISTS ANNOUNCED

For St. Paul Concert Season

Altho Edmund A. Stein, director of the concert series in St. Paul, Minn., opened the season with the two concerts given recently in that city by Sousa and His Band, he has just within the last few days announced the artists to be presented during the season. The next or second number of the series will bring to St. Paul Geraldine Farrar on Wednesday, December 3, in her new version of Carmen. Then on January 20 Anna Pavlowa and her company will give an afternoon and evening performance in which several numbers new to St. Paul will be presented. Fritz Kreisler will be the artist at the third concert on March 2, and March 9 is listed as the date for a piano recital by Sergei Rachmaninoff. On April 14 Mme. Schumann-Heink will give a concert and the closing number will be given by a noted artist whose name will not be announced until later.

BOSTON ORCHESTRA

Will Give Five Monday Night Concerts

In addition to its regular series of symphony concerts in Boston there will be five Monday evening concerts given by the Boston Symphony Orchestra with Serge Koussevitsky as conductor. Each concert will have a regular symphony program, and the dates are December 1, January 12, February 9, March 30 and April 27, and the soloists will be Dusolina Giannini, soprano; Mieczyslaw Munz, pianist; John Charles Thomas, baritone; Myra Hess, pianist, and Richard Burgin, violinist and concert master of the orchestra. The demand for subscription tickets for this series has resulted in almost selling out the entire five concerts.

AMERICAN ARTISTS

To Appear as Soloists in Boston Concert Series

A series of concerts is to be given this season in Boston under the auspices of the Boston Athletic Association, and the gymnasium of the organization, and the soloists will all be Americans, with the exception of one artist. The Vennini Symphony Ensemble will present the symphonic numbers on each program and the singers will be Rudolph Laubenthal, tenor, on December 14; Joan Ruth, coloratura soprano, on January 18; Phradie Wells, dramatic soprano, on February 15, and Nannette Guilford, lyric soprano, on March 15.

ARTISTS ANNOUNCED

For Community Concert Series in Des Moines

The artists to be presented in the Drake series in Des Moines include many of (Continued on page 109)

CONVICTS JUST PEOPLE

(Continued from opposite page)

as the call of the leper: "Unclean! Unclean!" It has the same effect upon the public's mind.

Such a repulsive term! Such unfairness! Why not be fair? Why, when a man has paid his social debt to society, cannot the public look at him with eyes of understanding and treat him as an honorable man who pays his debts until he proves himself unworthy of their commiseration and fellowship?

This action on the part of the public is the not infrequent cause of "repeaters." The discharged convict finds that the people are "poor sports" and as a consequence he resorts to questionable methods of gaining living necessities. He cannot be open and aboveboard with the public because the public will not play the reciprocity act. Tho the discharged convict may have been harshly dealt with in being sent to prison, and tho he may be willing to forgive and forget, he is "only an ex-convict", with all that the term implies—unless he happens to be a man of means, financially able to purchase his way into the public's regard. Not being men of means, many go back to prison and a few become temporarily successful crooks—according to the brain power of the man.

Every man born of woman is a potential criminal—there is no one exempt. While theorists earn their daily bread and waste the public's time and money trying to solve the crime question, and trying to classify the so-called criminal, the fact ever remains that those we send to prison and those we release from prison are human beings not unlike those outside, many of whom have been to prison and many of whom are waiting their time to go, all unknowing. There is no crime question and no penal question. Men in prison are human and respond only to humane treatment; and men released from prison are human and respond only to humane treatment. They cannot do the impossible any more than any other can do the impossible. They are released from prison without clothes, funds or friends, and with the attached stigma, "ex-convict". And the same public that attaches the stigma condemns the victim for it; he is refused employment, regardless of his attainments and qualifications, because other employees do not want to work with an "ex-convict".

A recent paper, all unfairly, blazoned forth a headline after this fashion: "Ex-Convict Helps State in Probe of Camp Floggings." The man spoken of, named Johnson, was a lad who had been sentenced to work out a fine for riding a freight train thru Florida. Few men go thru life without riding on a freight train, yet the papers must forever stigmatize this lad, perchance ruin his future, with the title "ex-convict", when he is no more an ex-convict than was Richard the First.

Newspapers create quite a hullabaloo over accusations that prisoners are in some instances treated too well. Many are extreme antagonists of the parole system. The same papers claim a Christian policy, but they somehow overlook the fact that all men in prison and all men who are paroled or discharged from prison are human, and therefore should be treated as human beings and permitted to assume a human being's prerogatives—the right to live unmolested. Newspapers and the public tear to shreds the character of one who has served time in prison. Is that giving the much-condemned "ex-convict" an even break? Is it treating him with Christ-like charity.

The principal trouble exists in the fact that the public has a distorted opinion of the "man within". Few, if any, prison officials have a like opinion, because from constant contact with prisoners they know him to be exactly what he is—a human gone wrong; but a human who responds to humane treatment and who resents being treated as a curious monstrosity. They know that when he leaves prison he will either go where he is unknown and most generally make good, or he will go where he is known as an "ex-convict" and soon after return to prison.

Much could be done to alleviate the existing situation if the public would condescend to meet the discharged prisoner "half way", forget to refer to him as an "ex-convict", and study him long enough to learn that he is but a replica of themselves in most cases.

—THE EAGLE MAGAZINE for November.

dinavian songs, Spanish-California folk songs and rarely heard ones by Dvorak. Mme. Julieva will also present a number of compositions by Dr. Jeno deDonath, with the composer at the piano.

During the current season there will be a series of three concerts given in Rome, Ga., under the auspices of the Music Lovers' Club. The first, on December 4, will have as soloist Marie Tiffany, with the Rome Symphony Orchestra. The soloist for the second has not as yet been selected, but for the third event, scheduled for Music Week, in May, there will be a varied program, with Meriam Reynolds, pianist, and Arthur Talmadge, violinist, as soloists.

A new music school has been organized in Los Angeles, to be called the Southern California Conservatory of Music. Jacob Weinstein, formerly of the Moscow Conservatory, the organizer, has drawn from the members of the Philharmonic Orchestra and other prominent musicians of Los Angeles for his teaching staff, which includes as instructors of the piano Desider Vecseli, May MacDonald Hope, Francis Kendig and Mr. Weinstein. The violin department will be represented by Julius Bierlich, V. Sellger and Eugene

presented one of his talks, "Face to Face With Brahms".

KIWANIS CLUB

Sponsors Concert by Minneapolis Symphony Orchestra

Kiwanis clubs thruout the country are doing good work in advancing the cause of good music, and to the Kiwanis Club of Lancaster, Wis., goes the credit for the presentation of a symphony concert for the first time in that city. The club raised the necessary guarantee fund to bring the Minneapolis Symphony Orchestra to Lancaster for two concerts recently, and they managed the entire undertaking. The concerts were given in the Grantland Theater, which forms a part of the new Municipal Building recently erected by the people of Lancaster and Grant County, and the attendance was so large, it is said, that half the population of the city and several hundred people from the surrounding country enjoyed the excellent concert presented by the Minneapolis Symphony Orchestra under the direction of Henri Verbrugghen. Undoubtedly the interest manifested in this concert will lead to other concerts.

DEATHS IN THE PROFESSION

ALLEN-B. F. ("Doc"), died November 11 at the Elks' National Home, Bedford, Va., as the result of drinking poisonous cider. Mr. Allen, altho a native of Virginia, belonged to the Portland (Ore.) Lodge of Elks. The deceased for a number of years owned a circus and in recent years had been connected with other circuses. For the past two years he was a guest at the Elks' National Home. Interment was November 12 in Elks' Rest, Bedford.

BLONDEL—Mme. Albert, wife of the director of the Erard Piano Manufacturing Corporation, died recently in Paris, France.

CLAIR—Mrs., mother of Sydney Clair, the song writer, died October 29 at the age of 68.

CLARK—Mr., father of Elsie Clark, of Clark and Storey, died recently in Sydney, Australia.

CLARK—"Petey" (Peter Browning), 45, formerly a well-known "kid boss" with various cruises, died November 11 at Kokomo, Ind., where he had made his home for the past several years. Death was due to the drinking of a heating preparation. It was said of the deceased that, comparatively speaking, he was able to get as much work out of the town kids as other bosses got from their men.

CORTEZ—M., 52, died at Lyons, France, following an operation. He was a member of Cortez-Hilda Duo, concert singers, and a former stage manager of the Theater Femina at Lyons.

CRUTCHFIELD—Mrs. M. R., 72, mother of Elmer Lazone, manager of the Original Williams Stock Company, died October 18 at her home in Starke, Fla., after a lingering illness. It has just been learned. Besides her son, a brother, Charles Crutchfield, and a sister, Mrs. Watson, survive. The funeral services, held October 10, were attended by all the members of the Original Williams Stock Company, which closed at Moultrie, Ga., upon receipt of the news of the demise of Mrs. Crutchfield. The remains were laid to rest in a private vault at Starke.

De MAUCAZE—Mme. Anna, 83, died November 12 at the French Hospital, New York. Mme. de Maucaze was a well-known actress a generation ago when she played with the elder E. H. Sothern and Christine Nilsson. She deceased retired from the stage about 20 years ago and managed the Rose Tree Inn at Northampton, Mass., and in 1922 moved to New York City, where she lived at the Brevoort Hotel.

DOCKWEILER—Mrs. C., 75, widow of Michael Dockweiler, died November 10 in Philadelphia, Pa. Two sons, known in the profession as Serrals Sylvester and Professor Ambrose, survive.

DUNN—John Joseph, 38, died recently in Sydney, Australia. He was a musician on the staff of the orchestra of the J. C. Williamson Her Majesty's Theater, that city.

EDWARDS—William J., a member of Philadelphia (Pa.) Lodge No. 4, I. A. B. P. and R., and employed in the advertising department of the Casino Theater, that city, died November 12. Previous to his employment in the theater he had been connected with the Sheriff's Office of Philadelphia County. The deceased was buried November 17, and the funeral was attended by a large number of friends.

EVANS—Lovett Sinclair, infant son of Mr. and Mrs. L. Barton Evans, died November 6 at the Michael Reese Hospital, Chicago. The father was tenor with the "Vantiles" last year.

FURNESS—Thomas W., died in St. Paul, Minn. He was owner of a circuit of picture theaters in Michigan, and was one of the earliest showmen in Duluth, Minn., where he operated the old Lyric and Rex theaters.

GILBERT—Elsie, 33, of the Gilbert Sisters and Armstrong, died November 10 from gangrene poisoning at the Jefferson Hospital, Philadelphia, Pa.

GILLESPIE—William J., 63, one of the best-known concessionaires in the outdoor world, died November 13. He was born in Brooklyn, N. Y., and had been connected with some of the largest and best-known carnival companies for the past 40 years. His wife and son survive.

GLASER—Mrs. Esther, 72, mother of Matt Glaser, editor-in-chief of "The Masonic Review", and well known in the theatrical profession, died November 8 at her home, 31 West 124th street, New York. Three daughters and a sister survive.

GLASEB—Mrs. Caroline E., 71, widow of Louie E. Glaser and mother of Lulu Glaser, former comic opera star and now Mrs. Thomas Richards, died November 12 at her home, 251 Summit avenue, Mt. Vernon, N. Y.

HAMBURG—Mrs. Mary R., 71, mother of Sophie Meek, neerlist with the Ringling Bros., Barnum & Bailey Combined Shows, died November 11 at her home in Ironton, O., from acute bronchitis. Four daughters and three sons survive. Interment was made in Woodland Cemetery, Ironton.

HANBRIGHT—William T., who died recently in Los Angeles, was formerly an electrician at Green's Opera House, Cedar Rapids, Ia. The deceased was said to have been one of the owners of the Comp & Lent Circus.

HAYNES—Alfred W., 63, old-time vaudeville, died recently at his home in Lynn, Mass., from a complication of diseases. Haynes and his wife formed the team of Haynes and Haynes. He was born at Lynn, Mass., in 1861, and after joining the Bennett & Moniton Juvenile Opera, entered vaudeville. Mr. Haynes launched the first nickelodeon in Boston and in 1887 bought the Castro Circuit of theaters in New England. He was the recognized founder of the Universal Amusement League, which later was reorganized as the White Hats. In 1909 he re-entered vaudeville with a sketch of his own, called "The Critic and the Bird" with his wife, known as Julia Redmond. In 1917 he was manager of the Central Theater, Lynn, now known as the Capitol. The deceased was author of many articles dealing with the theater, and was a member of the International Vaudeville Association and the Managers' National Vaudeville Amusements. Mrs. Julia E. Redmond Haynes, his wife, survives.

HENDERSON—Herbert, an old-time pitchman, died suddenly October 16 in Canton, O., at the wheel of his automobile. Death was due to heart trouble. His widow, who resides at 3015 Bewick avenue, Detroit, Mich., survives. The remains were taken to Olean, N. Y., the home of the deceased, for burial.

HUGHES—Harry C., 60, a former resident of Crawfordsville, Ind., and well known to the theatrical and motion picture business, died recently at his home in Danville, Ill. The deceased had been ill more than six months. Death was caused by cancer.

KATZ—Harry, 30, once leader of the Chicago Philharmonic Orchestra and at one time musician at the Court of Russia, was killed November 10 in Los Angeles, Calif., when summoned to the door of his apartment by an unidentified assailant. The deceased was known as an art collector as well as a musician.

KAVANAGH—Joseph, 74, died recently at Cardiff, Wales, while on a tour with the Carl Rosa Opera Company. He had been a drummer with the company and died very suddenly.

KELLER—Joseph C., died November 8, of pneumonia. The deceased, who was a brother of Keller Meek of Mack and Earl, conducted the Keller Vandeville Agency in Philadelphia, Pa. The widow and one son survive.

KOLL—Walter M., 58, advertising agent of the Harris Theater, Chicago, Ill., was stricken with apoplexy and died in the theater November 10. Mr. Koll had been associated with Chicago theaters for more than 30 years. He was formerly advertising agent for the Olympic Theater and later the Studebaker Theater. At one time he was advance agent for Henry Savage. The deceased was well to do and owned valuable property on the north side district of Chicago. The funeral was held November 13. A daughter and a sister survive.

LOOSE—Joseph, 51, merry-go-round operator, with the Brown & Dyer Shows, died November 9 at the Roper Hospital, Charleston, S. C., from kidney trouble, where he was sent for treatment just a few days before by Mrs. Dyer and Manager Derbenberger. The deceased was one of the oldest employees, in years of service, with the Brown & Dyer Shows. The deceased had no immediate relatives. Burial was in Charleston.

McWICKOL—Dan, died September 24 in Melbourne, Australia. He was for many years attached to the staff of the Theater Royal there.

name in 1922, when Miss Dare, who in private life is Mrs. S. J. Cowig, retired as a serial performer.

NASH—George, 79, who for many years traveled with the Llyud George, Sanger & Smith Circus, died recently in England. He was injured by an elephant many years ago and as a result had since been in poor health.

NELSON—Sarah Catherine, 73, died November 13 at her home, 805 Seventh avenue, Altoona, Pa. Four sons, one of whom, J. Earle Nelson, was electrician last season with the Eastern company of "The Bat", and one daughter survive. Funeral services were held from the Grace M. E. Church and followed by interment in a local cemetery at Altoona.

NICHOLS—Harry E., 48, for many years a representative of motion picture companies in Western Pennsylvania, died November 13 in the Pittsburgh (Pa.) Hospital. He had been a representative of the Fox Film Corporation, the General Film, Mutual and Pathe companies. Several years ago he was head clerk at the Monongahela House. He was born at Washington, Pa. Besides his widow, the deceased is survived by a son, Harry E. Nichols, Jr., three brothers and three sisters.

NICKOLDS—James W., 75, former opera singer, died November 10 at his home, 21 Macon street, Brooklyn, N. Y. He was at one time a member of the Boston Ideal Opera Company and later was with the Bostonians and the Frank Daniels Opera Company.

ODELL—"Shorty" (Abraham Schwartz), 50, was found dead in New York November 11. It is said he was a member of the Original Newsboys Four. The deceased had recently been doing motion picture work.

OSBORNE—Mr., father of Lucille Osborne, a specialty dancer in the "Vantiles", died November 1 in New York.

EDWARD EVERETT RICE

EDWARD EVERETT RICE, the veteran theatrical producer, who for some days had been struggling against death in the Polyclinic Hospital, New York, died Sunday night, November 16.

Mr. Rice was born at Brighton, Mass., December 21, 1848, and completed his education there. Mr. Rice's first engagement was with Grover & Hess at a salary of \$15 a week, and he toured the West in one of their stock companies for a season. At the end of this time he returned home. Determined to devote himself to a somewhat more substantial occupation, he became publisher of *The National Chronicle*, and it was while he was with this publication that he became acquainted with Cheever Goodwin, who was then a prominent Boston newspaperman. A little later, when Mr. Rice was Boston advertising agent for the Cunard Line, he and Cheever Goodwin conceived *Evangeline*, later to become one of the most popular extravaganzas ever presented in America. It had its premiere at Niblo's Garden, New York, July 27, 1874, under the management of Charles R. Thorne, Sr., and, altho its success was at first very much in dispute, Mr. Rice's unflinching optimism saved the day, and when it was later produced at the Globe Theater, Boston, it was hailed as a veritable triumph.

Mr. Rice is responsible for many of the great stars of yesterday and is said to be the man who actually discovered the famous Lillian Russell. Among other stars in his hands were Fay Templeton, Nat C. Goodwin, Will H. Crane and Henry E. Dixey. It was Mr. Rice who inaugurated the amateur concerts at the Bijou Theater, New York, "for the benefit of the amateur managers, stars and try-out acts and educated amateurs," as his own billing read. In 1880, with Jacob Nunemacher, he was manager of the Fifth Avenue Theater, New York, and was connected with the following shows, which were very popular in their time: *Cinderella at School*, *Seven Ages*, *A Bottle of Ink*, *The Corsair*, *Excelsior*, *Hawatha*, *Robinson Crusoe* and *In 1492*. In 1900 he was the recipient at the Metropolitan Opera House, New York, of a testimonial benefit in celebration of the completion of 25 years of theatrical management.

His loss is keenly felt in theatrical circles. Arrangements for the funeral had not been made Monday as this went to press.

MAPELSON—Malvina Cavalozzi, died October 22 at her home in Ravenna, Italy, according to word just received. She was the premiere danseuse at the old Academy of Music in New York under the regime of Col. Mapelson, and she also established the Ballet School at the Metropolitan Opera House. Her brother, Arthur Mapelson, survives.

IN MEMORY OF MY DARLING HUSBAND, AUGUST D. MATTFELDT Who passed this life in Kansas City, November 14, 1922. MARY M. MATTFELDT.

MILLIGAN—Herbert L., died November 4 at Corpus Christi, Tex., where he had gone for his health. Mr. Milligan, formerly of the Famous Players Canadian Corporation, was a brother of Morris A. Milligan, district manager of Famous Players-Lasky Corporation, and of Carl G. Milligan, dramatic agent, of New York City.

MONTGOMERY—William A. (Doc), 43, died November 2 at Norfolk, Va. Mr. Montgomery had been in poor health for some time. The deceased was advertising manager of the Wells Theater there, and during the summer managed the bath houses at Ocean View, Norfolk, Va.

MORTON—Arthur M., died November 10 in St. Paul, Minn. He was said to be the pioneer newspaper man of that city, and the first manager of the Auditorium there.

MUNN—Ethel, parachute jumper, was killed November 15 while exhibiting at Cassopolis, Mich. She is survived by her husband and was in the employ of the Yacker Aircraft Company, Chicago, using the professional name of Ethel Dare, having been engaged by the original Ethel Dare to fill bookings under that

PAGE—Sutton, press agent for Sir Oswald Stoll, British theatrical producer, died recently while on his way to Egypt, where he planned to spend the winter for the benefit of his health. He was buried at sea.

PARKER—Frank, 55, a member of The New York Evening World for 20 years and well known in newspaper circles, died November 15 at the Bellevue Hospital, New York. He recently had a play called "Mr. Hickey" accepted for production and it was in rehearsal at the time of his passing. It was to be produced by Louis Squith. In 1903 Mr. Parker was wed to Lucy Lovell, an actress. They lived in New York at 125 West 44th street.

PEAKE—E. E., died November 5 in Kansas City, Mo., following an operation for gall stones. The deceased was secretary of the Kansas City Auto Shows, and at one time president of the National Show Managers' Association. A widow and two sons survive.

PRAY—Georgianna (Mrs. G. P. Lasselle), well known a generation ago to the music world as a cellist, died November 9 at her home, 93 Winchester street, Brookline, Boston, Mass., following a lingering illness. As a young woman she devoted all her time to music and studied the cello under several of the best Boston teachers. She was one of the earliest members of the American String Quartet, and while not having played much of late years, except in a private way, she still retained here membership in the McDowell Club and the Chromatic Club, Boston. Twenty-seven years ago she was married to Lanphier D. Lasselle, who has since been interested in the publishing business, and at one time was associated with the Oliver Ditson Company. Besides her husband, the deceased is survived by a daughter, Mrs. Marshall B. Rice, who resides at her parents' home in Brookline.

ROBINSON—J. Donald, 28, died October 31 in Trinity Hospital, Kansas City, Mo. He was a member of the Royal Synoputers at the Royal Theater there. His widow survives.

ROGERS—William, 45, well-known Negro ballplayer, who bore the title of "The Black King of the Air", died November 10 at his

home in Seaman, O. During the past several years he deceased made more than 100 successful ascensions and parachute drops in several States.

In Memory of GEORGE E. ROBINSON Died November 22, 1923. L. S. and LOTTA HOGAN.

IN MEMORY GEO. ROBINSON Who died Nov. 22, 1923. Gone but not forgotten. GEO. C. MOYER.

In Memory of GEORGE E. ROBINSON Died November 22, 1923. H. H. Sanger.

IN LOVING MEMORY OF GEORGE E. ROBINSON Died November 22, 1923. Beverly White.

SHERIDAN—C. J., 45, died September 20 at Merchen, Australia. The deceased was proprietor of the Sherry Theater there and well known in the picture field in Australia.

STEVENS—Mrs. Elisabeth, 53, died recently at her home in Newton, Bristol, England. She was the widow of Robert Stevens, well-known fair man of England.

TAMMEN—Frank J., 64, brother of the late H. H. Tammen, and widely known in circus and theatrical circles, died suddenly early the morning of November 12 at his suite in the LaSalle Hotel, Chicago, Ill., where he was on his honeymoon. Death was due to an attack of acute indigestion. Mr. Tammen, a resident of Denver, Col., left there two weeks ago and went to Sterling, Col., where he married Vida Metzler, of Kansas City, Mo. The ceremony was performed by County Judge N. C. Bakke, of Logan County, October 30. The couple then motored to Chicago on their honeymoon. Frank Tammen was born at Baltimore, Md., April 15, 1858. He was interested with his brother, H. H. Tammen, in the Tammen Curio Company in the early days of that concern. Later he became advertising manager of "The Great Divide". After giving up that position he went to Chicago, where he became interested as part owner and manager in a large art store. Some years later he disposed of his interest in this business and joined the Sells-Floto Circus, of which he was manager several years. On his retirement from the circus business, Tammen purchased the Empress vaudeville theater at Colorado Springs, Col. Under his management the theater steadily gained in popularity. Later he remodeled the building, rechristened the theater The America, and turned it into a moving picture house. A few years ago he disposed of it for \$100,000. Since his retirement from the theatrical business Tammen had lived in Denver and had not actively engaged in business. His sudden end came as a severe shock to relatives, friends and acquaintances. Tho he had been a sufferer from occasional attacks of indigestion for some time, he was apparently in good health when he left Denver two weeks ago.

WARD—Charles, 69, died recently at St. Paul's Road, N., London, England. The deceased was, for many years, part of the company at the old Saddlers Wells Theater, London, playing Shakespearean and other roles.

WHAITE—Clair, died recently in Reading, Eng. He was a very prominent theatrical manager, having been connected with the Brough Fleming Company at one time and later going with Percy Dix in New Zealand. Upon his return to England he was appointed Secretary to the Wests, Ltd., prominent English film company. He is survived by a widow and one child.

WHITTINGTON—John R., 65, a well-known Negro chorister, died November 8 at his home, 1908 North 24th street, Philadelphia, Pa. He was prominent for many years in musical circles in that city and had been a chorister and leader in many churches there. The deceased was born in Worcester County, Md. His wife and son survive.

MARRIAGES

In the Profession

BEARD-KRISTOF—A. J. ("Jack") Beard, well-known concessionaire, identified with "Hanser Bros." Shows season 1923, and Bonnettes J. ("Bonnie") Kristof, beauty specialist of Chicago, were married November 8 at La Fayette, Ind. They will honeymoon in Florida.

BLAKELY-GILBERT—Barry Blakely, of Buffalo, N. Y., and Iernice Gilbert, a member of the "Golden Crooks" Company, were married November 10 at Erie, Pa. Mr. Blakely was manager of Curly Bowen's "Broadway Tables" last season, and met Miss Gilbert when they were playing opposition houses in Brooklyn, N. Y. Miss Gilbert's home town.

CROCKETT-FULTON—Roy Crockett, a member of Laltue's Negro Orchestra of Youngstown, O., was married on November 12 to Hattie Fulton, of that city.

DARR-ELY—Ruth Marguerite Ely, a graduate of the National Cathedral School of Washington, D. C., and a member of the English Grand Opera Company, and Edward Darr were married November 15 in New York. Mr. Darr is identified with the R. J. Reynolds Tobacco Co. After a honeymoon they will make their home in Winston-Salem, N. C.

DATIG-PENLAND—Fred Datig, casting director for Universal Films, was married to

Dorothy Penland, a film actress, at Oakland, Calif., November 3.

DIFFEN-THOMAS—David Grey Diffen, of Eastport, Me., and Lesley Thomas were married at Sydney, N. S., Australia, November 8.

DUFFY-WINTER—Henry Duffy and Dale Winter, leading man and woman at the Alcazar Theater, San Francisco, were recently wed.

EDLUND-BROCHMANN—Richard Edlund, a German subject, and Muriel Twindall Brochmann, the singer, were married November 7 in New York City.

FISHER-SNELL—Tod Fisher and Gladys P. Snell, late of "Getting It Over", and now owner of the Little Show at Ridgewood, N. J., were married recently.

HILLMAN-MARTIN—Dorothy Martin, formerly of the "No Other Girl" show, was recently married to Edward Hillman, Jr., in Chicago, Ill. Miss Martin is to retire from the stage and will live in Chicago.

JOERLING-GEAHEY—Frank B. Joerling, manager of the St. Louis office of The Billboard, and Lucille C. Geahy, non-professional, were married in East St. Louis, Ill., Saturday afternoon, November 15, at the home of the bride's parents, 531 Washington Place.

KUHN-CLARK—Eob Kuhn, of the Three White Kuhn, and Sylvia Clark were married October 29 in Chicago, Ill.

LEE-WORTHINGTON—Rowland Vance Lee, picture director at the Fox West Coast Studios, and Eleanor Ann Worthington, prominent society belle of Los Angeles, were married November 7. They left for New York to spend their honeymoon and plan a trip to Europe before their return to the Coast.

LITTELL-DAMROSCH—Robert Littell, son of Mr. and Mrs. Phillip Littell of New York, and an editor of The New Republic, and Anita B. Damrosch, daughter of Mr. and Mrs. Walter Damrosch of 148 East 61st street, New York, were united in marriage in that city November 8.

MCDONALD-YOUNG—Jack McDonald, well-known operator of the Temple Theater, Detroit, and Jean Young, vaudeville artiste, were united in marriage November 10 at Detroit. The bride will retire from the stage.

MALONE-KAY—John Malone and "Topsy" Kay were married September 27 at Trinity Church, Adelaide, Australia. Mr. Malone is the son of Fred Malone, prominent theater man, and Miss Kay is a member of the ballet of Con Morensi Hevne, now touring Australia.

MORRIS-ASTOR—Edward Morris and Irene Astor, a member of the "Good Morning, Dearie" Company, now playing in Australia, were married September 30 at St. Stephen, Sydney.

PAGE-AHTIUR—Frederick Page, of Covent Garden, London, and Winifred Arthur, musical director of the Trocadero Theater, Burlington, Eng., were married October 23 at St. Mark's Church, Burlington, Eng.

ROEDER-KIRK—Benjamin F. Roeder, business manager for David Belasco, producer, was married October 15 to Mrs. Daisy Kirk at Sparkill, N. Y. This is Mr. Roeder's second marriage, his first wife having died about six years ago.

SCHWARTZ-STRONG—Charles Schwartz, musical leader, and Carry Strong, a pony, member of the "Moonlight Maids" Company, were married October 31 in New York City by Magistrate Cruise. They were playing in Union Hill, N. J., at the time, and reached the theater just in time to make a matinee performance, keeping their marriage a secret for a few days.

SHEEHAN-MUNSON—Jack Sheehan, of the team of Crafts and Sheehan, and Grace Munson, an actress, were married November 3 at Wilmington, Del.

SPIER-LEVY—Larry Spier, a song writer, and Mildred Levy, a non-professional, of Birmingham, Ala., were recently wed.

SZARKA-CULLENDER—Norman Szarka and Rita Culleender were married October 1 at Newton, Australia. Mr. Szarka is the son of the late George Szarka, and a member of the firm of Szarka Bros., prominent in Australian theatrical circles.

TUCKER-MITCHELL—Richard Tucker, motion picture actor, and Ruth Mitchell, non-professional, were married at Riverside, Calif., November 8.

WARE-HICKMAN—W. Harlan Ware and Virginia Jeanne Hickman, leads with the Frank Winninger repertoire company, were wed November 6 at the home of Senator and Mrs. George R. Skogmo, Milwaukee, Wis., in the presence of members of their immediate families. The couple will live in Evanston, Ill., after the close of the theatrical season.

WILSON-ALEXANDER—Captain Fred Wilson and Gladys Alexander, members of the Water Show with the Morris & Castle Shows, were married November 5 in Beaumont, Tex., after the last evening performance during the show's engagement in that city.

COMING MARRIAGES

In the Profession

Kathleen Hart, a member of the Universal Pictures office staff at Sydney, Australia, is to be married to Fred D. Green.

It is reported that Allen Cross, of the Cross and Healy duet, who sang last week at the Palace Theater, Chicago, and Verna Mosconi, of the Mosconi dancing team, in "Ziegfeld's Follies", will be married at the close of the "Follies" season. Announcement of the engagement was made last week at a "Follies" party at Elbner's Silver Slipper Cafe.

Joseph Tierney, manager of the Sam H. Harris Theater, New York, will be married November 24 to Marjorie Cummings, of Pelham, N. Y.

Earl Bapty, boss property man with the John Robinson Circus, has announced his engagement to Piedad Morales, of the Morales Family, performers, with the same organization.

In Memoriam



GEORGE E. ROBINSON Our Partner and Pal Died November 22, 1923

Clarence A. Wortham's World's Best Shows. Fred Beckmann and B. S. Gerety.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Phil Morris, a daughter, at Kew Gardens, Long Island, N. Y., November 6. The father is a Keith vaudeville agent.

Mrs. Juliana Ornstein presented her husband with a son October 9. Mrs. Ornstein was formerly "Capitol" of the DeWolf Sisters of vaudeville.

A son was born to Mrs. James Peede, at Grandwood, N. J., last week. Mrs. Peede was formerly Jane Murdoch, and Mr. Peede was formerly general manager for Richard Walton Tolly.

To Victoria and Dupree, a daughter, November 13, in Chicago, Ill. The parents are well known in vaudeville circles.

Mr. and Mrs. Harry Dale announce the birth of a son November 10 in Kansas City, Mo. The parents are well known in repertoire circles.

A nine-pound daughter, Peggy Jane, was born to Mr. and Mrs. Fred J. Twyman (Hazel Roe Hurd) November 9 at their home, 740 Main street, Kingman, Kan.

To Mr. and Mrs. Emmett S. Kelly, a son, Emmett, Jr., November 13 at the Balrd Du-laney Hospital, Dyersburg, Tenn. The parents, well-known aerial artists, have been with the John Robinson Circus the past three seasons. The mother and baby are doing nicely.

DIVORCES

In the Profession

Mrs. Louise H. Albee is suing her husband, Reed Albee, for divorce. The case had a re-

cent hearing at White Plains, N. Y., where depositions were reserved. They have been married ten years.

William (Billy) Murray has started a divorce action against Mrs. Grace Murray, at Freeport, L. I. The couple were married in 1914 and have no children.

Mrs. Mary E. Ingram, 219 Grant street, Cincinnati, was granted a divorce November 13 in that city from Oliver F. Ingram, a circus performer, address unknown. Cruelty was alleged.

Henee A. Moore, known to the screen as Renee Adoree filed suit for divorce November 5 against Tom Moore, film actor. Moore is a former husband of Alice Joyce, and a brother of Owen Moore, Mary Pickford's ex-husband. Deserption is alleged. They were married February 20, 1920, and Moore left her January 20, 1923, according to the complaint.

In the divorce suit of George Merritt against Grace E. Merritt, former legitimate and movie actress in the East, Circuit Judge Thomas November 9 at Medford, Ore., found against Merritt and granted a divorce to Mrs. Merritt on her cross-petition. The Court also allowed her \$30 a month alimony and \$400 attorney fees instead of the \$10,000 she asked for in her cross-petition.

WHITEMAN AND HIS ORCHESTRA

(Continued from page 11)

in Blue with the composer at the piano, and as last year this proved the high light of the evening.

The latter half of the program brought compositions by Ferdie Grofe; Mana Zucco, played by the composer, Spitalny; Rose Gershwin and Tierny, and one and all were jazz dance music of the type so popular in the dance halls of the present day. True, the audience liked them and voiced its approval in applauding long and enthusiastically, but if Mr. Whiteman still desires his organization to be considered as a serious concert one he will do well to revise his program and present compositions containing real music in place of those of dance-hall caliber.

JAMES KELLEY COLLINS

JAMES KELLEY COLLINS, tenth of the aged men to die at the Elks' National Home, Bedford, Va., as the result of drinking poisoned cider served to 25 guests last week, was the second oldest member of New York Lodge, No. 1.

Mr. Collins was born 52 years ago in County Roscommon, Ireland, and when seven years old was taken by his parents to New Orleans. At the beginning of the Civil War he enlisted with Company E, Louisiana Regulars, and after two years' service was mustered out on account of his health.

He joined the company of the Varieties Theater in New Orleans, and continued this engagement for three years. Next he was with David Biswell at the Academy of Music in that city, and from there went to the Olympic Theater, St. Louis, portraying the character of John Smith, in Pucknontas, this being his best achievement. Mr. Collins then joined the Gomersal Opera Company, playing Prince Paul in The Grand Duchess.

Following his marriage to Martha Wren, in the team of Collins and Wren played in variety, as it was known in those days. His first appearance in New York was in 1869, at the Woods Theater, Thirtieth street and Broadway, as a member of Lizzie Webster's burlesque company. He managed the Grand Central Theater in Philadelphia in 1876, and lived in Cincinnati later, where he was connected with Heuck's Opera House for four years, the Grand Opera House, Robinson's Opera House and Highland House.

Collins became an Elk April 24, 1870, and was initiated in Military Hall, on the Bowery, in New York City. At that time the order was made up of actors only, and he had been affiliated with it ever since.

He is survived by a widow and one daughter. The funeral was under the supervision of the Elks.

WORK ON NEW DETROIT HOUSE WILL BE STARTED DECEMBER 1

Detroit, Nov. 17.—Construction of the State Theater, the latest addition to the John H. Kunsky Circuit, will start December 1. The location is at Woodward avenue and Elizabeth street, one block north of Grand Circus Park. The investment, it is said, will total \$1,125,000.

In this house will be incorporated features which will make it unique. These features include a movable orchestra pit, mirror curtain and a set of large elevators to carry patrons to the balcony.

PHILLY CAFE STAYS CLOSED

Philadelphia, Nov. 15.—Judge McDevitt today refused the injunction sought by the management of the Claridge Cafe to prevent the city from revoking the cafe's dance license. The Claridge is one of the smartest and newest cabarets in the city. Its license was ordered revoked by Mayor Kendrick November 4 upon the recommendation of police, who complained that the place was not conducted in accordance with the law governing such places.

SAVO WITH "RITZ REVUE"

New York, Nov. 17.—Jimmie Savo, who made a hit in *Vogues and Frolics*, the Shubert Show which closed in Newark recently, will join Hassard Short's *Ritz Revue* at the Ritz Theater tonight. He will play several scenes in addition to cutting in at various places in the performance. Savo is still under contract to the Shuberts, but has been loaned to Short for the run of the play.

FISKE O'HARA PLEASURES

Fiske O'Hara, now in the Northwest with *The Big Mogul*, gave up his concert tour because he found a drama suited to him. He, however, has introduced a miniature concert in the second act, which is meeting with the approval of the music lovers in all the cities he is appearing in, as is shown by the writeups of the Northwestern newspaper critics.

DANCER COLLAPSES ON STAGE

Des Moines, Ia., Nov. 15.—Mrs. Dorothy Webb, a member of Sam Howe's *Love Makers*, strained the ligaments of her right hip during a performance at the Garrick Theater recently and collapsed on the stage. Late reports state that she will be unable to rejoin the show for some weeks.

HOPE EMERSON IN BURLESQUE

Hope Emerson, well known in tab circles and last year in vaude, has joined the *Bobbed-Hair Bandits* on the Mutual Wheel, opening at Minneapolis November 9. She will do her piano specialty with the show.

"BADGES" TO OPEN DECEMBER 1

New York, Nov. 17.—*Badges*, the new play by Max Maris and Edward Hammond, will open at the Forty-Ninth Street Theater December 1, under the management of Jules Hurlitz. Gregory Kelly will be the featured member of the cast, which will include Louis Lennson, Lotus Robb, Eleanor Woodruff and John Sharkey.

FOUR SPECIAL MATINEES

New York, Nov. 17.—The Cosmos Stage and Screen Productions Company announces four special matinees of Stephen Phillips' *Paola and Francesca*, to be given at the Booth Theater December 2, 5, 9 and 12. Morgan Farley and Phyllis Povah will play the title roles.

HONOR FERMIN GEMIER

New York, Nov. 17.—A special performance of Eugene O'Neill's *S. S. Glennair* will be given at the Provincetown Playhouse Friday afternoon in honor of Fermin Gemier, who two years ago selected O'Neill's *Emperor Jones* as the first American play to be produced at the Odeon in Paris.

TESTIMONIAL PERFORMANCE

New York, Nov. 17.—A testimonial performance of *Slaves of the People* will be given at the Irving Place Theater for Ossip Dymov, noted playwright, Wednesday afternoon. Feodor Chaliapin, Morris Gest, Herman Bernstein and Rudolph Schildkraut are on the committee arranging for the event.

MORE HOLDINGS FOR SHUBERTS

New York, Nov. 17.—The Shuberts further added to their holdings in the theatrical zone this week by securing control of the leaseholds on two parcels in Forty-eighth street, adjoining the Longacre Theater. Each site has a frontage of 21 feet. The leaseholds are for 21 years, with option of renewal or to purchase at \$100,000.

\$10,000 THEATER ROBBERY

Seattle, Wash., Nov. 15.—Ten thousand dollars is reported as the loot of the four armed bandits who held up three officers of the Greater Theaters Company at noon Monday and escaped in an auto. The cash was in a bag...

Free, prompt and far-famed, The Mail Forwarding Service of The Billboard stands alone as a safe and sure medium through which professional people may have their mail addressed. Thousands of actors, artists and other showfolks now receive their mail thru this highly efficient department.

Mail is sometimes lost and mixups result because people do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that it is obliterated in cancellation by the post-office stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to the Dead Letter Office. Help The Billboard handle your mail by complying with the following:

Write for mail when it is FIRST advertised. The following is the key to the letter list:

Cincinnati.....(No Stars)
New York.....One Star (*)
Chicago.....Two Stars (**)
St. Louis.....Three Stars (***)
Kansas City.....(K)
Los Angeles.....(L)
San Francisco.....(S)

If your name appears in the Letter List with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your return and mail will be forwarded without the necessity of advertising fee. Postage is required only for packages—letter service is absolutely free. Mail is held but 30 days, and can not be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncollected for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

There are numerous persons receiving mail thru The Billboard's Forwarding Service who have the same names or initials. When a letter is forwarded to a person for whom it is not intended please return it so that it may be advertised again until the person for whom it is intended receives it.

PARCEL POST

- Alberta, Mlle., 25c
Ardella, The, 40c
Bennet, L. J., 60c
Bilch, Francis, 30c
Bobby & Carl, 20c
Brown, Jack, 10c
Bucher, Herbert, 20c
Carson, Edw., 20c
Caswell, Mather, L., 2c
Chandler, W. H., 60c
Childs, Fred, 30c
Clarke, I., 2c
Clark, Angie Bell, 35c
Conley, J. C., 20c
Connor, S. E., 10c
Cullens, J. E., 40c
Dalley, Tom, F., 10c
De Cheene, C. A., 2c
Douglas, Sherman, 4c
Duke, Dare-Devil, 10c
Dyer, Mrs. Victor, 15c
Emery, C. E., 3c
Esmond, Elsie, 8c
Fallon Bros.' Show, 2c
Farb, Henry, 4c
Fink Animal Act, 2c
Frank, Howard, 60c
Frank, A., 2c
Franklin, Beat, 60c
Gary, Frances, 20c
Gorman, Chas., 2c
Gross, W. H., 10c
Holston, Jack, 90c
Hughes, Jack, 1c
Irving, I. J., 60c
James, Buck, 80c
Kane, Maxwell, 20c
Kennedy, W. J., 2c
LaPlano, Frederick, 30c
Low, Joe, 2c
Loyds, Myrtle, 25c
McLeod, E. E., 30c
Mackay Sisters, 100c
Maginnis, T., 20c
Mansell, J. R., 30c
Mathews, R. S., 30c
O'Brien, Fred J., 30c
O'Brien, Robt. F., 60c
O'Donnell, Chas., 2c
O'Neil, Fred E., 2c
Rider, Jack, 2c
Boell, Juanita, 20c
Rudy, Mae, 2c
Russell, M., 2c
Ruth, D., 4c
Sargent, Edith, 20c
Sawyer, Esaw, 10c
Shroyer, Bobbie, 6c
Smith, Sam D., 2c
Spears, Paul, 14c
Steele, M. A., 2c
Tomlinson, G. C., 100c
Taylor, Geo. D., 2c
Whetnan, F., 40c
Wickesser, Wm., F., 2c
Wilson, Tex, 8c
Wire, Mrs. Sidney, 20c

LADIES' LIST

- Adams, Lucille
Adams, Mrs. Lili
Adams, Sadie
Adelle, Rose
Adkins, Mrs. G. B.
Ahrens, Peggy
Alford, Katie
(K)Allen, Jessie C.
Allen, Mrs. Alma
Allen, Ruby
Allen, Mrs. Wm. J.
Allen, Billy F.
Allen, Eva
Allison, Flo
Allison, Betty
(K)Allman, Lillie
(K)Allman, Lillie
Alpine, Sylvia
Alvarez, Mrs. C.
Amenah, Princess
Anderson, Mrs. Nell
Anderson, Mrs.
Andre, Margaret
Anplew, Mrs. Chas.
Archer, Babe
Ardelle, Edna
Arlington, Mrs. Tex
Artist, Haroldine
Aronis
Artellay Dollie
Ather, Mrs. Frank L.
Austin, Billie
Austin, Mrs. Jack
Avery, Nellie
Babcock, Ida
Baileres, Albert J.
Baird, Flo
Balzer, Blanche
Baker, Mrs. W. F.
Baker, Mrs. Ed
Barnette, Alice
Banks, Mrs. Clara
Barlow, Mrs. Carl
Barlow, Helie
Barnett, Ethel
Barron, Violet
Barrmore, Mabel
Barrstow, Ann
Bartlett, Mrs. W. D.
Bartlett, Mrs. Av
Bates, Lulu
Bauer, Mrs. Hazel
Beal, Mrs. L. D.
Beard, Marion
Beatty, Mrs. Blanche
Bewchamp, Mrs. A.
(K)Becker, Mrs.
Belmont, Hazel
Bender, Irene A.
(K)Bennett, Mrs.
Cleo
Benoit, Marion
Bernard, Mina
Bert, Esther
Bertens, Allida
Binks, Mrs. Violet
Bird, Mrs. Winona
Blake, Mrs. Pearl
Blifland, Alice
Bliven, Mrs. J. B.
Bonita, Miss
Bordawar, Hazel
Bowen, Mossella
Boyd, Mrs. D. H.
Boyd, Bobbie M.
Boyer, Beverly
(K)Bowlin, Lulie
Boyle, Mrs. Rose
Bradley, Babe
Brady, Virginia
Braswell, Ella
Brewer, Mrs. R. D.
Bridges, Albert
(K)Brinkley, Mrs.
Brimneman, Leona
Britten, Madge
Brobst, Marianna
Brodie, Mrs. Nell
Brooks, June
Brown, Mrs. Clara
Brown, Mrs. Clara
Brown, Hazel
(K)Brown, Betty
Brown, Mrs. Co.
Brown, Mrs. Juliette
Brown, Bobby
Brown, Irene
Burtlett, Gertrude
Cain, Irene
Chase, Josephine
Chasey, Fern
Chase, Laura
(K)Chester, Billie
Christensen, Mrs.
Marie
Christy, Jane
Cittart, Josephine
Clark, Mrs. Jos.
(K)Clark, Mrs.
Clark, Reethel
Clark, Angie B.
Clark, Dolly
Clark, Mrs. Alice
Clarke, Marguerite
Clarke, Marguerite
Claude, Mae
(K)Cluck, Lucille
Cobb, Beatrice E.
Cochran, Dorcas
Cotwell, Edith E.
Cohen, Mrs. Ethel
Collins, Mary Leo
Comer, Miss B.
Comer, Mrs. A. B.
Conn, Gladys
(L)Connors, Billie
Connors, Betty
Connors, Betty
Cook, Edna
Cook, Mrs. Ruth
Cooper, Mrs. Julia
Cooper, Gertrude
Cooley, Ruth
Corer, Mrs.
Cormier, Mrs. Stacia
Cortell, Helen
Cortland, Betty M.
(K)Cortland, Betty
Cottrell, Catherine
Cowan, Mrs. Ree
Cowell, Della
Cramer, Helen
Crawford, Bee
Cross, Lenora
Cullen, Betty
(S)Cummings, Mrs.
Curtis, Helen
Curtis, Mrs.
Cushman, Dolly
Dahl, Mrs. Jack
Dale, Mrs.
Dale, Kathleen
Dallard, Lena
Daly, Mrs. Bobby
Dallen, Mrs.
Dante, Jacques
Dante, Ucas
D'No, Margaret E.
Darrow, J. D.
Davis, Mrs. John B.
Davis, Josephine
Davis, Ethel
Davis, Mrs. John C.
Davis, Ray
Davis, Mrs. B. C.
Davis, Schumme E.
Davis, Ruth
Davis, Ida
Davis, Mrs. R. L.
Davis, Mrs. Bea
(S)Davis, Mrs. G.
Dawson, Gunning
Dawson, Mrs. Gladys
Davis, Vivian
Davis, Peggy M.
Dawn, Edna
(S)Day, Eva
Davies, Dolly
DeBelle, Mrs. Starr
DeCoursey, Mrs. Nettie
DeLand, Lorraine
DeLane, Mabel
DeLane, Mrs. Babe
DeLauson, Jacqueline
(K)DeLousis, Louise
DeMarr, Ruth
(S)DeRouff, Ada
(S)DeRouff, Ada
Dean, Ettrilla
Dean, Mrs. Jack
Dean, Rose
Deer, Nancy
Deirie, Rae
(S)Dejer, Mrs.
DeLa Bar, Victor
Delgado, Cleo
Dell, Mrs. M. E.
Denison, Babe
Dennison, Betty
Densdale, Mrs. Lillie
Derrin, Carmen
Desoro, Mrs. Chas.
Dickey, Mrs. G. W.
Diehl, Anna
Djil, Helen
Domzells, Madam
Dorsey, Kitty
(K)Douglas, Mrs.
Ed
Douglas, Edith
Dove, Josephine
DuFrance, Alice
DuRoy, Betty
Lorton Miss A. L.
(K)Dumas, Venus
(K)Dunbar, Mrs.
Duncan, Mrs. Harry
Duncan, Mrs. J. I.
Dunout, Dolores
Dupree, Florette
Duran, Mrs. Reedy
Dutton, Winnie
Dwelle, Lillian
Duvine, Mrs. E.
Dvorsk, Antonette
Dwensberger, Ed.
Eckhard, Bonnie
Eckhard, Mrs. T. E.
Edwards, Daisy
Edwards, Dorothy
Elderkmann, Minnie
Eldridge, Bobby
Eliery, Ruth
Elliott, Grace
Elliott, Lucille
Elliott, Helen
Elsmore, Allie
Elmo, Bobbie
Emmett, Jess
Enderton, Mrs.
Odell
Eskey Madam
Eskey, Dot
Eling, Esther
Elin, Blaise
(K)Evans, Betty
Evans, Margie
Evans, Mrs. Bob
Fah, Cecil
Fah, Betty
Fahy, Mrs.
Fath, Catherine
(K)Fashing, Mrs.
Foshee, Rose
Freedmore, Lilly
Ferna, Babe
Fielus, Berdie
Fleiss, Mrs. F. M.
Flinch, Mrs. F. T.
Fisher, Miss Minnie
Fisher, Polie
Fisher, Gladys
Fisher, Babe
Fitch, Ruth
Fleming, Mrs. Jessie
Fleiss, Loreta
Flyn, Mrs. E. C.
Forsyth, Mary
Foster, Mrs. Mildred
Foster, Mrs. E. M.
Foster, Dolly
Foutner, Miss M.
Fox, Mary
Foxworth, Marie
Francis, Mrs. Geo.
Francis, Mae R.
Franklin, Miss B. L.
French, Myrtle
(S)French, Mrs.
Gena
Fuller, Mrs. Anna
Fuller, Jackie
Furguson, Lillian
Gale, Pearl
Galagher, Merton
Gallagher, Minnie
Gardner, Mrs. Helen
Garner, Ruth
Gebhard, Bobbie
(K)Gentile, Peggie
Germaine, Emmetta
Gerneay, Mrs.
Jeanne
Gero, Helen
Gibbons, Helen
Gierist, Mosella
Gillette, Mrs. Lucy
Gladstone, June
Gleason, Thelma
Glen, Ruth
Glover, Doreen
(S)Glover, Lola
Goodman, Mrs. J.
Goodwell, Mary
Gordon, Helen
Gordon, Vivian
Gordon, Ethel
Gordon, Mrs.
Gordon, Georgiana L.
Gordon, Helen
Graham, Lucille
Grant, Mrs. Joe
Grant, Mrs. Hazel
Gry, Dolly
Greeg, Peggy
Green, Frankie
(K)Greenwood, Nellie
Greer, Mrs. Edna
Greiner, Mrs. A.
Grey, Gene
Grey, Gene
Grinnell, Mrs.
Little
Greese, Nellie
Gulle, Lillian
Gulley, Mrs. R. A.
Gully, Mrs.
Gulle, Mrs. Goldie
Gulle, Mrs. Rita
Gulnsberg, Mrs.
Freda
Guyot, Mrs. Annie
Hayden, Mrs. K. J.
Hayes, Neva
Hall Mrs. Geo. B.
Hamilton, Netta
Hamilton, Mrs. Lu
Hamilton, Mrs. T.
Hammond, Mrs. T.
Hancock, R. B.
Haley, Florence
(K)Hardy, Lillian
Hazel, Helen
Harkrod, Mabel
Harner, Mrs.
Harney, Audrey Lee
Harney, Mrs. Josie
Harris, Mrs. Louisa
Hart, Mae
Harter, Lawrence
Harter, Margaret
(K)Hartman, Mrs.
Ed
Harvey, Bettie
Harvey, Kathryn
Hays, Mrs. B.
Haynes, Fern
Hayes, Mrs. B.
(K)Hayes, Mrs.
Fred L.
Haynes, Addie
Haynes, Betty
Haynes, Florence M.
Haynes, Mary
Heater, Mrs.
Dolores
Heath, Phyllis
Heitz, Mrs.
Helms, Lois
Henderson, Mrs.
Henderson, Nettie
Hendood, Miss E.
Hendricks, Ella
Hendrix, Mrs.
Herbst, Crystal
Herrell, Mabel
Herron, Miss Rex
Herrup, Rosalie
Hewitt Sisters
Higgins, Mrs. Dolly
(K)Highley, Mrs.
Eva
Hill, Hazel
Hill, Pauline
Hines, Mrs. Earnest
Hite Eleanor
(L)Hoffman, Miss L.
Hogan, Dorothy
Holasek, Marie
Holley, Stella
Holmes, Ruth
Holl, Mrs. Sterling
Homer, Genevieve
Hope, Nan
Hopper, Grace
North, Babe
Hoshi, Mrs. Bertha
Hort, Mrs. Ethel
Huddleston, Llewellyn
Hunt, Mrs. Thelma
Hunt, Mrs. Ada
Hulton, Nellie
(K)Irby, Mrs. J. E.
Jackson, Mrs. Babe
Jacobs, Josephine
(K)Jacobs, Polly
Mena
Jacobs, Rose
Jeffries, Corinne
Jeffries, Shirley
Macy
Jewell, Lois
Johnson, Ginger
Johnson, Billy
Johnson, Mrs. J.
Johnson, Junia
Johnson, Junia
Johnson, Kilty
Jones, Mrs. Homer V.
Jones, Smiling Bobby
Jordan, Ella E.
Jordan, Lilla
Joyce, Gladys J.
Juliana, Hazel
Julian, Alice
Kamlik, Mrs. Lanf
Kamill, Mrs. David
Karnsey, Mrs. A.
Kaswell, Lucille
Kattell, Bobbie
Kaup, Marie
Keefe, Jean
Keefe, Mrs. Milly
Keefe, Mrs. Emma
Keiler, Billie
Kelso, Mrs. Harry
Kelso, Mrs. Emma
Kelso, K. Thym
Kelly, Eva May
Kelly, Marion
Ke, J. Mrs. Thos. W.
(K)Kelly, Frankie
Keno, Mrs. W. H.
Kenny, Jean
Kennedy, Virginia
Kennedy, Margia
Kenner, Elsie
Kent, Ruth
Kent, Mrs. J. C.
Kent, Mrs. Marion
Kidd, Virginia
Kinnall, Babe
(K)King, Babe
King, Dapsaloe
King, Mollie
(K)King, Mrs. Gabe
King, Mrs. H. G.
(K)King, Mrs. Ruby
Kirchman, Blanche
Kirschner, Frances
(K)Kirk, Mrs.
Berney
(K)Kirk, Mrs. B. D.
(K)Kirk, Mrs. James W.
Kline, Peggy
Kohler, Mrs.
Kolb, Mrs. William
Konietzky, Mabel
Konke, Mrs. Vivian
Korte, Marie
Korac, Mrs. N.
Krischor, Bonnie
Kuna, Mrs. Robt.
Kurtz, Marion
Kylie, Bee
LaBan, Bernice
LaMont, Kitty
LaPort, Mrs. May
LaRue, Juanita
LaVae, Rao
LaVelle, Lucille
LaVardo, Vivian
LaVelle, Blaesom
Laidlow, Mrs. Minnie
Lamb, Louise
Lamb, Rene
Lane, Madeline
Lene, Martha
Lang, Eva
Langford, Mrs. Ferno
Lasalle, Doris
Lauther, Mrs. Ray
(L)LeCompte, Mrs.
Clyde
LeCover, Lena
Leffonda, Madam
(K)LeRoy, Betty
LeRoy, Fred F.
LeRoy, Pauline
(K)LaVae, Rao
(S)LeVance, Mrs.
Cal
Lesh, Mrs. Bice
Ledell, Florence
Lee, Mildred
Lee, Mrs. J. W.
(S)Lee, Betty
Lee, Elsie
Lee, Mrs. Jack
Lee, Mrs. Mattie
Lee, Jacquiline
(L)Lefflin, Mrs. Ruth
Leigh, Mabel
Leonard, Mrs. E. M.
Leonard, Beulah
Leop, Mrs. Frank
Lesse, Miss Joe
Leslie, Ruth
Lester, Lillian
Letch, Dorothy G.
Lewis, Dixie
Lewis, Adelle
Lewis, Martha
Lincoln, Mrs. E. A.
Link, Mrs. Norman
Linnin, Thelma
Livermore, Mrs.
A. M.
(K)Livingston, Isabelle
Loar, Mabel
Lochhart, Mabel
Lower, Marie
Lozan, Beatrice
(K)London, Mrs.
J. D.
Long, Miss A.
Loring, Mrs. Robt.
Lucas, Althea, Co.
Lucas, Althea, Co.
Lynch, Peggy
McBride, Mrs.
(K)McBroom, Mrs. Mary
McCarthy, Mildred
McCarthy, Ethel
McCarthy, Marie
McClintock, Mrs.
Henrietta
McCallough, Margie
McDevitt, Mrs.
McDonald, Mrs.
Marguerite
McLean, Dorothy
McLarty, Hazel
McKay, Ivy
(K)McKay, Peggie
McKenzie, Billie
McKeone, Kathleen
McKinney, Myrtle
McMahon, Madeline
(K)McNabb, Anna
Macbush, Marie
Mack, Jean
Mack, Hazel Mickey
Mack, Addie
Mack, Mrs. Billy
Madison, Marie
(K)Malone, Olive
Malone, Dolly
Marcelle, Isabelle
Marland, Mona
Marlowe, Vivian
Marquette, Mrs.
Francis
(K)Marzee, Mrs.
Frank
Martin, Helen
Martin, Margie
Martin, Mrs.
Josephine
Martin, Sarah
(K)Martindale, Eva
Mars, Madam
Masters, Mrs. C. P.
(K)Mater, Ethel
Mathwa, Babe
May, Madam Elsie
Mayer, Mrs. J.
Mearum, Mrs. Roy
Meehan, May
Melado, Mrs. I.
Menzing, Mrs. Ralph
Mercedes, Milt
Merrill, Mrs. G.
Merrill, Alice
Merrison, Ethel
Meyers, Mrs. Ines
(K)Meyers, Mrs.
Goldie
Michell, Peg
Miles, Maxina
Miller, Mrs. M. A.
Miller, Mrs. Geo. W.
(K)Miller, Mrs. F. W.
Miller, Beth
Millerton, Beatrice
Mills, Mary M.
Minnick, Ardis
Miss, Mrs. Rubie
Mitchell, Mrs. M.
Monjar, Mrs. S.
Moody, Thelma
Moody, Thelma
Moore, Mrs. Glenn
Moore, Rhoda
Moore, Vern
Moore, Rhoda
Mordery, Mrs. Babe
Morford, Mrs. Marie
Morris, Mrs.
Morse, Nias
Moss, Martha
Mott, Max
Mullen, Babe
Munsella, Frances
Murdoch, Catherine
(L)Murphy, Babe
Murphy, Margia
Murphy, John E.
Murphy, John E.
Murphy, Rose
Murphy, Dorothy
Murphy, Lillian
Murray, Winifred A.
Murphy, Mrs. Jess
Mutter, Miss P.
Myers, Claire
Nanizans, Marie
Neal, Mrs. W. E.
Nelson, Mrs. Fred
Nelson, Mrs. W. A.
Nebshaw, Lulu
Neill, Jennia
(K)Neill, Jeanne
Neill, Georgia
Neill, Miss M.
Neill, Anna
Newman, Norlene
Norman, Mrs. Jack
O'Brien, Kitty
O'Hara, Mrs. Irene
O'Neill, Billie
O'Neill, Mrs. Gertrude
Oerich, Leola M.
Olinney, Kay
Ouel, Mrs. Phil
Oval, Mrs. May
Osborne, Sara A.
Owens, Mrs. Delia
(K)Owens, Mrs. Ted
Parker, Arlene
Parker, Nellie
(K)Parrell, Baby
Parsons, Mrs. E. M.
Pate, Beulah
Payton, Minnie
Pebody, Mrs. May
Pence, Mrs. Aldo
Ponies, Mrs. Leona
Perival, May
(K)Perkins, Grace
Perry, Patricia
Perry, Irene
Perry, Lena
Phipps, Ruth
Phillips, Mrs. Hal
Phillips, Jeannette
Pierce, Lucille
(K)Pike, Mrs. Dewey
Pjergren, Ruby
Piper, Marge
Platt, Lenor
Poe, Evelyn
(K)Pogue, Ona Lee
Portia Sisters
Potter, Mrs. E. R.
Powell, Ora
(K)Price, Mrs. H. C.
Proctor, Babe
Pugh, Mrs. Beulah
Pullen, Mrs. Clara
Quigley, Josephine
Quimby, Ellen
Quinn, Pearl
Radice, Mrs. A.
Rand, Clara
Ray, Audrey
Ray, Margia
Ray, Jolly
Ray, Daisy
Ray, Mrs. Harold
Raymond, Marion
Raymond, Nellie
Raymond, Dot
Rea, Mrs. Kathryn
Reardon, Kitty
(L)Reedburn, Mrs.
Georgia N.
Reed, Mrs. H. D.
Reed, Hazel
Reed, Mrs. Clyde
Reeves, Emming
Dorothy
Remer, Mrs. B.
Reed, Dot
Repton, Mrs. J.
Reyno, Juanita
Reyes, Mrs. Joe
Richard, Anna
Richards, Irene
Richards, Mrs. Lucille
Riferson, Ethel
(K)Ricker, Mrs.
Roxie
Riley, Mrs. Hester A.
Rindge, Mrs. Jack
Roberts, Carrie B.
Roberts, Fiorell
Roberts, Ruby
Roberts, Mrs. Co.
Robinson, Dorothy
Robinson, Peggy
Robison, Della
Rockford, Irene
Rodgers, Bertina
(K)Rodgers, Mrs.
Nellie M.
Rodgers, Nellie
Rogers, Mrs. Cora
Rogers, Mrs. Jim
Rogers, Mrs. C. P.
Rogers, Ruth
Rogers, Mrs. Sbrill
D.
Roland, Violet
Rollins, Marion
Rosa, Mrs. R. H.
Rounayne, Bee
Rose, Babe
Rose, June
Rose, Mollie
Rosa, Mrs. R. T.
Rosa, Alice
Rosa, Kitty
Roth, Rae
Rozelle, Bobby
Rube, Stella
Ruby, Mabel
Ruby, Maxine
Rucker, Maxine
Ruckman, Jeanne
Rudolph, Rex
Rundin, Mrs. Ollie
(K)Runnies, Mrs.
Russell, Elaine
Russell, Mrs. Edna
Russell, Irene
Russell, Miss Jimmy
Russell, Kay
Russell, Mrs. Edna
Russell, Mrs. Addie
Sampson, Mrs. Clara
Sargent, Edith
Savage, Kate
Savage, Katherine
Scheffins, Mrs. A.
Schmitt, Valia
Schnell, Mrs.
Schneider, Kate
Schwarz, Mrs.
Scott, Vera M.
Sedey, Edith
Sells, Mrs. Bath
Sennett, Mrs.
K. W.
Seymour, Mrs.
Sharp, Mrs. Adella
Shaw, Mrs. Marcella
Shaw, Mrs. Tom
Shaw, Mrs. H. G.
Shikars, Mrs. Lucy
Sherman, Evelyn
Sherman, Blanche
Shills, Mrs. Gerald H.
Silver, Mrs. W.
Simons, Marion
Simsom, Mrs.
Simpson, Katherine
Sincilar, Billie
Singer, Madlyn Y.
Slater, Mrs.
Sloan, Marjorie M.
Smith, Mrs. Bead
Smith, Bertha D.
Smith, Clara
Smith, Mrs. Clyde
Smith, Mrs. J. E.
Smith, Vivian
Smith, Alice
Smyth, Queen
Sparrow, Marie
Spencer, Mrs. May
Spencer, May
Spencer, Ra
Sparks, Dorothy
(K)Spencer, Betty
Stanley, Edith
Stanley, Mrs. Dorine
Stanley, Edith
Stanley, Rosa
Stanfield, Mrs.
Stanley, Earl P.
Stanley, Mrs. P.
Staub, Babe
Steele, Mildred
Steele, Mildred
Steele, Irene
Steinhart, Mrs. R.
Stevens, Esther
Stevens, Mrs. Dolores
Stevens, Mrs. W.
(K)Stewart, Billy
Stewart, Mrs. E.
Stewart, Agnette
(K)Stokes, Jean
Stokes, Claire
Stone, Doris
Stone, Mrs. Laura
Stone, Lucille
Storin, Mrs. Emma
Strayer, Mrs. J. R.
Stuart, Girls
Stucky, Pearl
(K)Sutherland, Mrs.
J. B.
Swanson, Kitty
Swaney, Beatrice
Swicegood, Mrs.
Sylvester, Levene
Tallano, Junie
Talley, Mrs. Maggie
Talley, Edna
Taly, Mrs. Edw.
Tanner, Daisy
Tansy, Mrs. Bobby
Tapper, Mrs. Sam
Tay, Margaret
Taylor, Mrs. Beatrice
Taylor, Mrs. Sudi
Thomas, Mrs. A. R.
Todd, Babe
Thomas, Mrs. R.
(L)Thomas, Wallace
Thomas, Mrs. Mas
Thompson, Mrs.
Thompson, Billy
Thornburg, Margaret
Thornon, Mrs. P. H.
Thurston, Grace
Todd, Lorraine
Towler, Mrs. P.
(K)Townsend, Buddie
Traffon, Minnie
Trombura, Mrs. D.
Thornon, Dolly
Turner, Mrs. Joe C.
(K)Tuttle, Dottie
Udolph, Mrs. Louise
Uremson, Lucila
Utter, Mrs. Lucy
Uttrup, Nina
Valdi, Lillian
Valere, Verice
Valley, Frances
Van Allen, Mrs. Harry
Vaughn, Mae
Vaughn, Ruby
Veal, Mrs. John
Veal, Mrs. Mary
Veno, Bobbie
Vargo, Miss R.
Vernon, Billie
Vickers, Carmen
Vigners, Mrs. C.
Vincent, Jewel
Voll, Alva
Vogel, Mrs. Peggy
Walker, Mrs.
Walker, Mrs. Anna
Wall, Mrs. R.
Wall, Mrs. E. L.
Wall, Myrtle
Wallace, Mrs. Jack L.
Wallach, Louise
Walker, Mrs. Clara
Walsh, Cecelia
(K)Walton, Goldie
Walton, Vera
(K)Wampler, Madeline
Ward, Peggy
Warren, Mickey
Wasson, Grace
(K)Watson, Mrs. A.
Watson, Helen
Wayne, Gladys
Wayne, Hazel
Wayne, Datur
Wayner, Miss I.
Weaver, Mrs. Fuls
Webb, Grace
Weddington, Mrs. H.
Weese, Alice
(K)Wedgo, Mrs. Buh
Wells, Lillian
Wells, Mrs. Chas. A.



- (K)Curtis, Mrs.
Cushman, Dolly
Dahl, Mrs. Jack
Dale, Mrs.
Dale, Kathleen
Dallard, Lena
Daly, Mrs. Bobby
Dallen, Mrs.
Dante, Jacques
Dante, Ucas
D'No, Margaret E.
Darrow, J. D.
Davis, Mrs. John B.
Davis, Josephine
Davis, Ethel
Davis, Mrs. John C.
Davis, Ray
Davis, Mrs. B. C.
Davis, Schumme E.
Davis, Ruth
Davis, Ida
Davis, Mrs. R. L.
Davis, Mrs. Bea
(S)Davis, Mrs. G.
Dawson, Gunning
Dawson, Mrs. Gladys
Davis, Vivian
Davis, Peggy M.
Dawn, Edna
(S)Day, Eva
Davies, Dolly
DeBelle, Mrs. Starr
DeCoursey, Mrs. Nettie
DeLand, Lorraine
DeLane, Mabel
DeLane, Mrs. Babe
DeLauson, Jacqueline
(K)DeLousis, Louise
Elmo, Bobbie
Emmett, Jess
Enderton, Mrs.
Odell
Eskey Madam
Eskey, Dot
Eling, Esther
Elin, Blaise
(K)Evans, Betty
Evans, Margie
Evans, Mrs. Bob
Fah, Cecil
Fah, Betty
Fahy, Mrs.
Fath, Catherine
(K)Fashing, Mrs.
Foshee, Rose
Freedmore, Lilly
Ferna, Babe
Fielus, Berdie
Fleiss, Mrs. F. M.
Flinch, Mrs. F. T.
Fisher, Miss Minnie
Fisher, Polie
Fisher, Gladys
Fisher, Babe
Fitch, Ruth
Fleming, Mrs. Jessie
Fleiss, Loreta
Flyn, Mrs. E. C.
Forsyth, Mary
Foster, Mrs. Mildred
Foster, Mrs. E. M.
Foster, Dolly
Foutner, Miss M.
Fox, Mary
Foxworth, Marie
Francis, Mrs. Geo.
Francis, Mae R.
Franklin, Miss B. L.
French, Myrtle
(S)French, Mrs.
Gena
Fuller, Mrs. Anna
Fuller, Jackie
Herron, Miss Rex
Herrup, Rosalie
Hewitt Sisters
Higgins, Mrs. Dolly
(K)Highley, Mrs.
Eva
Hill, Hazel
Hill, Pauline
Hines, Mrs. Earnest
Hite Eleanor
(L)Hoffman, Miss L.
Hogan, Dorothy
Holasek, Marie
Holley, Stella
Holmes, Ruth
Holl, Mrs. Sterling
Homer, Genevieve
Hope, Nan
Hopper, Grace
North, Babe
Hoshi, Mrs. Bertha
Hort, Mrs. Ethel
Huddleston, Llewellyn
Hunt, Mrs. Thelma
Hunt, Mrs. Ada
Hulton, Nellie
(K)Irby, Mrs. J. E.
Jackson, Mrs. Babe
Jacobs, Josephine
(K)Jacobs, Polly
Mena
Jacobs, Rose
Jeffries, Corinne
Jeffries, Shirley
Macy
Jewell, Lois
Johnson, Ginger
Johnson, Billy
Johnson, Mrs. J.
Johnson, Junia
Johnson, Junia
Johnson, Kilty
Jones, Mrs. Homer V.
Jones, Smiling Bobby
Jordan, Ella E.
Jordan, Lilla
Joyce, Gladys J.
Juliana, Hazel
Julian, Alice
Kamlik, Mrs. Lanf
Kamill, Mrs. David
Karnsey, Mrs. A.
Kaswell, Lucille
Kattell, Bobbie
Kaup, Marie
Keefe, Jean
Keefe, Mrs. Milly
Keefe, Mrs. Emma
Keiler, Billie
Kelso, Mrs. Harry
Kelso, Mrs. Emma
Kelso, K. Thym
Kelly, Eva May
Kelly, Marion
Ke, J. Mrs. Thos. W.
(K)Kelly, Frankie
Keno, Mrs. W. H.
Kenny, Jean
Kennedy, Virginia
Kennedy, Margia
Kenner, Elsie
Kent, Ruth
Kent, Mrs. J. C.
Kent, Mrs. Marion
Kidd, Virginia
Kinnall, Babe
(K)King, Babe
King, Dapsaloe
King, Mollie
(K)King, Mrs. Gabe
King, Mrs. H. G.
(K)King, Mrs. Ruby
Kirchman, Blanche
Kirschner, Frances
(K)Kirk, Mrs.
Berney
(K)Kirk, Mrs. B. D.
(K)Kirk, Mrs. James W.
Kline, Peggy
Kohler, Mrs.
Kolb, Mrs. William
Konietzky, Mabel
Konke, Mrs. Vivian
Korte, Marie
Korac, Mrs. N.
Krischor, Bonnie
Kuna, Mrs. Robt.
Kurtz, Marion
Kylie, Bee
LaBan, Bernice
LaMont, Kitty
LaPort, Mrs. May
LaRue, Juanita
LaVae, Rao
LaVelle, Lucille
LaVardo, Vivian
LaVelle, Blaesom
Laidlow, Mrs. Minnie
Lamb, Louise
Lamb, Rene
Lane, Madeline
Lene, Martha
Lang, Eva
Langford, Mrs. Ferno
Lasalle, Doris
Lauther, Mrs. Ray
(L)LeCompte, Mrs.
Clyde
LeCover, Lena
Leffonda, Madam
(K)LeRoy, Betty
LeRoy, Fred F.
LeRoy, Pauline
(K)LaVae, Rao
(S)LeVance, Mrs.
Cal
Lesh, Mrs. Bice
Ledell, Florence
Lee, Mildred
Lee, Mrs. J. W.
(S)Lee, Betty
Lee, Elsie
Lee, Mrs. Jack
Lee, Mrs. Mattie
Lee, Jacquiline
(L)Lefflin, Mrs. Ruth
Leigh, Mabel
Leonard, Mrs. E. M.
Leonard, Beulah
Leop, Mrs. Frank
Lesse, Miss Joe
Leslie, Ruth
Lester, Lillian
Letch, Dorothy G.
Lewis, Dixie
Lewis, Adelle
Lewis, Martha
Lincoln, Mrs. E. A.
Link, Mrs. Norman
Linnin, Thelma
Livermore, Mrs.
A. M.
(K)Livingston, Isabelle
Loar, Mabel
Lochhart, Mabel
Lower, Marie
Lozan, Beatrice
(K)London, Mrs.
J. D.
Long, Miss A.
Loring, Mrs. Robt.
Lucas, Althea, Co.
Lucas, Althea, Co.
Lynch, Peggy
McBride, Mrs.
(K)McBroom, Mrs. Mary
McCarthy, Mildred
McCarthy, Ethel
McCarthy, Marie
McClintock, Mrs.
Henrietta
McCallough, Margie
McDevitt, Mrs.
McDonald, Mrs.
Marguerite
McLean, Dorothy
McLarty, Hazel
McKay, Ivy
(K)McKay, Peggie
McKenzie, Billie
McKeone, Kathleen
McKinney, Myrtle
McMahon, Madeline
(K)McNabb, Anna
Macbush, Marie
Mack, Jean
Mack, Hazel Mickey
Mack, Addie
Mack, Mrs. Billy
Madison, Marie
(K)Malone, Olive
Malone, Dolly
Marcelle, Isabelle
Marland, Mona
Marlowe, Vivian
Marquette, Mrs.
Francis
(K)Marzee, Mrs.
Frank
Martin, Helen
Martin, Margie
Martin, Mrs.
Josephine
Martin, Sarah
(K)Martindale, Eva
Mars, Madam
Masters, Mrs. C. P.
(K)Mater, Ethel
Mathwa, Babe
May, Madam Elsie
Mayer, Mrs. J.
Mearum, Mrs. Roy
Meehan, May
Melado, Mrs. I.
Menzing, Mrs. Ralph
Mercedes, Milt
Merrill, Mrs. G.
Merrill, Alice
Merrison, Ethel
Meyers, Mrs. Ines
(K)Meyers, Mrs.
Goldie
Michell, Peg
Miles, Maxina
Miller, Mrs. M. A.
Miller, Mrs. Geo. W.
(K)Miller, Mrs. F. W.
Miller, Beth
Millerton, Beatrice
Mills, Mary M.
Minnick, Ardis
Miss, Mrs. Rubie
Mitchell, Mrs. M.
Monjar, Mrs. S.
Moody, Thelma
Moody, Thelma
Moore, Mrs. Glenn
Moore, Rhoda
Moore, Vern
Moore, Rhoda
Mordery, Mrs. Babe
Morford, Mrs. Marie
Morris, Mrs.
Morse, Nias
Moss, Martha
Mott, Max
Mullen, Babe
Munsella, Frances
Murdoch, Catherine
(L)Murphy, Babe
Murphy, Margia
Murphy, John E.
Murphy, John E.
Murphy, Rose
Murphy, Dorothy
Murphy, Lillian
Murray, Winifred A.
Murphy, Mrs. Jess
Mutter, Miss P.
Myers, Claire
Nanizans, Marie
Neal, Mrs. W. E.
Nelson, Mrs. Fred
Nelson, Mrs. W. A.
Nebshaw, Lulu
Neill, Jennia
(K)Neill, Jeanne
Neill, Georgia
Neill, Anna
Newman, Norlene
Norman, Mrs. Jack
O'Brien, Kitty
O'Hara, Mrs. Irene
O'Neill, Billie
O'Neill, Mrs. Gertrude
Oerich, Leola M.
Olinney, Kay
Ouel, Mrs. Phil
Oval, Mrs. May
Osborne, Sara A.
Owens, Mrs. Delia
(K)Owens, Mrs. Ted
Parker, Arlene
Parker, Nellie
(K)Parrell, Baby
Parsons, Mrs. E. M.
Pate, Beulah
Payton, Minnie
Pebody, Mrs. May
Pence, Mrs. Aldo
Ponies, Mrs. Leona
Perival, May
(K)Perkins, Grace
Perry, Patricia
Perry, Irene
Perry, Lena
Phipps, Ruth
Phillips, Mrs. Hal
Phillips, Jeannette
Pierce, Lucille
(K)Pike, Mrs. Dewey
Pjergren, Ruby
Piper, Marge
Platt, Lenor
Poe, Evelyn
(K)Pogue, Ona Lee
Portia Sisters
Potter, Mrs. E. R.
Powell, Ora
(K)Price, Mrs. H. C.
Proctor, Babe
Pugh, Mrs. Beulah
Pullen, Mrs. Clara
Quigley, Josephine
Quimby, Ellen
Quinn, Pearl
Radice, Mrs. A.
Rand, Clara
Ray, Audrey
Ray, Margia
Ray, Jolly
Ray, Daisy
Ray, Mrs. Harold
Raymond, Marion
Raymond, Nellie
Raymond, Dot
Rea, Mrs. Kathryn
Reardon, Kitty
(L)Reedburn, Mrs.
Georgia N.
Reed, Mrs. H. D.
Reed, Hazel
Reed, Mrs. Clyde
Reeves, Emming
Dorothy
Remer, Mrs. B.
Reed, Dot
Repton, Mrs. J.
Reyno, Juanita
Reyes, Mrs. Joe
Richard, Anna
Richards, Irene
Richards, Mrs. Lucille
Riferson, Ethel
(K)Ricker, Mrs.
Roxie
Riley, Mrs. Hester A.
Rindge, Mrs. Jack
Roberts, Carrie B.
Roberts, Fiorell
Roberts, Ruby
Roberts, Mrs. Co.
Robinson, Dorothy
Robinson, Peggy
Robison, Della
Rockford, Irene
Rodgers, Bertina
(K)Rodgers, Mrs.
Nellie M.
Rodgers, Nellie
Rogers, Mrs. Cora
Rogers, Mrs. Jim
Rogers, Mrs. C. P.
Rogers, Ruth
Rogers, Mrs. Sbrill
D.
Roland, Violet
Rollins, Marion
Rosa, Mrs. R. H.
Rounayne, Bee
Rose, Babe
Rose, June
Rose, Mollie
Rosa, Mrs. R. T.
Rosa, Alice
Rosa, Kitty
Roth, Rae
Rozelle, Bobby
Rube, Stella
Ruby, Mabel
Ruby, Maxine
Rucker, Maxine
Ruckman, Jeanne
Rudolph, Rex
Rundin, Mrs. Ollie
(K)Runnies, Mrs.
Russell, Elaine
Russell, Mrs. Edna
Russell, Irene
Russell

Wells, Mrs. Ollie
Wilson, Mrs. Ruby
Wilson, Lena Lea
Winters, Mrs. Jane
Winters, Anna
Wirth, Mrs. Martin

Wolfe, Dubby
Woods, Dorothy
Woods, Marion
Wood, Mrs. H. H.
Woodall, Mrs. Billy
Woodward, Mrs. Jean E.

Wardman, Edw. Jas.
Wardman, M. A.
Wardman, Adre C.
Wardman, Clarence
Wardman, Alfred

Wardman, Harry
Wardman, Charlie
Wardman, Willie M.
Wardman, Seth
Wardman, Wm. H.

Wardman, Kenny
Wardman, Brennan, Al
Wardman, Jack
Wardman, C. R.
Wardman, H. C.

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Wardman, B. B.

GENTLEMEN'S LIST

Abbott, C. E.
Abbott, Jack H.
Abbott, Ed
Abbott, Arthur
Abbott, Fred

Abbott, George
Abbott, Bert
Abbott, W. S.
Abbott, Harry E.
Abbott, Arthur

Abbott, Charles
Abbott, Ray O.
Abbott, B. B.
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Abbott, B. B.
Abbott, Ray O.

SHOWFOLK, NOTICE!

Kindly send your Christmas packages early and via first-class mail if you wish them to reach your friends in time for Christmas. If you expect to locate permanently this winter register your address with us so that mail can be forwarded without any delay. Christmas Greetings and a Happy New Year to you.

MAIL FORWARDING DEPARTMENT.

Clark, Texas Joe
Clark, Geo. E.
Clark, Dave
Clark, Don

Clark, Paul
Clark, Don
Clark, Walter D.
Clark, Geo. E.
Clark, Jackie

Clark, Chief
Clark, Cleary, Carl M.
Clark, Cleary, Carl M.
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ADDITIONAL ROUTES

(Received Too Late for Classification.)

Avalon Four: (Olympic) Cincinnati, O., 17-22.
 Carolina Expo. Shows: (Correction) Orangeburg, S. C., 24-29.
 Central States Shows No. 1: Palatka, Fla., 17-22.
 Central States Shows No. 2: Cross City, Fla., 17-22.
 Chicago Stock Co., Chas. H. Roaskam, mgr.: (Palatka) Jamestown, N. Y., 17-22; (Grand) Tusculum, Pa., 24-29.
 Congo Snake Show, Hennie Smith, mgr.: Live Oak, Fla., 17-22.
 Craven's Band: Manly, Ia., 24; Allison 25; Ames 26; New Hampton 27; Elma 28; Waterloo 29.
 Cronin, J. L., Shows: Cordele, Ga., 17-24; Waycross 21-23; Zanesville, O., 19; Ashland 20; Loudonville 21; Wooster 22.
 Dayland Shows, J. W. Hildreth, mgr.: Helena, Ark., 17-22.
 Dodson's World's Fair Shows No. 2: Yorkton, Tex., 17-22.
 Fairly Noble C., Shows: Poteau, Ok., 17-22.
 Fairland Shows, Robson Barnett, mgr.: Okemah, Ok., 17-22; Quinton 24-29.
 Golden Bros.' Carnival Shows: Uniontown, Ala., 17-22.
 Gray Shows, Roy Gray, mgr.: (Gulf Park) Houston, Tex., 17-Dec. 13.
 Heffer-Vinson Stock Co.: McRae, Ga., 17-22.
 Heffer's Comedians: Abilene, Tex., 17-22.
 Honest Ed's Motorized Show: Cedar Creek, Tex., 21-26; Lytton Springs 27-29.
 Jingle Belle Revue, Happy Donaldson, mgr.: (Broadway) Mt. Airy, N. C., 17-22.
 Kennedy, Con. T., Shows: Monroe, La., 17-22; Greenville, Miss., 24-29.
 Kent, Cotton, Shows: (Correction) Olla, La., 17-22.
 Leitch & Gardner's Teddy Bear Girls: (Trenton) Lynchburg, Va., 17-22; (Majestic) Richmond 24-29.
 Manhattan Stock Co.: Caribou, Me., 20-22; Woodstock, N. B., Can., 24-29; Plaster Rock 27-29.
 Marion, Francis, Shows: Odum, Ga., 17-22; Ozark, Ala., 24-29.
 Miller's Midway Shows: Lake Arthur, La., 17-22; Leesville 21-29.
 Moffat's Expo Shows: Aragon, Ga., 17-22.
 Snapp Bros. Shows: (Correction) Richmond, Calif., 17-22.
 Sparks' Circus: Bradentown, Fla., 19; Barlow 20; Arcadia 21; Kissimmee 22; Miami 24 25; W. Palm Beach 26; Ft. Pierce 27; Daytona 28; St. Augustine 29.
 Wise Shows, David A. Wise, mgr.: Nashville, Ga., 17-22.

WRITERS' CLUB OF DALLAS HOST

(Continued from page 102)

and Charles Manners, director of the theater, and Kay Hammond and Ella Etheridge. E. G. Senter, Rosser Thomas, Mrs. Beulah Givens, Kate Hassell and Mrs. R. L. Carothers of Greenville made short addresses. *The Kelly Kids*, from the Treble Clef Club, rendered Hawaiian selections.

NEW FILM EXCHANGE FOR L. A.

Los Angeles, Nov. 15.—With leases aggregating approximately \$2,500,000 and calling for an expenditure of \$300,000, final details are now being worked out for the erection of a two-story "Class A" film exchange building on the southeast corner of Washington street and Vermont avenue. Financing of the project will be done by a syndicate of local film and theater men, including Mike Gore, Sol Lesser, Abe Gore and others.

PRESENT "THE LAST WARNING"

Brockton, Mass., Nov. 15.—The Brockton Players are giving Thomas F. Fallon's *The Last Warning* at the City Theater this week. Robert Lynn and Helen Mayon, leading man and woman, have established themselves firmly in the good graces of the Brockton playgoers by their clever acting. Bob McClung, who was a member of the Players for several

O. A. GILSON



The past season this well-known bandmaster of the white tops was with Robbins Bros. Circus. During the winter he will direct a band in Florida.

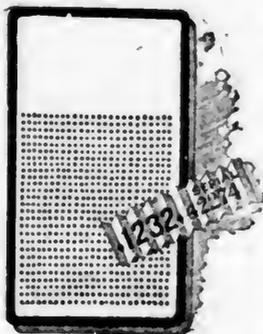
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REGULAR MIDGET BOARDS

No. of Holes.	Each.
100	\$.025
200	.33
300	.41
400	.51
500	.58
600	.67
800	.84
1000	1.02
1200	1.23
1500	1.50
2000	1.95
2500	2.40
3000	2.90
3600	3.44
4000	3.80
5000	4.70



TINY BABY MIDGET BOARDS

No. of Holes.	Each.
100	\$.033
150	.37
200	.41
300	.52
400	.64
500	.74
600	.84
800	1.06
1000	1.20
1200	1.44
1500	1.80
2000	2.40
2500	3.00
3000	3.60
3600	4.32
4000	4.80
5040	6.00

20% DISCOUNT ON ORDERS OF \$75.00 OR MORE.
 25% WITH ORDER. BALANCE C. O. D.

TURKEY CARDS, 70-HOLE, THAT WILL BRING \$18.00
 \$2.00 Per Dozen—\$15.00 Per Hundred

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 4,000 HOLES 10c SALES
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 EACH \$7.50. 10 LOTS, \$7.00.

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<p>No. 50 ASSORTMENT 31 BOXES. 20 \$0.30 Boxes. 4 .50 Boxes. 2 .75 Boxes. 4 .85 Boxes. 1 3.50 Box. Price, \$6.85 600-Hole 5c Sales Board Free.</p>	<p>No. 52 ASSORTMENT 42 BOXES. 24 \$0.35 Boxes. 8 .50 Boxes. 4 .75 Boxes. 2 1.50 Boxes. 2 1.50 2 Layer Boxes. 1 5.00 Box. Price, \$10.75 800-Hole 5c Sales Board Free.</p>	<p>No. 53 ASSORTMENT 55 LARGE BOXES. 35 \$0.40 Boxes. 12 .75 Boxes. 5 1.50 Boxes. 2 3.00 Boxes. 1 5.00 Box. Price, \$15.75 1000-Hole 5c Sales Board Free.</p>
<p>No. 54 ASSORTMENT 41 BOXES. and CHINESE BASKETS 20 \$0.40 Boxes. 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 1200-Hole 5c Sales Board FREE.</p>	<p>No. 57 ASSORTMENT 43 BOXES. MARASCHINO CHERRIES 20 \$0.30 Cherries. 10 .50 Cherries. 8 .85 Cherries. 4 1.50 Cherries. 1 5.00 Box. Price, \$15.00 1000-Hole 5c Sales Board FREE.</p>	<p>SEND FOR COMPLETE ASSORTMENT CATALOG One-third Deposit, Balance C. O. D. REMEMBER We will substitute any size salesboard desired</p>

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seasons, bereft of his wife, whose death occurred in New Bedford recently, returned here for the funeral from Niagara Falls, N. Y., where he is playing in stock. Manager James J. Hagan announces a revival production of Charles H. Hoyt's *A Temperance Town* for the week of November 24. After completing a week under the Casey & Hayden banner in New Bedford, supporting Tom Martelle and the New Bedford Players, Mollie F. Hurley's *Four Hurley Dancers* were booked for the Brockton Players' production of *Tanquerine* to be given the week of December 8.

"FILM FIESTA" FOR L. A.?

Los Angeles, Nov. 15.—Enthusiasm for the film *Fiesta* as an annual pageant for Los Angeles featured a luncheon for Mayor George E. Cryer and Marcus Loew,

theatrical magnate. The discussion turned into the channel of providing Los Angeles with a festival which will rival the New Orleans Mardi Gras. So complete was the endorsement of the project that further conferences will be held in the near future to develop the idea.

Among those at the luncheon were: Irving Thalberg and Harry Rapf, of the Metro-Goldwyn-Mayer Studio; Joseph Schenck, Dave Loew, Ted Smith, representing Louis B. Mayer; Attorney Jess Stephens, George G. Young of *The Examiner*; Harry Chandler of *The Times*; Wesley Barr of *The Herald*; Edward Dickson of *The Express*; Burton Knisely of *The Record*; J. M. Strauss, Sid Grauman, Harry Culver, R. D. Sangser of the Los Angeles Chamber of Commerce; Judge Harvey of *The Illustrated Daily News*; Jack Jungmeyer of N. E. A.; Charles Condon, Edwin Schallert and Arthur E. Clark.

CHORUS GIRL COMMUNICATES

New York, Nov. 14.—We are in receipt of a communication typed on regulation "Press Agent's" copy paper, making it appear that it was sent in by a Mutual chorus girl, complaining of conditions in one of the Mutual shows. Had this communication carried a bona-fide signature and address we would have taken immediate steps to investigate the conditions complained of, furthermore take the girl out of the ranks of the chorus and recommend her to Walter K. Hill, as an able assistant in his personally conducted publicity propaganda for the advancement of Sam A. Scribner into the ranks of Puritans.

The columns of *The Billboard* are open to everyone in burlesque who has a justifiable complaint, who is willing to confide his or her name and address to the editor. But unsigned communications lead us to look upon them as inspired propaganda against someone in favor of someone else.

HAND-CARVED BATON FOR SOUSA

Milwaukee, Wis., Nov. 15.—John Phillip Sousa, veteran bandmaster, was presented with a hand-carved baton, the work of Henry A. Bokelman, an inmate of the Soldiers' Home, during his recent visit here.

ARTISTS ANNOUNCED

(Continued from page 103)

the most famous musicians of the present time. The series will be opened on December 15 with a joint recital by Margery Maxwell, soprano, of the Chicago Civic Opera Company, and Maurice Dumesnil, French pianist. Then, on January 5, Olga Samaroff, one of this country's most famous pianists, will be heard, and on January 15 comes the concert by the Sinfonia Trlo and Virginia Rea, soprano, and Willy Burmeister, violinist, is to appear in a concert on February 10. Only one concert is listed for March and that will be given on the fourth of the month by Sophie Braslau, contralto, and on April 20 a joint recital will be given by Virgilio Lazzari, basso, and Myrna Sharlow, soprano, and the series will be brought to a close on May 7 with a concert by the Zoellner String Quartet and Arthur Dunham, organist.

TULSA CITIZENS

Again Underwrite Fund for Grand Opera

Tulsa, Ok., will again have a grand opera season sponsored by the Hyeckka Club, the organization which for the last several years has raised the fund necessary to bring the Chicago Civic Opera Company to the city. This year the guarantee fund will be underwritten by 100 guarantors, who will each subscribe the sum of \$300. The dates for the visit of the opera company will be announced later, as will also the list of operas.

NEIGHBORHOOD PLAYHOUSE

To Stage Revival of "Salut au Monde"

In response to many requests the Neighborhood Playhouse, of New York City, will present a revival of *Salut au Monde*, a dramatic version of Walt Whitman's poem, with music by the American composer, Charles T. Griffes. Also, Thomas Wilfred's color organ will probably be utilized to illustrate the artistic relationship of poetry, music, movement and color in this revival of the production.

The balcony scene in *The Firebrand*, now current at the Morosco, New York, was one of the finest settings on Broadway. The producers have removed a scrim of silhouetted trees which did much to give distinction to this scene and the effect is now entirely dissipated. Why such shortsightedness?

BILLY STILES



For many seasons the above pictured joy has appeared under various white top banners. This year he was principal clown on the Gentry-Patterson Circus.

VIENNA

(Continued from page 23)

him, bring him to the U. S. A., have him intensively coached (in English), and you'll have a real "find". This man Beregi is a great—a very great—actor. At the Wiener Stadt Theater the other evening I watched him act in *The Soviet Commissioner*, by Eugen Tschirkow. Beregi is one of the two or three men here whose playing approaches the artistry of a Faversham or a Hampden. He is a master in voice, speech, gesture and movement—a dramatic artist whose range is so wide that he could never be a "type" actor. Gentlemen, you may do as you like, but how many actors are there who have such equipment? I've given you a real tip. Yes, I'm in favor of home talent and the development thereof, but I'm writing about a man whose work approaches genius.

Franze Molnar has almost finished a new drama, *The Glass Shoe*. This is his tenth play.

Negotiations are pending which may result in a picked company of players from the Burg Theater being sent to Paris, where they will act in dramas from the French, German and English—and use the German language as the medium for expression.

Reinhardt is planning to produce Nestroy's *A House of Temperament*, which he hopes to present in the middle of November.

The Camel That Went Thru the Eye of a Needle, by Franz Langer, is a comedy that is soon to have its premiere at the Deutsches Volk Theater.

MUSICAL COMEDY NOTES

(Continued from page 32)

cluding Rooney and Bent, Yvette Rugel, Louise Dresser, Jack Gardner and others.

Chester Hale, in addition to appearing as principal male dancer in Hassard Short's *Ritz Revue*, and staging the ballets for *The Magnolia Lady*, arranged the dances for the annual Equity Ball entertainment.

Jack Hines, of *Artists and Models of 1924*, appeared as baritone soloist at the Church of Ascension, New York, at last Sunday morning's Armistice Day services. He participated in the DeKoven musical version of Kipling's *Recessional*.

Sigmund Romberg and Edgar Allen Wolff have gone to Atlantic City to finish up their stage version of Mendelssohn's *Spring Song*, which they expect to complete in about three more weeks. The piece will be produced by the Shuberts shortly thereafter.

Pearl Regay, whose dancing and singing help to make *Rose-Marie* one of the biggest hits of the season in New York, has had her dressing room decorated with warm-colored tapestries of Indian patterns, in anticipation of the many more months that she will be occupying it.

A Seymour Brown's comedy sketch, *Quips that Pass in the Night*, a Pullman sleeping car skit, has been added to the *Greenwich Village Follies*. Those taking part in it are Moran and Mack, Toto, George Christie, John Sheehan and Bud Williamson.

Helene Doty, who appeared as a dancer in *Elsie, The Magic Ring and Sally*, has returned to her home town, Dallas, Tex., and opened a dancing school. Miss Doty studied with Adolph Bolm, Ned Wayburn, Theodore Kosloff and several other noted dancing masters.

Edward Allen, who played the part of a bellhop in *Marjorie*, which is still running at the Fortv-Fourth Street Theater, New York, is now injecting some of his snappy dancing into the new Billie Burke show, *Annie Dear*. Other former members of current Broadway productions who left to join *Annie Dear* are Marguerite Boatwright and Catherine Littlefield of the *Ziegfeld Follies*; Evelyn Orlig and Kathleen Barrow, of *The Dream Girl*; and Dorothy Brown, of *Hassard Short's Ritz Revue*.

The annual cash prizes awarded by the Winter Garden Club for various excellencies were given out on Sunday afternoon, November 9. Florence Quinn won the Al Jolson prize for pep; Lucille LeSueur won the Eddie Dowling prize for the best makeup; Dorothy Bruce for the second time drew the Jack Rose prize for popularity; and Adrienne Bond and Bonna O'Dear took the new prize offered by Billy B. Van and George LeMaire for general excellence and punctuality.

ARIZONA STATE FAIR A SUCCESS

(Continued from page 5)

majority of shows will go into winter quarters here, it is understood.

All the exhibits were viewed by thousands of persons daily. The industrial building and the State game warden's display came in for great praise.

Altho no official statement was issued by the fair commissioners it is understood that the fair was a financial success, as usual. Governor Hunt's fair commission had adopted the slogan, "Bigger, Better than Ever," and without doubt the commissioners have succeeded in presenting Arizona's greatest fair.

The fair commissioners "spread" themselves in providing free attractions. Every afternoon, in the big space in front of the grand stand five to ten at-

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tractions were presented. The Flying Cordons, trapeze performers; Price's Diving Girls and Sea Circus; Tom Mills, trick cyclist; "Ad" Topperwen, exhibition rifle shot; Tommy Douglas and his educated mule and Tunstall Brothers' Flying Circus were on the program.

On Armistice Day two of the strongest football teams in the Salt River Valley battled for supremacy on the State Fair gridiron. Monday the University of Arizona polo team clashed with the Fort Huachuca squad. And thruout the week, in addition to the many free acts, there were gridiron games, polo matches and polo races.

NEW LOS ANGELES SHOW ORDINANCE

(Continued from page 5)

circus or other similar exhibition, having a seating capacity of 8,000 or more persons, \$500 for the first day and \$300 for each additional day.

"For every person, firm or corporation conducting, managing or carrying on a circus or similar exhibition, having a seating capacity of 5,000 and less than 8,000, \$300 for the first day and \$175 for each additional day.

"For every person, firm or corporation conducting, managing or carrying on a circus or other similar exhibition, having a seating capacity of less than 500, \$175 for the first day and \$100 for each additional day.

"For every person, firm or corporation conducting, managing or carrying on any carnival or other similar exhibition, consisting of five or less concessions, \$75 for the first day and \$50 for each additional day; for each concession in excess of five, \$25 for the first day and \$15 for each additional day.

"For every person, firm or corporation conducting, managing or carrying on a side-show or after-show to a circus, where a separate fee is charged, received or collected of not to exceed 25 cents, \$5 per day; where a maximum fee is charged, received or collected amounting to more than 25 cents, but not exceeding 50 cents, \$10 per day; where a maximum fee of more than 50 cents is charged, received or collected, \$20 per day.

"For every person, firm or corporation conducting, managing or carrying on a carnival within any grounds, gardens or enclosure wherein shows, exhibitions or amusements of various kinds or character are presented, \$25 per day.

"For every person, firm or corporation conducting, managing or carrying on a circus procession or parade and not having a license for conducting, managing and carrying on a circus within the limits of the city of Los Angeles, \$500 for each such procession or parade.

"For every person, firm or corporation conducting, managing or carrying on a trained animal show and having a regularly established place of business in the city of Los Angeles for the exhibition thereof to which exhibition an admission fee is charged, \$25 per month.

"For the purpose of this ordinance a circus is hereby defined to be an exhibition or tent entertainment at which feats of horsemanship, acrobatic feats and trained or wild animals are exhibited or displayed in the city of Los Angeles, to which exhibition or entertainment an admission fee is charged and which exhibition or entertainment is conducted, managed or carried on by a person, firm or corporation having no regularly established place of business in the city of Los Angeles for the exhibition thereof."

BANNER N. A. A. P.

MEETING ASSURED

(Continued from page 5)

A. A. P. Riverview Park, Chicago, would bring an invitation by return mail.

Another measure of the success of the forthcoming meeting is seen in the over 100 exhibits which will constitute a veritable exposition for showmen. Almost everything conceivable of interest to park men will be on display and this feature of the convention alone, it is prophesied, will be worth to any park man many times the expense involved in time and money in attending.

In addition a wonderfully strong program, in fact, the strongest in the association's history, has been arranged by the program committee and includes papers by many headliners in the park business. Here is the program:

The program of the convention, insofar as it was completed at that time, was published in the October 25 issue of *The Billboard*. Since that time the following additions and changes have been made:

Instead of the talk on *As Others See Us*, by Charles Ringling, J. Henry Iles, of Dreamland Park, Margate, Eng., will talk on *My Experiences in the Park Business in Europe*.

THURSDAY, DECEMBER 4

10 A.M.—*Preventing Rowdiness in Park Concessions*, J. H. Smith, Cincinnati Carousal Company, Cleveland, O.

11:30 A.M.—*The Biggest Special Day We Had This Season—How and Why*, J. A. Miller, manager Shellpot and Brandywine parks, Wilmington, Del.

11:45 A.M.—*Children's Playgrounds in Park*, Harry E. Tudor, manager Thompson Park, Rockaway Beach, L. I., N. Y.

12 M.—*Reports on Kiddies' Day—Successes or Failures*, Judge Charles A. Wilson, resident manager Fontaine Ferry Park, Louisville, Ky. Lewis A. Coleman, president, Riverside Park Amusement Co., Indianapolis, Ind.

The banquet at 6:30 p.m. Friday, December 5, promises to be a most enjoyable affair. An elaborate program of entertainment has been arranged.

Badges used at the convention have been furnished with the compliments of the Philadelphia Toboggan Co., as has been the custom of the company each year since the organization of the association.

90 FIDOEES IN GOOD STANDING

(Continued from page 5)

managers. These are in addition to 23 players who were specifically acknowledged by name as being Fidoes by Equity and thus exempted from the operation of the Equity Shop. There are also 15 life members claimed by the Fidoes, and Equity has agreed to exempt these people if they will make affidavits to that effect.

The examination of the Fidoes' books was made by Frank Mesurac & Company, certified public accountants, for Equity, and by S. Carlisle, of Price, Waterhouse & Company, for the Fidoes.

Of the names submitted to the accountants by the Fidoes and claimed as being in good standing, 83 were allowed by the Equity auditor to be of good standing and 47 were rejected. Seven other names, not in the original list, but uncovered by the Fidoes' auditor during the accounting, were allowed by the Equity auditor, making a total of 90 Fidoes whose standing was certified as being okeh.

The auditing of the Fidoes' books came about as the answer made by Equity to two plans brought forth by the Fidoes to determine which of their members were in good standing.

After the Fidoes had held a meeting and decided that they would not allow Equity access to their books they proposed that 389 names of Fidoes, sworn to in an affidavit by Ruth Chatterton as being members of the Fidoes for the purposes of her suit against Equity, be accepted by Equity. Equity refused to do this.

Then, John A. Fryor, the Fidoes' secretary, offered to certify to the good standing of any Fido whose membership was questioned by Equity. He said they would number about 150. Equity refused to this also.

Equity informed the Fidoes that the only plan acceptable to it was an examination of the Fidoes' books by its own accountant. About the middle of October the Fidoes agreed that this should be done and that examination is the one which has just been concluded.

That the examination was done with care and accuracy is apparent from the report of the Equity auditor, who thus describes the method followed to determine which Fidoes were in good standing. The report states:

"Each of the names was checked to a respective membership record card in the files of the league. The sequence of the membership periods was scrutinized on each card; the recorded payments of dues made by each member for the focal year 1923, as well as for subsequent periods, were traced to the financial records of the league, and absolutely proved with deposits, in the full amounts, made with the Guaranty Trust Company of New York, Fifth Avenue Branch. In cases where authentic bank statements, in proof of the financial records, were not available, we personally called at the Guaranty Trust Company and caused the bank to certify to us in writing to the amounts deposited by the league.

"In consequence whereof we certify, without reserve, to the good standing of the 83 members of the Actors' Fidelity League listed under Schedule 2."

Of the 90 members listed in the box on page 5 a careful search of *The Billboard* files shows that only 17 of them have appeared on Broadway in dramatic or musical shows under these names from the season of 1920-'21 to the present.

FLO ZIEGFELD FIRST TO "CROSS THE RIVER"

(Continued from page 5)

town section. Presumably they—meaning a lot of 'em—have never stopped this quest in years. Now they are "going across the river". This means that real-estate sleuths representing New York managers are cruising in that select but restricted district roughly bounded by the river on the south, Chicago avenue on the north, Michigan avenue on the east and Dearborn street on the west. Managers have said in the past three years that the river offers no barrier. They have pointed out splendid spots for playhouses north of the river and then hurried back and begun dickering all over again for some Loop lease.

Abel Levy, of New York, long known to Chicago theatrical men, is here studying frontages, triangles, corners, transportation, leases, prices and other tidbits connected with the building of a modern theater for the spoken drama and musical offerings. Mr. Levy is spending much time with real-estate men looking over the district across the river. About four years ago plans were drawn for a theater on the site now occupied by the magnificent Wrigley Annex. The architect had it all planned for automobiles to load and unload passengers on the ground floor and it all looked snappy and fascinating until William Wrigley got busy with chewing gum receipts and annexed the property himself. The Shuberts were said to be watching this proposition with interest.

Chicago's Rialto, technically speaking, is Randolph street. Managers have about given up in despair when it comes to getting another lease on this street. There is said to be absolutely nothing available for another theater on the Rialto. Property that might be handled is too small. The new Masonic Temple, which swept the Colonial Theater out of existence, has made all other lots too small for a theater between State and Dearborn on the

north side of Randolph. From Dearborn to Clark on the same side of the street are the Woods, Garrick and Olympic theaters and the big Ashland office building. Still further west the Hot-1 Sherman has wiped out the Powers and left no theatrical room. The south side of Randolph, in the same district, offers no more encouragement.

The Link Bridge, in Michigan avenue, is the only "bottle neck" allowing a direct outflow from the Loop to the best section of the near North Side. Within four years the London Guaranty Building, the two Wrigley buildings, The Tribune Tower Building, the Allerton Hotel and the Central Life Insurance Company have spent millions of dollars across the river in Michigan avenue. It is believed the theaters will soon follow suit. Nobody doubts it would be a good theatrical district.

Mort Singer is quoted as saying the Orpheum Circuit would be tickled pink to get a downtown location big enough for a 3,000-seat house for its two-day-a-week shows. A. H. Woods, the Shuberts and a lot of the major picture men are all said to have representatives busy all the time, seeking a chance to secure locations for big theaters. It seems the near north side, across the river, offers the only relief. Lake street, just north of Randolph, might bid for theaters but for the fact that the elevated runs on that street. It is claimed theater men don't like the "L". They say it is too noisy and shuts out their front display. The "L", however, didn't keep the State-Lake and Selwyn theaters from building on Lake street, altho both houses front east away from the "L". South Water street, just north of Lake, and two short blocks from the Rialto, is a puzzle. The Wacker Plan has driven the produce center from this street. It is to be double-decked, new buildings will have to conform to the new plans and nobody seems to be exactly sure what South Water will be best adapted to under the new plans. Theater managers are watching the development of this street.

Again, it seems—across the river.

CHANGES IN CASTS

(Continued from page 34)

men's Stop and Go Company, the change taking effect at Cincinnati.

Iray Caffery closed his engagement with Frank Harcourt as company manager of Red Hot on the Mutual Circuit at Buffalo. This will also include the exit of Mattie Sullivan Caffrey from the Red Hot Company. Dolly LaSalle will succeed Gerlie DeMitt in the same company.

Mae Daley, characterizing "Aunt Jemima" in blackface, and her natural self as a 300-weight soubrette in Bard & Pearl's Good Little Devils, closed her engagement with the company in New York City.

Fay Tunis, well-known ingenue-prima donna, late of J. Herbert Mack's Fast Steppers Company, exited from that company at Toronto during its reorganization. As Fay holds a non-cancellation contract with Ed. E. Daley, former directing manager of the show, there is considerable conjecturing as to how Fay and Ed are going to adjust the cause of Fay's exit.

Parish and Peru exited from Dave Marion's Own Show at the close of its engagement at Miner's Bronx Theater and were succeeded by the Three Silvers, a vaudeville act, lately seen at Keith's Palace Theater, New York City.

Virginia Green, ingenue in Morris & Bernard's Step Along, a Mutual Circuit company, was forced to exit from the company November 5, due to a sudden attack of appendicitis. Miss Green will welcome visits and letters from friends during her confinement at the German Deaconess Hospital, Buffalo, N. Y.

Due to a relapse from his recent automobile accident Lou Sidman is not on tour as company manager of Brother Dave Sidman's Peek-a-Boo Company, as he has again been relieved by Charles Falk. John and Charles Charland, a vaudeville acrobatic act, have been added to the show at the Palace Theater, Baltimore.

Mina Bernard, the kewpie soubrette of burlesque, will succeed Amelia Germaine in Morris & Bernard's Step Along, a Mutual Circuit Company, the change taking effect at Geneva, N. Y.

Frank (Rags) Murphy has been engaged to/comede in Izzy Weingarten's Stepping Out Company on the Mutual Circuit.

Charles Goldie has been engaged to join Ben Levine's Smiles and Kisses, Mutual Circuit company, at the Lyric Theater, Newark, to comede opposite George Leon. Goldie has been out of burlesque for some time, as one of the team of Goldie and Marshal in vaudeville.

Micky Markwood will succeed George Banks as comique to Rich (Shorty) McAllister in the Cuddle Up Company, on

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the Mutual Circuit, when it plays Washington, D. C.

Anna McManus, wife of Walter McManus, comique in Brandel & Travers' Best Show in Town, was forced to exit from the company at the Palace Theater, Baltimore, thru a sudden attack of illness. Mrs. McManus will welcome visits of friends and letters during her confinement in the West Baltimore General Hospital, Baltimore, Md., where she is now recuperating.

Dick Bell, known on Columbia corner as the "juvenile nut", and his wife, formerly in tab, and burlesque stock at the Band Box Theater, Cleveland, are now in Ed. Rush's Beauty Paradise, on the Mutual Circuit. Dick succeeded Fay Shirley as singing and dancing juvenile, doing a specialty in the second act. Hap Feyer succeeded Frank Ernest as comique at Washington, D. C.

"MOLLIE WILLIAMS AND HER SNAPPY REVUE"

(Continued from page 34)

employees of New York City and Brooklyn and a large delegation from White Plains.

After Mollie had put over her Mall Man number and responded to numerous calls for a speech she was presented with a large silver sterling vase, overflowing with American Beauty roses. The vase was inscribed: "To our friend and champion, Mollie Williams, November 10, 1924. There is a noticeable improvement in Mollie's show thruout its entire presentation, for the players individually and collectively evidence the fact that they are far better set in their respective parts than they were during its presentation at the Columbia Theater, and this is especially applicable to the participants in the dramatic playlet, for John Mack, who handles the heavy role, has made improvements in his facial makeup, lines and actions, which are reflected in the lines and actions of the other participants, for Fred Harper injects more comedy into his burlesquing of Mack, and Ray King more dramatic emphasis in his resentment of Mack's attentions to the fair Mollie, who puts in her lines and actions, especially her dancing, far more seductive allurements than she has ever done before in similar playlets.

Never have we seen Ella Corbett and Bebe Almond appear to better advantage in their personal attractiveness and soubretism.

Miss Williams is to be highly commended for her good showmanship and discernment in giving ample opportunity to her choristers to demonstrate their talent and ability individually in lines and actions, and judging from what we

saw of them Monday night last there is every probability that several of them will be among the feminine principals of next season's shows.

NEW PLAYS

(Continued from page 10)

play; the direction rightfully works for laughs and the players get them. Taken all in all the play is amusing and it is good, clean fun. There are many worse ways of spending an evening than going to see The Steam Roller.

An amusing comedy; well played. GORDON WHYTE.

What the New York Critics Say

"The Steam Roller"

(Princess Theater)

POST: "The piece appeared to have very slight literary distinction, and in spite of technical excellence and originality of plot, seemed to move in a stereotyped manner."

EVENING WORLD: "Is clean and, toward the end, rather interesting."—Bide Dudley.

SUN: "In spite of its faults, held one's interest, thanks chiefly to the spirited acting of skilled players who never allowed the action to drag."—Stephen Rathbun.

"Silence"

(National Theater)

TIMES: "A compact and absorbing melodramatic story."

HERALD-TRIBUNE: "It is a good show, as good shows go, anxious to please, the outgaging at times a playgoer's intelligence."—Percy Hammond.

WORLD: "Silence" interested me more than any play I have seen this season."—Heywood Brown.

SUN: "Altogether an entertaining and crowded evening is provided by 'Silence.'"—Alexander Woolcott.

"Shipwrecked"

(Wallack's Theater)

TIMES: "It is unassuming, undidactic and engrossing."

HERALD-TRIBUNE: "Excellent settings and a constantly pulsating melodrama, despite occasional straining of probability."—Frank Vreeland.

POST: "An average play magnificently mounted."

SUN: "In 'Shipwrecked' Broadway has a decided novelty."—Stephen Rathbun.

"Madame Pompadour"

(Martin Beck Theater)

EVENING WORLD: "A sumptuous entertainment in every particular."

TRIBUNE: "Glorious operetta."

SUN: "Has a delightful score."

POST: "A flapper exhibition, beautiful but dumb."—John Anderson.

TRIBUNE: "Colorful opening act... dreamy Viennese melodies... tapers off in the second act."

TIMES: "Handsome production of an operetta that will make its chief appeal on its score."

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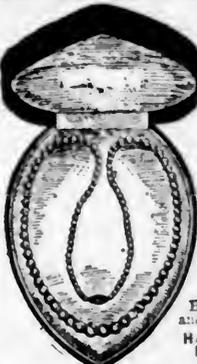
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HARRY L. LEVINSON & CO

168 N. Michigan Ave., Chicago.

Blankets, Shawls, Bathrobes

AT MILL PRICES

Indian Blankets, 64x78, 17 Ass't. Colors, \$2.60 Shawls, Large Size, 6 Ass't. Colors, 3.00 Wool Meter Robes, 10 Ass't. Colors, 2.85 Bathrobes, Silk Cord and Silk Girdles, 4.00 Terms: 25% deposit with order, balance C. O. D.

H. HYMAN & CO.,

358 W. Madison Street, Chicago, Ill.



AGENTS WANTED

HARRINGTON'S REVERSIBLE SHARPENER. Sharpens Knives, Scissors, Scythes, Sickles, Sickle-bars, Hatchets, Lawn Mowers, Saws, etc. Outlets, out demonstrates any sharpening device on the market. Big features: 8-sided Disc. Puts a perfect edge in proportion to thickness of metal. Fastens on wall or table. Makes a permanent fixture. No cut fingers. It sells itself. Fully guaranteed. Sample, 25c; Dozen, \$1.50. Circulars free. Fellow pitchmen, it's a dinger. HARRINGTON MFG. CO., 312 N. 48th St., Tacoma, Washington.

End your correspondence to advertisers by mentioning The Billboard.

SCOTT SHOWS WANT

Cook House for all winter in Georgia and Florida. Two more native Hawaiians. Must be real entertainers. Concessions of all kinds.

Moultrie, Ga., this week.

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 customers are given immediate benefit of any reduction. 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, 4 1/2 inches circumference. Per dozen. 7.50
- TORCHERS, 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

- 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 PANELED PRESERVE KETTLES. Per dozen. 8.40
- BEACON INDIAN WIGWAM BLANKETS, bound all around. Each. 3.50
- ESMOND BLANKETS, 2-1 Size, 66x90. Each. 3.50

WRITE FOR OUR CATALOG WE SHIP IMMEDIATELY

AMUSEMENT NOVELTY SUPPLY CO., Phones 4080-4081 434 Carrol St., ELMIRA, N. Y.

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
- 1500-Hole Board, 16 Pillows. 15.00
- 1900-Hole Board, 21 Prizes: 10 Pillows, 50 Pennants, 24 Dolls, 1 Leather Pillow for last prize. 20.00

LOOK—POCKET FULL CARD—LOOK.

With Genuine Leather Pillow, 50 Pennants. \$2.25

SPECIAL—1,000 Hole Board, 8 Leather Pillows, 1 Leather Table Mat & Silk-Like Pillows, 10 Leather Tie Handers. \$15.00

BUY DIRECT FROM MANUFACTURER.

We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D. GENUINE Leather Pillows and TABLE MATS, \$2.00 EA.

WESTERN ART LEATHER CO., P. O. Box 484 Taber Opera Building, DENVER, COL.

BOSTON

JACK F. MURRAY
Phone, Beach 8800.
Hotel Stuart, 78 Carver St.
Hours, 9 to 10 A.M. and 4 to 7 P.M.

With the Shows

Boston, Nov. 14.—The eight attractions here this week continue for still another week. Business at some of the houses is very good, while at others it is just a little better than average, with every indication that things will pick up during the coming week as the cold snap continues.

Fred Stone when met on the street recently stated his show was turning them away at the Colonial. Business is exceptionally good with Stepping Stones and has been right along.

Walter Hampden opens here Monday in *Cyrano de Bergerac*, Rostand's heroic comedy, for a two weeks' stay at the Boston Opera House.

Charlot's Revue leaves the Majestic November 22 and will be replaced by the film *Janice Meredith*.

Wildflower, originally scheduled to close November 29, will finish a week ahead of time and jump to the Majestic Theater, Brooklyn, for Thanksgiving week, then come back and resume its route of Providence, Springfield, Hartford, etc. it is reported.

The first edition of *Artists and Models* is announced for the Shubert Theater for the week of December 1.

Boston's "debs" took over the Friday (November 7) performance of *Stepping Stones* for the benefit of the Elizabeth Peabody House and a few days later the Smith Alumnae gave a special performance of *The Potters* for the college endowment fund.

SALESBOARDS

ADVERTISE YOUR GOODS IN THIS SPACE

All Sizes, High-Grade Money Makers

HIGHEST QUALITY LOWEST PRICES FOR ALL PURPOSES

FREE—Our new Illustrated Catalog.

J. W. HOODWIN, 2949 W. Van Buren Street, CHICAGO, ILL.

DIAMOND

The most remarkable idea ever conceived. Our "DIAMOND" deal does not look like an ordinary salesboard, but still contains 1200 holes.

TAKE THE COUNTRY BY STORM! Wonderfully Handsome—5 Beautiful Colors. A magnificent 14-kt. solid gold, platinum finish top ring, set with a brilliant genuine diamond, is inserted in the center of board as the main premium. In addition, 28 other rewards, having a total value of \$46.50 are paid out by the dealer. Holes on sight for \$35.00, giving a profit of \$11.50.

JOBBERS' and OPERATORS' Price: \$25.00

Every salesboard operator should IMMEDIATELY order a sample of our "DIAMOND" outfit, for it is the greatest proposition ever produced. We guarantee satisfaction or your money returned.

QUICK! Exclusive territory to first comers. This outfit will be the biggest seller this fall, so don't hesitate.

LIPAULT CO., Dept. B, 1028 Arch Street, PHILADELPHIA

Bloomers

Creating a Sensation in the Premium and Concession Field.

Agents Cleaning Up Children's Bloomers, made of fancy Pique Crepe.

\$1.75 per doz. in Gr. lots Same as Doz., \$1.85.

Ladies' Bloomers, made of Fancy Pique Crepe. \$3.25 per doz. in Gr. lots

Sample Dozen, \$3.50.

Buy direct from the manufacturer and save jobber's profit.

One-third with order, balance C. O. D. Orders shipped same day received.

Baum Manufacturing Co. 1363-5 South California Avenue, CHICAGO, ILLINOIS.

\$13.50 Per Gr. Scarf Pin Assortment \$13.50 Per Gr.

This assortment contains one gross of beautiful assorted platinum and gold-plated scarf pins, with the absolutely latest cluster designs.

With each gross of Scarf Pins, we will give away one gross of Victory Clutches and a fine Velvet Display Pad, measuring 11 1/2 x 9 1/2 inches.

We are already working to capacity trying to fill our RUSH orders on this deal.

We would advise you to order IMMEDIATELY.

WHAT YOU GET FOR \$13.50:

- 1 Gross Assorted Brilliant Scarf Pins.
- 1 Gross Victory Clutches.
- 1 Velvet Display Pad, size 11 1/2 x 9 1/2 inches.

WONDERFUL SCARF PIN ASSORTMENT.

Fenway Celebrates Anniversary

All this week the Fenway Theater has been celebrating its first anniversary as a Famous Players house and L. F. Stuart, popular manager, has arranged a very splendid bill for the occasion. One of the features of the program is a demonstration by L. G. del Castillo, organist, of the big Wuritzer organ they have at the house, and the many things that can be imitated on it, the various instruments incorporated in it, etc., which was accompanied by a film calling attention to the various things as they were played.

Dante's Inferno, the Fox film which was scheduled to have its premiere here, but which went into New York instead, will be shown at the Fenway all next week, according to the announcements seen around town.

Salvation Army Band

The "Sallys" are conducting a drive here for \$150,000 for home service work and in conjunction with this drive the Salvation Army Band of 35 talented musicians has a prominent place on the bill at B. F. Keith's Theater. Several members of the band demonstrated exceptional musical ability in solo numbers. Besides the band there are a musical director, singing director for the band who sings as well as plays, and a diminutive lass who sings one of their hymns. According to the program, "a substantial donation to the Home Service Appeal has been made in connection with this engagement," the individual members of the band getting no money for their work, it being a labor of love.

The Jewett Repertory Theater Club

met in Bates Hall recently and was addressed by Desmond Fitzgerald on "Some Beauty Spots in America", following which tea was served.

M. Gemler and the players from the *Odson* in Paris will be seen in Boston the week of December 8. Just which house they will come into is unannounced as yet, tho it is presumed it will be the Opera House.

Nellie Chandler, whose ladies' orchestra has been playing thru New England for quite some time, was a pleasant caller

THE NEW MONEY-MAKING ITEM.

La Perfection Perles

Three-Strand Necklace, A-1 quality, guaranteed complete with assorted colored crystal cut birth stones. Each. \$2.50

Two-Strand Necklaces. A corking good flash, with assorted colored crystal cut birth stones. Each. \$1.50

20% deposit with all orders

LA PERFECTION PEARL COMPANY

249 W. 42nd St., NEW YORK.

Football Headquarters

Ask anybody what is the winner of football games this year. Anybody will inform you that our No. 110 Cane with football cap is a winner. We quote them at \$30.00 per Gross. Also our No. 111 Cane with special 5-in. ivory cap, silk tassels and football, made with correct colors, is the easiest cane on the market. The price is \$33.00 per Gross. Better send \$3c for sample. Guarantee immediate delivery.

Football Badges, 70-illino 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"

600 Blue Island Avenue, CHICAGO

We carry a complete line of goods for Concessionaires, Carnival and Fair Workers. 25% DEPOSIT MUST ACCOMPANY ALL C. O. D. ORDERS.

HOUSE OF HEIMAN J. HERSKOVITZ

85 BOWERY, NEW YORK CITY

INDOOR CARNIVAL AND KRISMAS KERMESSE

Hagerstown Lodge, Loyal Order of Moose, STATE ARMY, HAGERSTOWN, MD., WEEK OF DECEMBER 8 TO 13, 1924.

Concessions write Chairman, D. C. SNYDER, Moose Home, Hagerstown, Maryland. Frederick, Md., Lodge also has one week before this.

CHILE AND HOT TAMALES PARLORS

We'll start you. Enormous profits. Exclusive territory. Own your own business. By your own boss. We are starting thousand a every day. CHILE PRODUCTS HEADQUARTERS, 136 Lake Ave., Detroit Harbor, Michigan.

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

The Last "Word" in Your Letter to Advertisers, "Billboard"

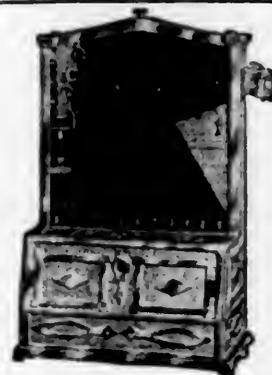
BANNER 1925 MODELS

NICKEL-DIME-QUARTER AND HALF-DOLLAR TYPES

WITH OR WITHOUT CONFECTION ATTACHMENT



BANNER PURITAN
1 or 5c Play



BANNER TARGET PRACTICE
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MANY
OTHER
NEW
TYPES



BANNER VENDER

BANNER SPECIALTY COMPANY

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BANNER PERFECTION
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BANNER LEADER

WRITE
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WIRE
FOR
OUR
NEW
CATA-
LOGUE



RO-CO-CO
THE SUPER-NOVELTY KNIFE

WRITE FOR ILLUSTRATED PRICE LIST

Whitsett & Company, Inc.
212-26 N. Sheldon St.
CHICAGO, ILL.

and announces she expects to leave shortly for 16 weeks in Cuba.

Sascha Beaumont, dancer and one of the principal players in *Moonlight*, will appear next season in the principal role of *Cobra* in one of the special companies being organized to present that drama on the road.

Mrs. Agide Jacca, known on the stage as Mme. Ester Ferrabini, appeared this week in Bizet's *Carmen* in the principal role. Mrs. Jacca resides in this city and this was her only appearance with this company. She was greeted by a crowded house.

Marjorie Cook, press agent of the St. James—she looks more like an ingenue—called to announce *Judy Drops* in will be presented next week for the first time in stock.

Harry Peysner, advertising agent for the K. & E. theaters, dropped in. He was chock-full of news, as usual.

LADIES' AUXILIARY BAZAAR

Chicago, Nov. 15.—Mrs. Tom Rankine told *The Billboard* today that plans for the miscellaneous sale or bazaar of the Ladies' Auxiliary of the Showmen's League of America, to be held December 4, in club room No. 1, at the Auditorium Hotel are moving along most satisfactorily. Mrs. Ed. Hook is giving a doll and Mrs. Mattie Crosby will be in charge of the cakes and is giving a large cake as a donation. Mrs. Rankine will donate flowers and furnish flower booths, all money from the flowers to go to the auxiliary. Mrs. Baba Delgarlan will assist with the flowers, as also will Mrs. Charles Linker. Mrs. Louis Hoekner is busy with fancy work, likewise Mrs. Henry Beiden. Aunt Lou-Blitz is working on a fancy quilt. Final arrangements will probably be announced at the next regular meeting of the auxiliary Friday night. Mrs. Rankine said the auxiliary is anxious to hear from out-of-town members who have been asked to send in donations.

NOTE—The writer made an error last week in writing the story of the bazaar. He said the election would be held December 4. What he should have said is that a luncheon will be held in No. 1 club room at the Auditorium December 4.

ECKHART CHANGES LOCATION

Chicago, Nov. 15.—C. F. Eckhart & Company have moved from 360 River street to 68 East South Water street. Contrary to the usual reason, the move was not made to get into "larger quarters". It was made because the Wacker Plan people are wrecking the buildings on the north side of River street.

\$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 **\$2.50**
WOLF GOAT SCARF



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.

5 Sticks of CHEWING GUM
Full Size - 5 Sticks to the Pack

SPERMINT, PEPPERMINT, FRUIT FLAVORS.

For premiums, concessions and schemes. Packed in flashy packs. You can double your money quick.

Also novelty packs and new ideas in gum, ball gum, give-away gum, etc. We make all kinds. One third deposit required.



Helmet Gum Shops, Cincinnati, O.

WANTED WANTED ORGANIZATIONS

To get in touch with us if you contemplate an Endor Circus, Bazaar or Salesboard Campaign. WE CARRY A FULL AND COMPLETE LINE

CONCESSION SUPPLIES

FRANKIE HAMILTON CO.
507-9 St. Clair Street. TOLEDO, O.

SAY "I SAW IT IN THE BILLBOARD."

TARGET PRACTICE LITTLE PERFECTION O. K. VENDER OPERATOR'S BELL



1c and 5c Play.



1c and 5c Play.



5c Play.



5c and 25c Play.

IF IN WANT OF MACHINES OR SALESBOARDS, WRITE US.
Send for Catalogue. **REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.**

- No. 55—Jenny, the Balking Mule. Doz. \$4.25; Gr. \$48.00
 - No. 7851—Kiddo Special. Doz. 4.00; Gr. 45.00
 - No. 151—The Kiddo Kar. Doz. 4.00; Gr. 45.00
 - No. 25—Trike, The Climbing Monk. Doz. 1.50; Gr. 17.00
 - No. 43—Mail Plane, Something new. Doz. 4.25; Gr. 48.00
 - No. 550—New Bobbing Monk. Doz. .75; Gr. 8.50
 - No. 3923—Red Rubber Devils. Gross. 10.50
 - No. 3924—Rubber Santa Claus. Something new. Gr. 10.50
 - No. 80—Gold and Silver Balloons, with Santa Claus Prints. Gross 3.50
 - No. 100—Merry Xmas Birch Bark Letter Banners. Dozen 9.00
 - No. 101—Happy New Year Letters. Doz. .80; Gr. 9.00
 - No. 626—Our Leader, in Red and Green Garlands, Decorated with Paper Bell Cut-Outs. Length, 10 Feet. Dozen. \$0.60; Gr. 6.50
- Samples of the above items, \$2.25. Postage Prepaid. Big Catalogue free on request. We require 25% with order, balance C. O. D.
M. K. BRODY, 1120 S. Halsted St., Chicago.

XMAS MECHANICAL Toys and Decorations



WHEN WRITING TO ADVERTISERS MENTION THE BILLBOARD.



THE TRIUMPH

An Assortment of Great Value and Strong Pulling Power.
30 Wonderful Prizes.

W. D. C. Famous Pipe Sets—Indestructible French Pearls—White Gold Wrist Watch—Jockey Racing Glass—High-Grade 14K Red Fountain Pens—Gold Filled First-Class Knives—White Gold Filled Pocket Combs—14K Solid White Gold Scarf Pins—Gold Filled Kum-Apart Snap Cuff Buttons—Fine Nickel Plated Flasks—Gem Razor—Nickel Silver Belt Buckle and Chain Sets—Silver Plated Pencils—Imported Galalith Pencils—Solid Nickel Silver Cigarette Cases—Large Bakelite Cigarette Holders—Pyraline Pocket Knife—Novelty Leg Knife. All complete with any 5 or 10-Cent Board.

\$39.00

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Want To Save a Lot of Money and Get the Best Service Write Today
—NOW—

For our complete Catalogs. They will come by return mail. The finest line of Premium Merchandise for Bazaars, Carnivals, Salesboard Assortments and Holiday Stores.

SALES CARDS AND BOARDS
at
Factory List.

SPECIAL CAMPAIGN CARDS AND BOOKLETS

70-80-100 Chances at 10 Cents a Set.
30 Cents for the Three.
SATISFACTION GUARANTEED

FAIR TRADING CO., INC.
307 6th Ave., NEW YORK.



ASIATIC PEARLS

60-Inch Rope \$1.30 Each
Including Satin-Lined Box.
30-Inch String \$8.40 Dozen
36-Inch String \$9.60 Dozen
Prices include Satin-Lined Box. Without Box 20 Cents less Per String.

Also French Guaranteed Pearls.
Quotations upon request.

Our New Gift Catalog
JUST OUT
WRITE FOR IT TODAY

Many New Items for the Holiday Season.

WONDERFUL TASTING CHOCOLATES, NOUGATS, CARAMELS AND CHERRIES

ALL IN FANCY ILLUSTRATED PICTURE BOXES

WE USE THE BEST **HARLICH'S MIDGET and BABY MIDGET BOARDS**



29 Boxes and a 600-Hole Baby Midget Board. } **\$5.85**
9 Boxes Cherries }
8 25c Boxes Chocolates }
5 40c Boxes Chocolates }
4 60c Boxes Chocolates }
2 75c Boxes Chocolates }
1 \$5.00 Box Chocolates }
When sold brings in \$30.00.
No. B.B.43 1/2—Sample... **\$5.95**
12 Lots. Each..... **5.90**
25 Lots. Each..... **5.85**

39 LARGER BOXES ASSORTMENT and an 800-Hole Baby Midget Sales Board. When sold brings in \$40.00.
No. B.B.900—Sample..... **\$8.25**
12 Lots. Each..... **8.10**
25 Lots. Each..... **8.00**

57 BOX ASSORTMENT and 26-Piece Rogers Silver Set. in Fancy Chest, and a 1,500-Hole Baby Midget Sales Board. When sold brings in \$75.00.
No. B.B.321 1/2—Sample Assortment **\$16.75**
6 Lots. Each..... **16.25**

If you have no copy of No. 26 Catalog, send for one.
25% with order, balance C. O. D. No order filled without deposit.

HECHT, COHEN & CO. 201-205 West Madison Street, CHICAGO, ILLINOIS

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,
1827-41 Madison Street (Long Distance Phone, Grand 1795), KANSAS CITY, MO.

10 Big Flashes!

JULIETTE
THE FASTEST DIME GETTER EVER PRODUCED.

10 Wonderful
FLASHES

SPECIAL CANDY!
Full Cream Caramel Wraps
Money Won't Buy Better

A prize in every package.
100 Ballys to every thousand packages, including 10 wonderful flashes.
6-Color Package. Printing limitations prevent reproduction in color.
\$45.00 per 1,000, including 10 wonderful flashes
\$22.50 per 500, including 5 wonderful flashes
\$11.25 per 250, including 2 wonderful flashes
Deposit of \$10.00 required on each thousand



THE DEE CANDY CO., 728 West Randolph St., CHICAGO, ILL.

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.

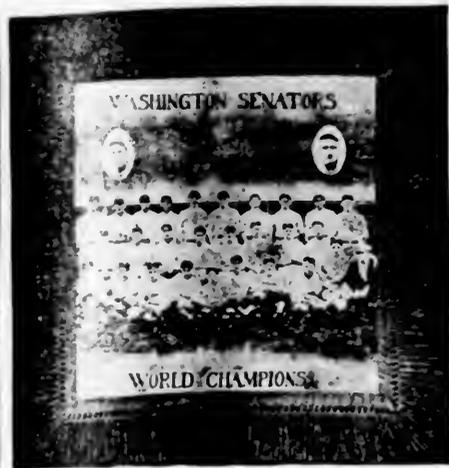
20 CALLS A DAY—20 SALES A DAY. Simply Show It and Collect.
Prices to Salesboard Agents and Jobbers: Sample \$1.50. Trial doz. \$12.00. \$30.00 per 100
Transportation charges prepaid. Terms—Cash with order or one-third deposit on C. O. D. orders.



ARTHUR WOOD & CO., (Originators of Placolor.) 219 Market St., St. Louis, Mo.

Advertise in The Billboard—You'll Be Satisfied With Results.

CAN YOU BEAT THIS?



THE WORLD CHAMPIONS On Our
PILLOW SALESBOARDS

5c and 10c Deals

IF THERE IS A BETTER BET THAN THE SENATORS TODAY, WHAT IS IT?

PLAY A WINNER!

5c Deal, with 6 Senators and 5 Round Art Pillows, \$16.00, 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.

WASHINGTON SENATORS.
 Price, \$12.00 per Dozen.

WIRE US NOW.

MUIR ART CO., 116-122 West Illinois Street, CHICAGO, ILL.

Salesboard Operators

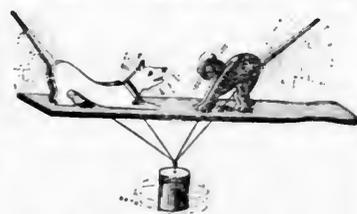


No. 53 Assortment 31 Boxes 20—\$.30 Boxes 4— .50 Boxes 2— .75 Boxes 4— .85 Boxes 1— 3.50 Box	No. 54 Assortment 41 Boxes and Chinese Baskets 20—\$.40 Boxes 10— .75 Boxes 6— .65 Cherries 1— 2.00 Basket 1— 3.00 Basket 1— 4.00 Basket 1— 7.00 Basket 1— 10.00 Basket
PRICE, \$5.85	PRICE, \$16.50
600-Hole 5c Salesboard Free	1,200-Hole 5c Salesboard Free

Special Account to Quantity Buyers. Send for Complete Assortment Catalog. One-Third Deposit, Balance C. O. D.

WEILLER CANDY COMPANY,
 227 W. Van Buren Street, Chicago, Ill.

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 10 1/4-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 thrill 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, modeled in tin and painted in natural colors. Made very strong and durable. Place the dog in a sitting position, touch the spring and "Trixie" will turn a complete somersault, head-over-heels, always landing firmly on all four feet. Size 3 1/2 in. long, 2 1/2 in. high. Each in box. Per Gross, \$7.00 Per Doz., 60c

\$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



BEATS THEM -- ALL --

Positively the most attractive and Biggest Seller on the Market today. It is a 3,000 Hole Baby Midget Board filled with Poker Tickets. It will Repeat and Repeat.

A SURE WINNER A KNOCKOUT Get Busy—Today

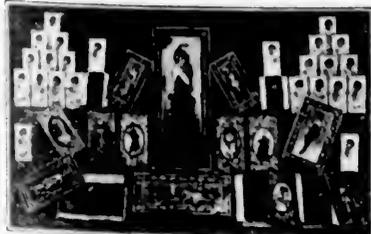
AJAX MFG. CO.

119-121 North Fourth St., PHILADELPHIA, PA.

3000-Hole Baby Midget, 5c and 10c Headings

Don't Wait—We'll Treat You Square. The Rush Will Soon Be Here. Manufacturers of

GOLDEN BEE CHOCOLATES



45 Attractive Salesboard Assortments—Candy and Novelties—ranging in prices from \$8.50 to \$143.00 Each, less discount

No. 1—37 Boxes Chocolates, 800-Hole 5c Board	\$12.00
No. 2—25 Boxes Chocolates, 500-Hole 5c Board	8.50
No. 3—47 Boxes Chocolates, 1,200-Hole 5c Board	17.50
No. 4—47 Boxes Cherries and Chocolates, 1,000-Hole 5c Board	14.80
No. 5—37 Boxes Cherries, Assorted, 1,000-Hole 5c Board	17.50
No. 6—55 Boxes Chocolates, 800-Hole 10c Board	20.00
No. 7—53 Prizes, 48 Boxes Chocolates, 5 Chinese Baskets, 1,000-Hole 10c Board	24.00
No. 8—28 Net Weight Boxes, 800-Hole 5c Board	18.00
No. 9—34 Net Weight Boxes, 1,000-Hole 5c Board	24.00
No. 11—43 Net Weight Boxes, 1,200-Hole 5c Board	27.00
No. 12—51 Net Weight Boxes, 1,500-Hole 5c Board	37.00

All net weight boxes, wrapped in cellophane paper.

35% Discount on Single Assortments.
 20% Discount on Orders of 6 Assortments.
 20% Discount on Lot Orders of 20 or More.
 25% Deposit, balance C. O. D.
 A new 44 page, 4-color Catalog mailed to each new customer.

THEODORE BROS. CHOCOLATE CO., Inc., Park and Compton Aves., ST. LOUIS, MO.

THE END OF "CLOSED TERRITORY"

Baby Midget Boards in Cigar Box Container.

Our "Concealed Salesman" can be used anywhere! When closed, it looks like a fine box of cigars, but when opened discloses a salesboard with a five-color lithographed heading. You can get this concealed salesman now in two sizes: 1,500 and 3,000 in midget boards and three sizes in baby midgets: 3,600, 4,000 and 5,000 holes. The headings pay out as follows:



1,500—5c Takes in \$75; pays out \$27.50.	\$2.50	4,000—5c Takes in \$200; pays out \$72.50.	\$5.45
1,500—10c Takes in \$150; pays out \$55.00.		4,000—10c Takes in \$400; pays out \$145.	
3,000—5c Takes in \$150; pays out \$55.00.	\$4.25	5,000—5c Takes in \$250; pays out \$92.	\$6.65
3,000—10c Takes in \$300; pays out \$110.00.		5,000—10c Takes in \$360; pays out \$128.	

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders.

A "KNOCK-OUT" FOR OPERATORS
 Be the First With This Idea in Your Territory
PLACE YOUR ORDER EARLY

Get on our Mailing List and be first in your territory to sell the latest and most up-to-date Salesboard Schemes.

THE FIELD PAPER PRODUCTS CO., Peoria, Ill.

Tell Them You Saw Their Ad in The Billboard

Mr. Theatrical Manager!

CONSIDER THE FOLLOWING:—

**Does Your Audience Come To Your Theatre
To See Your Show**

— Or —

To Spend an Enjoyable Evening or Afternoon?

Do You Drag Them In and Run Them Out

— Or —

**Do You Let Them Feel That Your Theatre is a Place of Amuse-
ment, Dedicated to the Fulfillment of Nature's Demand—**

“THAT HE WHO WORKS MUST ALSO PLAY?”

The invisible contest is ever on between the Theatrical Manager and the Theatre-Going Public. Each year
the cost of production rises---

THE STARS MUST BE GREATER - THE COMEDIANS FUNNIER - THE WHOLE THING MORE EXPENSIVE

WHY?

Simply because the American Theatrical Manager believes that the audience by this expedient of continuous increase
of production costs and consequent attraction to the eye and ear will overlook the bodily discomfort suffered.

IN AMERICA:—

Two and a half hour rigid sitting like students at a lecture; don't laugh; don't whisper to your companion; don't express your opinion
of the play verbally or in any manner except by clapping your hands. (Who invented that idea—why not furnish wooden clappers?)
Nothing to eat, nothing to drink; Woe and hard luck to the owners if the performance is not strong enough
to override all of these obstacles.

WHY NOT THE EUROPEAN METHOD?

Go to a Theater in London, Paris, Berlin or Vienna.
You go early; meet your friends; stroll around the rotunda or mezzanine; eat, drink and you are merry.
Friendly intercourse during intermissions; plenty to eat and drink for those that will. A quiet chat in a restful lounge for those so inclined.

**Well, Perhaps the Show Wasn't So Good:—But You Had a Real Enjoyable Evening.
THAT'S WHAT YOU WENT TO THE THEATRE AFTER.**

“The Play Is the Thing”—

Right—BUT WHAT ABOUT THE AUDIENCE?

The writer can remember, in a day not long past, when the staff at the front of the house took a peculiar delight in throwing one or more
members of the audience bodily from the theatre—this for violating some minor house rule; probably for bringing in a glass of lemonade
to a thirsty companion, or mayhap for razzing the villain of the piece.

**THAT DAY IS UNDOUBTEDLY PAST, BUT STILL REMAINS THE HARDEST FOUGHT BATTLE IN AMERICA
THE THEATRE VS. THE AUDIENCE.**

UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.