

December 6, 1924

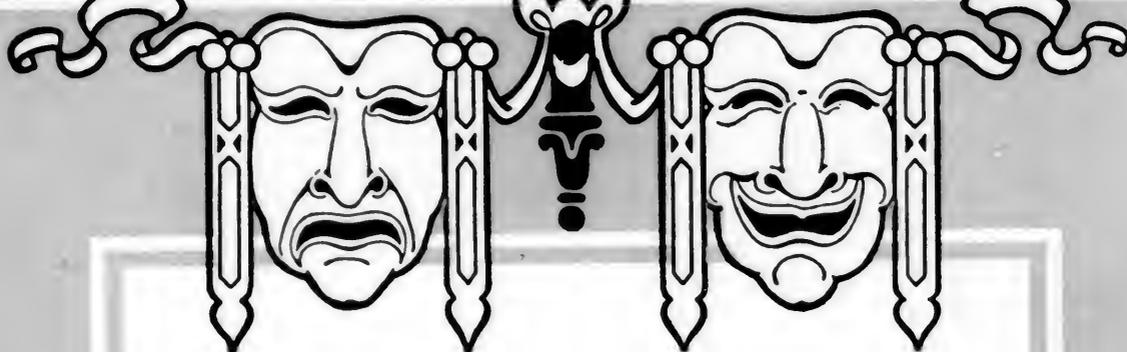
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Kansas City, Mo., Nov. 28.—Please note the change in address for this office. We move December 1 from 225 Lee Building to larger quarters at 424 Chambers Building, southwest corner of 12th and Walnut streets, in the heart of the theatrical district, where all professionals are welcome. Friday, December 5, the writer will be in the office all day to greet visitors.

Lawrence H. Biggers writes from El Campo, Tex., that he finished a good season of hopscooting thru Iowa and the Dakotas, and has joined the H. B. Poole Shows for the winter.

Art Brainerd and wife recently finished their season with the John Francis Shows and are now domiciled in a lovely apartment here for the winter.

Doc Danville of Wortham's World Best Shows arrived here November 20 for a brief stay.

The receiver's sale of railway cars held here November 20 attracted a number of showmen. Among them James M. Patterson, owner of the Gentry-Patterson Circus; Henry V. Gehm, of the Venice Transportation Co., of St. Louis; Felice Bernardi, and Jos. C. and G. C. Miller, of the 101 Ranch Wild West.

Mrs. John Francis is in town for a visit, following the closing of the John Francis Shows in Texas, and will attend the Chicago conventions. Mr. Francis will operate a store show in Fort Worth, Tex., until Christmas.

Mr. and Mrs. Rodney Krahl, of the Leavitt-Brown-Huggins Show, are wintering in Leavenworth, Kan., Mrs. Krahl's home, and are frequent K. C. visitors.

"Shorty" Batts, of the John Francis Shows, arrived November 20. He expects to winter here.

Sam Wallas of the Isler Greater Shows, and Eddie Strausburg, of the Billick Gold Medal Shows, have opened a restaurant in the Convention Hotel, 12th and Broadway.

Dan Watson, of Scammon, Kan., was here November 21 and 22 in the interest of his new park amusement device. He was busy the past summer at rodeos.

Andy and Mrs. Carson, of the Lachman Exposition Shows, have taken an apartment here for the winter.

Pauline Lorenze departed November 15 to join the W. H. Campbell-Lufky Bill Circus in Arkansas. Miss Lorenze will ride bronchos and break high-school horses on the show.

G. C. Loomis reports success for his *Andy Gump* show in Arkansas.

Joe Lawrence, soft-drink concessionaire, who has been playing fairs since Fairyland Park closed, arrived November 22 and will be at home here this winter with his mother and sister. He will be at Fairyland again in 1925 and is to start decorating the park in March.

Grace Wilbur Brown left November 24 for her home in Quenemo, Kan., to spend Thanksgiving with her mother, Mrs. May Newton. She will join the Barlow Indoor Circus December 1 at Alton, Ill. Miss Brown was with the Barlow Show last winter and the past summer was with the Gentry-Patterson Circus, which she expects to rejoin in the spring. Miss Brown is a feature menage rider and handler of elephant acts.

Charles Presler and his manager, Stanley Phillips, arrived November 24 for a short stay, playing vaudeville out of here. Mr. Presler's strong man act is a feature free act at fairs and in vaudeville.

Mrs. E. L. Paul (Mamie Sheridan Woolford) has returned from Chicago and reports a pleasant summer season with Ed Ward's Princess Stock Company. She and Mr. Paul left for Cherokee, Kan., the home of her husband's parents, to spend Thanksgiving and the month of December, and will then return here in the interest of Mr. Paul's new play, *Mystic Island*.

A. W. Ligon advises from Fort Myers, Fla., that he closed with the Art Catalan Dramatic Company in Albany, Ala., the week of October 27 and joined Jack King's Comedians as agent the same week. He states: "We have been having wonderful weather and business in this section. Tourists have already

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started to arrive from the north and everything is on the boom."

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SAN FRANCISCO

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511 Charleston Building.

San Francisco, Nov. 28.—Threats of a damage suit and an injunction against Will King and Company, now playing at the Strand, are being noised around town. It is all over the question of *Parlor, Bedroom and Bath* being offered at the Strand this week. King bought the San Francisco rights from one broker, the Wigwam Theater from another, but King produced it first; hence the turmoil.

The stage play, *Merton of the Movies*, now being produced at the Curran Theater, was witnessed by Harry Leon Wilson, its author, who came from Carmel, Calif., Monday especially for the occasion.

The Gingham Girl, at the Curran Theater this week, is drawing crowded houses. The advance sale for Peggy Wood in *The Gingham Vice*, scheduled next week at the Curran, is big.

The attendance record of the Warfield has been broken. During the two opening days of *Classmate*, Saturday and Sunday, there were more than 27,000 paid admissions. To Marco, whose current "idea" is the 30th Infantry Band plus Glen Oswald's Orchestra, with the addition of Gino Severi and his musicians in a striking stage arrangement, no little credit is due.

The Green Room Players at the Plaza Theater are presenting this week *Home Bree*, a comedy from the pen of Edward Scott, former local newspaper man.

Aladdin and His Lamp is to be staged by the Eagles for the benefit of their Christmas fund at the exposition Auditorium December 4. There will be 33 acts. A ballet of more than 100 San Francisco girls is to be the spectacular feature.

Harold Lloyd, famous screen comedian, came from Los Angeles to see the Stanford-California football game, scenes of which, it is said, are to be used by Lloyd in a new film.

January 11 is the designated date for the reopening of what is now known as the Columbia Theater, under the management of Thomas Wilkes. It is to be renamed the Wilkes Theater.

Beatty's Casino, which plans to offer acts of the Western Managers' Vaudeville Association, is to be formally opened December 7. Carpenters and decorators are busy remodeling and painting the house and a \$25,000 organ is being installed.

The Elks' Lodge of San Jose is to stage *Tom Jones*, Edward German's light opera, December 1, 2 and 3 for the benefit of its annual Empty Stomach Fund. One hundred and twenty-five people are to take part.

Marion Davies, motion picture actress, paid this city a brief visit early this week.

The Cat and the Canary still holds the boards at the Alcazar Theater. The present plan is to continue it next week, making the fourth for the opening play under Henry Duff's management.

Van and Schenk, headlining at the Orpheum this week, are snapping the show at every performance with their popular songs.

A total attendance of nearly 25,000 people for the comic opera, *The Mikado*, staged by the Shriners at the Exposition Auditorium, the final performance of which was given Saturday night, indicates its success.

Will Wright, secretary and treasurer of the Leavitt, Brown & Huggins Shows, was a recent caller at this office. He has been spending some time in Southern California and is en route to Seattle to put in the winter.

Tuesday in Judge Graham's Court Sophie Barros, of Los Angeles, was given the bulk of the \$10,000 estate of the late Louis Crepeaux, music teacher. Crepeaux heard her sing and pronounced her the possessor of talent.

Felix Salmond, English cellist, made his first local appearance Tuesday evening with the San Francisco Chamber Music Society. A large audience accorded him eight recalls.

A deal involving \$200,000 and representing an exchange of a large block of stock in the T. & D., Jr., enterprises was consummated Tuesday. Schneider Bros. interests were purchased by M. Nally and Nasser Bros., owners of two film theaters in this city and one in Alameda. As a result of the exchange plans are being made for the erection of several theaters in Santa Clara and San Joaquin Valley towns.

S. W. Glover, Cayuse Indian blanket dealer of Chicago, was a recent San Francisco visitor.

BOSTON

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Hours, 9 to 10 A.M. and 4 to 7 P.M.

With the Shows

Boston, Nov. 29.—There are many folks in town for the holiday and week-end and several houses report sellouts for the last three nights of this week.

Top Hat, with Ernest Glendinning, is replacing *Saint Joan* at the Tremont, and *Quadrangle*, the London comedy success, with Sidney Blackmer and Helen Hayes, will be at the Selwyn when *For All of Us* closes there tomorrow night. These are the only changes announced for next week.

Gas, the Bus, Jack Lalt's new musical show, will open at the Shubert December 8 when *Artists and Models* completes its two weeks.

Lazibones, a new Sam Harris show, will replace *The Nervous Wreck* at the Hollis December 15.

Be Yourself comes to the Tremont December 22.

It is reported that either *Rain* or *Seventh Heaven* will hold forth at the New Park when Elsie Ferguson concludes her four weeks' engagement there in *Carnival*.

Thanksgiving Matinees

Not all theaters offered special Thanksgiving day matinees. *The Pottery, Artists and Models, Moonlight, Saint Joan* and *The Nervous Wreck* held matinees on the holiday, but the last two named shows canceled their regular Wednesday afternoon performance. No Thursday matinee was given of *Cyrano, For All of Us, Stepping Stones* or *Carnival*, the a matinee of the last named was given Friday afternoon.

Victor J. Morris Dined

Victor J. Morris, manager of Loew's Orpheum Theater, recently completed 15 years of service in this capacity. A surprise reception was tendered him at the Checker Inn, congratulatory messages from Marcus Loew, Nicholas Schenck, M. Douglas Pittbury and scores of his friends throughout the United States being read. Morris is said to be one of the

oldest employees in point of service with the Loew interests, having come here from Elizabeth, N. J. When Morris first managed the New Jersey house Loew had but a few theaters under his control.

Hub-Bub

Business around town has picked up a little of late.

Arthur L. Griffin, treasurer of the G. E. Lothrop Theater Company, recently returned from a sojourn at Havana, Cuba.

The translation of *Carnival* from the Hungarian of Ferenc Molnar was done by Melville Baker, Harvard '90, and is said to bear the endorsement of the author.

Louis Leon Hall, character man of the Boston Stock Company, who played Uncle Josh in *The Old Homestead*, last

(Continued on page 105)

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The Billboard



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

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FIGHT AGAINST STAGE CHILDREN BAN

Bill Proposed for Introduction in New York State Assembly This Winter

MULTI-MILLIONAIRE IS WITH MANAGERS

August Heckscher Favors Mitigating What He Denominates Prison Methods Employed by S. P. C. C.

New York, Dec. 1.—A movement is on foot to relax the restrictions placed upon children engaged in theatrical performances, and a bill toward this end has been proposed for introduction in the State Assembly when that body goes into session this winter, it was learned this week.

Plans are being formulated for the construction of the measure by a number of prominent theatrical managers and others interested for diverse reasons in the lifting of the ban against the appearance of children on the stage in all attractions that are not of a charitable, educational or beneficial nature. The interpretation of the present statutes forbids the appearance of children on the

(Continued on page 105)

PAISLEY HEADS CANADIAN FAIRS

Maple Leaf Exhibition Managers, in Annual Meeting, Seek Return of Excursion Rates

Toronto, Nov. 29.—The giving away of money prizes in lotteries at Canadian fairs was frowned upon by delegates to the annual session of the Canadian Association of Exhibitions at the King Edward Hotel yesterday.

The association also went on record as favoring the return of excursion rates for fall fairs. Various other topics of interest to the fair and exhibition men were discussed Thursday and Friday. Attendance at the sessions was very good.

The annual election was held Friday afternoon, with the following results: President, J. K. Paisley, Ottawa; vice-president, P. W. Abbott, Edmonton; secretary, S. W. Jones, Saskatoon. D. T.

(Continued on page 105)

GERMAN ACTORS AND MANAGERS AT ODDS

New York, Dec. 1.—German dramatic actors are in trouble with the managers again, according to cable advices from Berlin. It now develops that the managers are attempting to classify actors and actresses in salary and histrionic categories.

As a result of this action by the managers, members of the acting profession met in protest recently, and a committee of seven was appointed to "make the managers see the light" and to call an early public meeting of all actors and actresses in Berlin.

AMUSEMENT MEN POUR INTO CHI.

Annual Gatherings of Fair Men, Park Men and Showmen Now On --- Auditorium Hotel Lobby Buzzing

Chicago, Dec. 1.—The vanguard of the carnival men and fair secretaries began arriving here today for the meetings this week. The lobby of the Auditorium Hotel was buzzing and outward indications point to a big attendance at the banquet and ball of the Showmen's League of America, as well as the convention of the fair secretaries.

Among the carnival men who were numbered among the early arrivals were: Johnny J. Jones, William Olick, Walter F. Stanley, Harry G. Melville, Vic Levitt, John T. Wortham, ("Doc") H. B. Danville, Eddie Brown, Les M. Brophy, Rube Liebman, Bert Charles, William Price, William Zeldman, Rubin Gruberg, William J. Hiller, C. W. Cracraft, W. H. Middleton, Matthew J. Riley, Jimmie Simpson, John M. Sheesley, A. H. Barkley, M. T. Clark, Leo Lippa, Al Dernberger, Ed. A. Evans, Felice Bernardi, Fred Beckmann, Mr. Jessup, Larry Boyd, "Bill" Davis, John Francis, George W. Remy, Ed. R. Salter, George L. Dobyms, Ivan Snapp, Max Linderman, John Castle, Milt. Morris, T. A. Wolfe, M. E. Golden, "Doc" Waddell and others.

Circus visitors who dropped in included James Patterson, Joe Donahue, Arthur R. Hopper and Andrew Downie.

Among the early arrivals of fair secretaries and directors were: Fred Chapman, Penn. Mich.; A. H. George, Mississippi-Alabama Fair; R. J. White, Wisconsin State Fair; Lee Warner, Minnesota State Fair; Frank D. Fuller, Memphis, Tenn.; James L. Dent, Birmingham, Ala.; G. R.

(Continued on page 105)

HARMONY IN EL PASO, TEXAS, SHORTLIVED

Contract Between House Managers and Operators and Stagehands Repudiated by Louis Dent --- Two Legitimate and Four Film Theaters Back on "Unfair List"

El Paso, Tex., Nov. 30.—The contract between house managers, operators and stage hands, signed a week ago today, was repudiated this morning by Louis L. Dent, president of Louis L. Dent, Inc., owner of the Palace and Ellanay theaters here, who arrived from Dallas. As a result, both legitimate houses and four cinemas go back on the "unfair list".

J. A. McKenzie, chairman of the Strike Committee of the Musicians, today called out all union musicians working in the "unfair houses", the musicians having gone back to work last week. The contract was signed here a week ago by W. R. Winch, manager of the Texas Grand and Crawford, road-show houses, and the Wigwam, cinema, and W. E. Paschal, resident manager for Dent, after Dent had wired that the contract was satisfactory. On Dent's arrival here he repudiated the con-

tract because scab operators were given the right to join the union on payment only of an initiation fee of \$150. Dent holding that the price, which is a local

(Continued on page 105)

17TH MEETING OF IOWA FAIR MGRS.

Many Well-Known Men on Program at Annual Gathering in Des Moines

Des Moines, Ia., Dec. 1.—Don Moore, Art Corey, H. S. Stanbery, Fred Terry and other men widely known in the fair game are on the program of the 17th annual meeting of the Iowa Fair Managers' Association, to be held at the Savery Hotel December 8 and 9.

The Iowa fair men have what is undoubtedly one of the liveliest associations in the country and their meetings are always full of interest. This year, following the close of the business sessions December 7, a banquet will be served at 6 p.m., with music by Ray Harrison's Orchestra, and community singing led by Don V. Moore. An address will be delivered by Larry Hodson, of St. Paul, Minn. Following his address there will be given in the banquet room a full vaudeville program consisting of high-class acts.

On Wednesday, December 10, the State Agricultural Convention will be held at the State House.

Program of the fair managers' meeting is as follows:

NIGHT SESSION

Monday, December 8, 7:30 O'clock. Registration, distribution of badges and payment 1924 dues.

Community singing, Don V. Moore, Sioux City, Ia., leader.

Appointment of committees on Resolutions and Credentials by the chairman. Round table talks and discussions.

(Continued on page 105)

INCE CULVER CITY STUDIOS TO CLOSE

Eastern Representative Says Move Is Not Permanent---To Discuss Reorganization Plans

Los Angeles, Dec. 1.—It is reported that the extensive motion picture studio in Culver City, built by the late Thomas H. Ince, pioneer film man, will be closed next week for an indefinite period. Upon the decision of the officers of the holding company rests the plans for reopening the studio for active production of pictures. One more picture is scheduled for completion before the shutdown, while two other productions, for which casts had already been chosen, will be abandoned.

Colvin W. Brown, Eastern representative for the Ince organization, said that the shutdown had been arranged for time in which to discuss reorganization plans and that the closing of the big studio was certainly not a permanent decision. It

(Continued on page 105)

Last Week's Issue of The Billboard Contained 1,005 Classified Ads, Totalling 5,903 Lines, and 679 Display Ads, Totalling 26,923 Lines; 1,684 Ads, Occupying 32,726 Lines in All The Edition of This Issue of The Billboard Is 78,590 Copies

REPORT OF CANCELLATIONS OF RESERVATIONS IS BUNK

Set for the Banquet and Ball of Showmen's League, Declares Chairman Levy, and Chairman Fisher Says Not a Ticket Has Been Canceled

CHICAGO, Nov. 29.—Anticipation was vivid and enthusiasm was at 102 in the shade for the annual banquet and ball of the Showmen's League of America at the league's regular meeting last night. Sam Levy, chairman of the banquet and ball, said the last brick had been laid for the big function and that everything is "set". Zebbie Fisher, chairman of tickets, reported that not a reservation had been canceled—thus refuting reports to the contrary—and that there will be at least 50 tables sold by the night of the ball.

A resolution indorsing the capable manner in which Sam J. Levy, chairman of the banquet and ball committee, has performed his duties was unanimously passed amid enthusiasm and vigorous applause.

Ed Talbott, former president of the league, was called to the officers' rostrum by First Vice-President Barnes and seated by the presiding officer. Later Mr. Talbott was called on for remarks and spoke briefly in a pleasant vein.

Col. Fred J. Owens reported that the program had 17 pages of advertising, considered an excellent showing for this season.

An element of interest was introduced in the proceedings when Dick Collins, editor of a show publication other than *The Billboard*, appeared and asked permission to make a statement. Mr. Collins denied responsibility for stories appearing in the publication in question, official exception to which was taken by the league at its meeting last week and a reply to which was made by the league in *The Billboard*. Mr. Collins asserted that he did not write the article objected to nor other articles of a similar nature in the aforesaid publication, that he did not inspire such articles in any way, that he could not control the editorial policy of the newspaper by which he is employed and that he was loyal to the league to the core.

During the discussion that followed it was moved that a vote of confidence be extended Mr. Collins, which was done.

The close of the outdoor season brought a lot of old members, long absent, to the meeting last night. Among them were: Gene DeKreko, Charles Duffield, Milt Morris, "Bill" Fleming, "Bill" Davis, Ed Talbott, "Doc" Danville, Dave Cohn, Rube Liebman, A. H. Ackley, Joe Rogers, Lew Keller, Baba Deigarian, Felice Bernardi and Jimmie Simpson.

Chairman Barnes, an adept at a presiding officer, cut out lost motion, held the meeting down to essentials, gave everybody a chance and toward the end of the meeting injected a social strain into the meeting. He called on the "strange faces" to say a word about themselves, and the "faces" did, among them being the Messrs. Duffield, Simpson, Bernardi, Ackley, Fleming, Davis and Danville.

Edward Kunnecke Arrives

New York, Nov. 29.—Edward Kunnecke, composer of the operetta, *Caroline*, and several other scores that have been sung here, arrived this week from Berlin and will attend the premiere of *The Student Prince* at the Jolson Theater Tuesday night. Else Marvenga, prima donna of this piece, created abroad the title role of *Caroline*, as well as the principal soprano roles in other Kunnecke operettas.

Miriam Hopkins in New Play

New York, Nov. 29.—Miriam Hopkins, last seen in *Little Jessie James*, has retired from the cast of this show and after a rest will prepare herself for a new musical play, called *Oh, Baby*, which L. Lawrence Weber will produce. Mr. Man, recently announced as her next play, has been postponed until next season.

Two More "Pompadours"

New York, Nov. 29.—Two more companies of *Madame Pompadour*, the Leo Ball operetta now playing at the Martin Beck Theater, are being organized by Beck and Dillingham. One company, composed exclusively of motion picture players, will open for an extended engagement in Los Angeles, while the other troupe will be recruited here and sent to Chicago.

BAIRNSFATHER HERE

New York, Nov. 29.—Captain Bruce Bairnsfather, who drew the famous *Old Bill* drawings and wrote *The Better Ole*, arrived here yesterday from England. A new play of his is in rehearsal here.

Keith-Paskman Play Coming

New York, Dec. 1.—Kenneth Keith and Daley Paskman are writing the book and lyrics of a new musical comedy, entitled *Pleasure Island*.

New Princeton Theater ANDRE CHARLOT SAILS FOR HOME

Will Arrange for Presentation of "Annie Dear" and "Kid Boots" in London

New York, Nov. 29.—A new theater, which will be designed to serve both as the Triangle Club's playhouse and as a place to present first-night performances of Broadway productions occasionally, will be erected soon in Princeton, N. J., on the campus by the dramatic club of Princeton University. Proceeds from the holiday tour of the Princeton Triangle Club's newest musical comedy, *The Scarlet Coat*, which will be given here at the Metropolitan Opera House December 23, will go toward increasing the fund for the building of this theater. The campaign for this structure to accommodate undergraduate dramatics, as well as musical entertainments and dramatic courses in the university, has been under way since early this year, when the old Casino, for 30 years the scene of Triangle theatrical activities, was burned to the ground.

Ned Wayburn Revue

New York, Nov. 29.—Ned Wayburn will start rehearsals within the next few days of his own all-star revue, in which the most talented graduates of the Wayburn Dance Studios will take part. This new revue is expected to be ready for presentation in a New York theater about the first of the year.

Morris Gest Underwriting Musical Show for Germany

New York, Nov. 29.—Rumor has it that Morris Gest is guaranteeing salaries for an all-American company which will sail shortly to put on a musical production in Germany.

FORSAKES BAR FOR CONCERT



On the right, Edmund Burke, celebrated Canadian tenor, who will shortly make a concert tour of the United States, welcomed by General Sir Arthur Currie, Commander of the Canadian troops in the World War, and now principal of McGill University, Montreal. Mr. Burke was graduated from McGill in law, but forsook the profession for his present art. On his arrival from Europe on the Canadian Pacific liner *Empress of Scotland* he was welcomed by the governing body of his alma mater.

Take Part in Church Show

New York, Nov. 29.—Many well-known professional performers took part in George M. Cohan's *Mary*, presented last week at the Brooklyn Academy of Music by the Edmundian Players of St. Edmund's R. C. Church, Coney Island. The manuscript for the production was given to the players by Cohan. Elizabeth Riley, a promising young amateur, and Al Mamaux, relief pitcher for the New York Yankees, had the leading parts, and others in the show included Mrs. Mamaux, a former *Follies* girl; E. Paul Southe, Estelle Tobin, Billy and Joe Walsh, all popular Keith vaudeville artists; Mrs. Marty Gray, concert soprano; Vincent O'Donnell, of Gus Edwards' Revue; Dolly Davis, formerly of the *Follies*; James and Val Tobin, of *Pinafore* fame; Burt Kelly, of the Elks' Minstrels, and many more. Joseph A. Finnegan staged the production.

Prize for Biggest Repeater

New York, Nov. 29.—The Shuberts are offering a prize of \$5,000 to the person who proves that between the date of the premiere, December 2, and July 15, 1925, he or she has attended the greatest number of performances of *The Student Prince*. Contestants must submit seat coupons to prove their claims. No provision is made in case the operetta doesn't run till July 15, 1925.

"Cuddle Up" Going to Coast

New York, Nov. 29.—The *Cuddle Up* musical comedy attraction, now touring the Middle West, is heading for the Coast. Iona Jacobs, well-known character woman, deserted stock this season to take a leading role in this piece. Others in the cast are Jimmie O'Neill, Harriett Sinclair, Margery Sidman, Carl Park, William S. Phillips, Blanche Collins, Edward E. Bedrick, Betty White, Muriel Evans, Marie Smith, Bertha White, Muriel Bannard, Ida Rose, Peggie La Blanc, Hattie White, Evelyn Nhyner, Alice Duker, May Harolds, Blanche Collin and Marie Cummings.

"Dancing Diana" Closes

New York, Nov. 29.—*Dancing Diana*, the David Starr musical comedy starring Bothwell Brown, will close tonight at the Maryland Theater, Cumberland, Md., and return to New York for revision. The piece has been playing out-of-town try-out dates the past two weeks.

Hugo Romberg To Produce

New York, Nov. 29.—Hugo Romberg, of the famous family identified with the better grade of musical comedy, is entering the producing field. His organization will specialize in comedies with music.

Feraudy Returning

New York, Nov. 29.—Maurice de Feraudy, sociétaire and vice-dean of the Comedie Francaise of Paris, will again be seen in this country under the direction of Wendell Phillips Dodge.

M. de Feraudy and a company of French players will appear in this city December 8 at a theater so far undecided. He will be supported by a company composed of M. Maurice Luguet, ex-pensionnaire of the Comedie-Francaise; Mme. Suzanne Demay, of the Theatre Gymnase; Mlle. Irene Glynour, of the Theatre Porte St. Martin; Mlle. L. Bianchini, of the Theatre de l'Oeuvre; Mlle. Jacqueline Vandel, of the Comedie Mondaine; M. Henri Vermeil, of the Vieux Colombier; M. Georges Raoul, of the Theatre de l'Oeuvre; M. Emile Ronet, of the Vaudeville; M. Andre Freschard, of the Conservatoire de Paris; M. Leon Guy, of the Theatre de l'Oeuvre, regisseur general; M. Champdor, of the Porte St. Martin, and M. Charles Jaquet, of the Theatre Antoine.

The repertoire of plays to be presented by M. de Feraudy will include *Le Gendre de Monsieur Poirier*, a comedy in four acts, by Emile Augier and Jules Sandeau; *Le Voyage de Monsieur Perrichon*, a comedy in four acts, by Eugene Labiche and Edouard Martin; *L'Abbe Constantin*, a comedy in three acts, by Hector Crémieux and Pierre Decourcelle; *Tartuffe*, a comedy in five acts, by Moliere; *Mlle. de la Seigliere*, a comedy in four acts, by Jules Sandeau; *L'Ami Fritz*, a comedy in three acts, by Erckmann-Chatrian; *Blanchette*, a comedy in three acts, by Eugene Brieux; *La Nouvelle Idole*, a comedy in three acts, by Francois de Curel; *L'Avare*, by Moliere; *Monsieur Brotonneau*, a comedy in three acts, by G. A. de Caillavet and Robert de Flers; *Les Affaires Sont Les Affaires*, a comedy in three acts, by Octave Mirbeau, and *Representation Sur Les Oeuvres de Jean de La Fontaine*.

CHILD ACTOR FORGETS TO ACT

Chicago, Nov. 29.—Never did a performance of *Madame Butterfly* undergo so severe a strain perhaps as it did last Saturday night in the Auditorium. Everything was moving to perfection until the child actor playing the role of the offspring of Cio-Cio-San and the faithless lieutenant came out for her part. One look at the sea of faces in front of her was too much and she began to weep with vigor. Her stage mother labored with her in vain, likewise her stage nurse, Suzuki. The lamentations of the junior kept pace with the superb climaxes of the singers and refused to be stilled or to pay any attention to Mr. Polacco's baton so far as time or key were concerned. The maestro, being an old hand at the business of running opera, carried the score thru the wreckage with fortitude and aplomb. But it was an unlooked for test.

Peggy Joyce and Hubby May Enter the Movies

New York, Nov. 29.—Peggy Hopkins Joyce and her husband, Count Gosta Morner, with whom she has become reconciled, are reported to be preparing to enter motion pictures together.

Actress Loses \$2,675

Pittsburg, Pa., Nov. 29.—Mazie White, a member of the new Al Jolson show, *Big Boy*, now playing here, reported to detectives this week that \$1,175 in cash and a bar pin valued at \$1,500 were missing from her trunk when she opened it at the hotel on her arrival from New York on Monday.

JAZZ-CONCERT PROGRAMS DEC. 28

Paul Whiteman at Metropolitan Opera House in Afternoon and Vincent Lopez at Manhattan at Night

New York, Dec. 1.—Both Paul Whiteman and Vincent Lopez and their concert orchestras are scheduled to give performances in this city December 28, when they will appear at the Metropolitan and Manhattan Opera houses respectively.

Whiteman, who is giving his concerts under the management of F. C. Coppius, makes his initial appearance at the Metropolitan at a matinee performance. Heretofore he has confined his concerts here to Aeolian and Carnegie halls while playing the city, with the exception of two special concerts at the Earl Carroll Theatre. At the Metropolitan he plays under the auspices of a local maternity hospital for the purpose of enriching its fund.

Lopez, who last week made his initial appearance as a concert organization, being the first orchestra with a partial jazz program to play the Metropolitan, will be at the Manhattan Opera House at a night performance. He is under the management of S. Hurok and William Morris so far as his concerts are concerned.

The fact that both orchestras, which are working out jazz-concert programs along similar lines, are giving shows on the same date, which is a Sunday, is interpreted in several different lights. One of the angles is that the huge holiday crowds in the city during that period will be able to support both performances. It is pointed out that vaudeville and picture houses will be jammed matinee and night that date.

New Theater for New York

New York, Nov. 29.—A new theater, together with a 15-story hotel, is to be erected on the site of eight private houses from 224 to 238 West 49th street.

Rufus Darrow, a dealer in building materials, has purchased the land from Sam and Lee Shubert and Herbert J. Krapp is to draw the plans for the project. The cost of the improvement is said to be more than \$2,000,000. The theater will be leased for a long term to the Shuberts.

SUIT FOR ROYALTIES

Composers of "Poppy" Bring Action Against Producers

New York, Nov. 30.—Alleging failure of the producers of the musical comedy, *Poppy*, which had a successful run here, to pay their royalties after the piece left New York for its road tour, suit was filed last week by Stephen O. Jones and Arthur Samuels, thru their attorney, Ambrose V. McCall, for the recovery of their share of \$400,000 gross receipts earned by *Poppy* last June, since which date, they declare, they have received no royalties. The suit is brought against Philip Goodman and the Amusement Investing Company, producers of *Poppy*. The complainants are the composers of the show and claim \$3,000, Jones \$2,000 and Samuels, \$1,000. This is for royalties unpaid since June 23, the complaint sets forth, until October 18.

Texas M. P. T. O. Meet

Dallas, Tex., Nov. 29.—The annual convention of the Motion Picture Theater Owners of Texas will be held in Dallas at the Adolphus Hotel December 2 and 3.

It is expected that nearly 300 will attend from various parts of Texas. Col. Jayson Joy, of New York, will address the meeting. Chas. Pettibone, general counsel of the Film Board of Trade of New York, will also speak. Dan Moody, newly elected attorney-general of Texas; John G. Willacy, State tax commissioner, and J. J. Strickland, secretary of State, will speak. H. A. Cole, of Marshall, will preside. Reports will be heard from Secretary-Treasurer E. L. Byar, Business Manager H. G. McNeese of Dallas, and others. Former Mayor Frank Wozencraft will also address the gathering. Questions to come before the meeting are: Taxation, censorship, local Sunday option, legislative, organization, etc.

LONDON HOLIDAY BUSINESS GOOD

London, Nov. 30 (Special Cable to *The Billboard*).—A slight pre-Christmas slump affected the nerves of several managers, but on the whole good business is being done as compared with previous years.

The Fool slumped for a while and Dean offered the part of Bottom in the Drury Lane Theater production of *A Midsummer Night's Dream* to Henry Ainley, which the latter refused. Business of *The Fool* is now improving.

Will Erect Monument

In Memory of Mountebank's Fair and Carnival Performers Who Lost Lives in World War

Paris, Nov. 30.—A plot of land in Neuilly, one of the Paris suburbs, has been donated by the Government for the erection of a monument in memory of hundreds of Mountebank's fair and carnival performers who lost their lives in the World War. Neuilly was thought to be an appropriate site for the monument, inasmuch as all roads of France to Mountebank lead to Avenue DeNeully. The fairs and carnivals held in this famous street are the largest and most famous on the continent and every clown, tumbler, rope walker and singer, returns to it yearly to amuse Paris crowds.

Newman Leases Spokane Theater

Will Play Road Shows, Vaudeville and Pictures at American

Spokane, Wash., Nov. 28.—With the leasing of the American Theater for five years by M. H. Newman, well-known motion picture and theatrical promoter on the Coast, this city will be given a first-class house for road shows, Junior Orpheum vaudeville and moving pictures, which will rank high in the Pacific Northwest and will be the leading theater of Spokane.

Gertrude Huntington will retire as manager of the theater, now used for road shows only. The lease was a surprise to the theatrical circle here, as Newman announced he would immediately spend \$60,000 in remodeling, redecorating and re-equipping the theater. Junior Orpheum vaudeville will make its debut at the opening of the American December 13. Mr. Newman recently opened and was first manager of the Grauman Theater in Los Angeles. He is bringing a theater staff from that city and will play Junior Orpheum vaudeville and pictures on dates not occupied by the road shows.

Detroit M. P. Co. Sued for \$10,000

Detroit, Nov. 29.—Mrs. Nellie Peck Saunders, formerly an active member of the Detroit Motion Picture Company in the various capacities of stock promoter, casting director and actress, filed suit this week for \$10,000 against the company.

The basis of the suit is said to be on payment of a note for \$5,850, which Mrs. Saunders cashed for the company last January. Other defendants named in the action besides the Detroit Motion Picture Company are: Joseph A. Walsh, general manager; Clifton C. Starkweather, secretary; J. Milton Earle, Frank B. Holmes, James J. Trudell and Cornelius M. Ray, directors.

At the offices of the company it was said Mrs. Saunders' note had been put in with other obligations to be taken care of under the new financing plan of a bond issue. Mrs. Saunders' suit, however, was begun prior to the inception of the financing plan, it was explained.

When the company was being financed Mrs. Saunders was known as a stock-selling "ace". She also acted in the company's lone production, *Mary*, which has been sold to the Rayart Company in New York and rechristened.

Chicago Girl Makes Her Operatic Debut

Chicago, Nov. 29.—Oddly enough—but not without reason—Helen Freund, Chicago girl, got her real start toward opera thru Frederick Stock and the Chicago Symphony Orchestra. She made her first public appearance as a soloist with the orchestra and the word got to the Civic Opera Company management in a hurry. Miss Freund got a hearing with the opera management which engaged her. She made her debut last night in *Werther* in the role of Sophie, the younger sister of Charlotte, who was portrayed by Mary Garden. Miss Freund will have a chance at several other roles with the opera company during the season.

NEW PRODUCING FIRM

New York, Nov. 29.—Theodore Hammerstein, grandson of the late Oscar Hammerstein, and Jerome Quinn have formed a new producing firm, with offices at No. 562 Fifth avenue. Their first production will be an operetta which will go into rehearsal shortly and may be presented early in January. Young Hammerstein's last venture was *Bye, Bye, Barbara*.

Odette Myrtil Rehearsing

New York, Dec. 1.—Odette Myrtil began rehearsals today in a new Shubert production built around the life of Offenbach, composer of *The Tales of Hoffman*. The piece is scheduled to open out of town December 22.

M. P. T. O. OF O. MEET AT COLUMBUS

Fourth Annual Convention Takes Place at Hotel Fort Hayes December 16 and 17—Banquet First Night

The fourth annual convention of the Motion Picture Theater Owners of Ohio will be held at the Hotel Fort Hayes, Columbus, Tuesday and Wednesday, December 16 and 17. Several subjects of importance will come up for discussion.

There will be a banquet as usual, this taking place Tuesday night. Martin G. Smith is president of the organization.

TINNEY'S LONDON PLAY IS OFF

New York, Nov. 29.—The musical comedy, *Sometime*, which was to have been produced in London next month with Frank Tinney in the chief role, has been called off. Reports from the other side have it that the producers back of this venture, after considering the matter carefully, decided not to take the chance. It is said Tinney played ten weeks at the Empire Theater when he should have stayed only six, and now the London booking managers are showing such little desire for his services that he may soon go to Paris.

Incidentally several American artists who went over to London to take part in the proposed Tinney show are expected back here shortly.

Willard Mack Reported To Have Regained Eyesight

New York, Nov. 30.—A report that Willard Mack has regained his eyesight, is now perfectly normal and ought to be able to go about his duties in a week or two, was given out yesterday by Dr. J. H. Brennan, of New Rochelle, N. Y., who has attended the actor-playwright. Mack is resting in his home at Pelham Manor. The loss of his sight was temporarily affected by pernicious intoxicants imbibed recently, it was said.

PETROVA SUCCESSFUL AT SALT LAKE CITY

Salt Lake City, Utah, Nov. 27.—Madame Olga Petrova finished a very successful three-day engagement at the historic Salt Lake Theater last Saturday. Her play, *The Hurricane*, was enthusiastically received. A great deal of credit for this is due Madame Petrova for her work of exploitation.

Madame Petrova says she may return to the screen and may not. At the present time she declared she is hoping to devote a good deal of time to writing.

Clare Tree Major Gets Princess Theater, N. Y.

New York, Nov. 29.—Clare Tree Major, head of the School of the Theater, has taken over from F. Ray Comstock the lease on the Princess Theater and will use it to conduct her school. Miss Major's pupils give several matinee performances weekly. At night and on regular matinee days the house will continue to be occupied by regular attractions, with *The Steam Roller* now current there. The lease has about seven more years to run.

Singer Insured for \$500,000

Chicago, Nov. 29.—Charles K. Hackett, tenor with the Chicago Civic Opera Company, took out a life insurance policy Thursday for \$500,000. The singer said he took the policy because he believed in insurance and because he has a wife and two children.

A. C. Pageant Shows Annual Deficit of \$15,000

Atlantic City, Nov. 30.—That the cost of the annual fall pageant and beauty contest here is \$100,000 and that it has thus far resulted in an annual deficit of \$15,000, was declared yesterday by Samuel P. Leeds, president of the Atlantic City Chamber of Commerce, which has staged these events. The chamber has decided, according to Leeds' report, that the pageant would be directed in the future by a committee of 25 residents and not as in the past by a few directors who assume the entire financial responsibility.

Dowling Returning East

New York, Nov. 30.—Eddie Dowling, with his *Sally, Irene and Mary*, after going all the way to the West Coast is now nearing the Atlantic seaboard again. The show arrives at the Forrest Theater, Philadelphia, tomorrow for its third engagement in that city.

Meta Van Hedenkamp Still in Hospital

New York, Nov. 29.—Meta Van Hedenkamp, who was seriously injured about two months ago in Philadelphia while rehearsing with the Philip Goodman musical comedy, *Dear Sir*, which closed after two weeks at the Times Square Theater, is still confined to the Jefferson Hospital, in that city, and will be compelled to stay there for a long time to come. Her neck was broken and her spine injured in the accident.

Philadelphia newspapers have accused Miss Hedenkamp's fellow players of having forgotten her, and other papers thruout the country promptly repeated the accusation.

But Miss Hedenkamp is not going to be forgotten. She may have been unintentionally overlooked, but it is a safe bet that show folks, now that they know of her destitute condition, will see that she is kept cheered during her confinement.

Thru some hitch as to whom she was working for at the time of the accident, it is understood she is being deprived of the workmen's liability compensation due her. Last week several theatrical people of this city sent contributions to her, which will take care of hospital bills for a while.

Sheiks' Ball at the Astor Big Success

New York, Nov. 29.—Monday night many of the 4,900 members of the Drama Comedy Club, an organization founded by Edyth Totten for the friendly fraternizing of those allied with or especially interested in theatricals, attended what was programed as a Sheiks' Ball, held in the Grand Ballroom on the roof of the Hotel Astor.

Robert G. Hargrave, the militaristic master of ceremonies, in sheik's attire, marshaled the incoming sheiks and shebas into the ballroom where the Edwin Saeger Society Orchestra of 10 pieces furnished the music for numerous dancers, many of them in Arabian costume.

Dancing was the order of the early hours of evening with the grand march of sheiks taking place at the tolling of the midnight hour.

Master of Ceremonies Hargrave, commenting on the similarity of Arabian costumes for sheiks and shebas, sought the aid of Captain of Policewomen Mary Hamilton, who was present to aid him in placing the participants in their proper places as contestants for the silver loving cup prizes.

Standing behind three pedestals, on which reposed the shining silver prizes, were the judges, Margaret Sylvia, Katherine Figue and Cecil Spooner.

After much discussion and numerous debates, the first prize was awarded to Henry Schmidt for his artistic characterization of an Arabian Sheik. On receiving the tribute Sheik Schmidt enacted his role realistically by removing an Arabian ring from his finger and placing it upon the finger of Judge Sylvia and sealing it with a kiss to a continuous round of applause from the spectators.

Joseph Rial was the recipient of the second prize, due, in all probability, to his manly physique, dignified deportment and classy costume.

Master of Ceremonies Hargrave was the recipient of the third prize, which was fully merited by his militaristic marching and Arabian attire.

The judges in presenting the prizes humored their lines for laugh-evoking purposes, which was fully enjoyed by all the participants.

Edyth Totten, founder and president of the Drama Comedy Club, and her reception committee mingled freely with members and guests and congenial companionship was much in evidence.

The theatrical folks who participated were far too numerous to mention, suffice it to say that Stephani Gloecker, a former dramatic actress, well known to Broadway, was the life of the party with her pep and personality set off to admirable advantage by her Parisian mannerisms.

RECORD RECEPTION FOR MATTHEW LANG

London, Nov. 30 (Special Cable to *The Billboard*).—Matthew Lang enjoyed a record reception, even for this popular actor, when, on Wednesday, he revived Temple Thurston's *The Wandering Jew* following the failure of Stayton's *The Hour and the Man* at the New Theater. Lang repeats his superb performance with wonderful eloquence and restraint, making quite a competent cast, including Isabel Elsom and Jessie Winter, seem feeble and inept. Dorothy Holmes Gore gives the only performance worthy of Lang, who again demonstrated his complete mastery of romantic acting, which almost makes one forget the poor literary quality and crude construction of Thurston's play.

Mahoney Signs Again

New York, Nov. 29.—Will Mahoney, comedian in George White's *Scandals*, has signed with White to appear again in the 1925 production of this annual revue.

TWO KILLED, SEVEN INJURED IN AUTOMOBILE ACCIDENT

Members of "Talk of the Town" Company Victims of Crossing
Crash at Eaton, Ohio---Injured Members
"Carry On"

DESPITE the fact that two members of the show were killed and seven others injured in a disastrous railroad-crossing accident in Eaton, O., early Saturday morning, the *Talk of the Town* Company played its scheduled two shows in Dayton Saturday, and then proceeded to Cincinnati. With remarkable pluck the injured members "carried on" and refused to quit.

The dead are: Mrs. Ruth Fagan, of Milford, Conn., professionally known as Ruth Jeanette, a member of the chorus and wife of Charles Fagan, second conique, and Pearl Att, a member of the chorus, whose home is in Lima, O.

The injured were Helen Miller, of Boston, Mass.; Malsie Hunt, of New York; Harriet (Frisco) Lee, of San Francisco; Edna Robie, of New York, members of the chorus, and Al Kain, of Springfield, O., a member of the quartet featured in the show, and Charles Fagan. Miss Miller had both legs broken and sustained severe lacerations of both legs, so that grafting was necessary. She is in the Reid Memorial Hospital, Richmond, Ind. Miss Hunt suffered concussions of the brain and is now at the Miami Valley Hospital, Dayton, O. Harry M. Strouse, company manager, was informed Monday that both girls were doing nicely and would in all probability recover. Miss Lee, Miss Robie and Mr. Kain received minor injuries, cuts and bruises, but continued with the show after having their wounds dressed.

There were 13 members in the party, the others being nonprofessionals. None of these was seriously injured with the exception of Ray West, Dayton, O., chauffeur, who is not expected to live.

According to accounts, the party was proceeding to the Richmond Inn, near Richmond, Ind., for a chicken dinner after the show at Dayton Friday night in two automobiles. Mr. and Mrs. Fagan and Miss Att were in the first car, which was struck squarely by a Pennsylvania flyer at the Eaton crossing. The second car was sideswiped by the locomotive. Fagan owes his escape to the fact that he was thrown clear of the auto and the railroad tracks thru the door. What caused the accident is not certain, the Police Chief Armstrong, of Eaton, in a preliminary investigation of the accident, states that both autos skidded some distance on the pike before being struck by the train. Marks on the brakes indicate that they were clamped, but permitted the cars to skid, due probably to the ice and snow on the pike.

A special service for Mrs. Fagan was held at Dayton Saturday afternoon, and she was buried in Woodlawn Cemetery. The body of Miss Att was sent to Spencer-ville, O., for burial.

When the show reached Cincinnati to play the Olympic Theater Sunday Company Manager Strouse immediately arranged with Harry Jarboe, manager of the theater, to have four chorus girls from the *Broadway by Night* Company, which finished its engagement at the Cincinnati house Saturday night, hold over for the *Talk of the Town* until the arrival from Chicago of four chorus girls. Fagan, despite 18 stitches in his scalp, is continuing his work in the show.

Goetz To Produce Play

New York, Nov. 29.—E. Ray Goetz has returned from a trip abroad with a couple of plays in his pocket. One is *The Cuckoo Club*, in which Irene Bordoni will star and which the Charles Frohman Company will produce. The other will be done by Goetz himself and is *The Guitar and the Jazz Band*. This is a play by Henri Duvernois and Robert Dieudonne and will be done in an English adaptation by Baron d'Erlanger.

BANK GIVES CONCERT

Chicago, Nov. 29.—The Union Trust Company gave a concert for 3,000 of its customers, stockholders and directors at Orchestra Hall Tuesday night. Among the entertainers were Isabel Christian, soprano; Jacques Gordon, violinist and concertmaster of the Chicago Symphony Orchestra, and John Robbins, New York baritone.

"Take and Pay" Opens

New York, Nov. 29.—*Take and Pay*, the latest Sam H. Harris production, will open at the Princess Theater, Toronto, next Monday night. *Evans Paver* is featured in the cast, which also includes Thale Lawton, George Le Guere, Elizabeth Bellairs, Homer Barton, Ernest Stalard and Denise Corday.

Offer Post of Minister to Ignace Jan Paderewski

Warsaw, Nov. 30.—Ignace Jan Paderewski, pianist and former premier of Poland, has been offered the post of Minister to the United States. It is reported. His acceptance, however, is considered doubtful.

Pierre Elected Member of French Academy of Fine Arts

Paris, Nov. 30.—Gabriel Pierre, prominent composer and orchestra leader, was elected a member of the French Academy of Fine Arts yesterday to fill the vacancy caused by the death of Theodore Dubois.

"Falling Leaves" Is Slender Entertainment

London, Nov. 30 (Special Cable to *The Billboard*).—Sutton Vane's new drama, *Falling Leaves*, at the Little Theater, is a very slender evening's entertainment. Diana Hamilton Vane's wife, appears with him, but Allen Leays and Stanley Lathbury contribute the only real acting to the undistinguished piece.

MIKHAIL MORDKIN



Mikhail Mordkin, noted Russian dancer, here again after 13 years' absence, and Anna Ludmilla, the only American girl with exclusively American training who ever danced with him on stage, both appearing in the "Greenwich Village Follies".

ANNA LUDMILLA



WALSH WITH FROHMAN

Townsend Walsh, who, during the summer season, was with the Ringling Brothers and Barnum & Bailey Circus, is now with the Frohman interests as business manager and publicity representative for Elsie Ferguson in her new play, *Carnival*.

Mr. Walsh formerly was dramatic editor of *The Boston Traveler*.

Frank Healy to New York

Chicago, Nov. 29.—Frank W. Healy has gone to New York, where he will meet the Roman Choir, due in this country in a few days, which will tour the East under Mr. Healy's direction. The singers in this organization have been selected from the Basilica and Sistine Chapel of the Vatican.

Woods Back From London

New York, Nov. 29.—A. H. Woods has returned from his latest trans-Atlantic excursion. This time he visited London and while there made arrangements for the presentation of *The Politian* in this country. He also acquired the rights to *The Green Hut*, a current Parisian success.

Exhibit of Theater Art

New York, Nov. 29.—An exhibition of theatrical art is being held at the New York Public Library, Fifth avenue and 42d street, which includes a number of original sketches demonstrating the development of scenic art in America. The exhibition has been put together by *The Theater Arts Monthly* and is open to the public.

"The Vortex" Presented at Everyman, London

London, Nov. 30 (Special Cable to *The Billboard*).—At the Everyman last Tuesday Noel Coward's dissertation on the Oedipus complex, or perhaps the university complex, entitled *The Vortex*, gave Lillian Bralhwaltte a fine opportunity to display unusual ability as a mother under distressing circumstances.

First, she had to combat the disadvantage of Coward himself playing the son; second, she must spend several minutes in settings which nearly produced color-blindness and listen to piano thumping which threatened the audience with tone deafness.

Despite this Miss Bralhwaltte, looking extremely lovely, played with distinction and emotional valuation.

The Vortex is one of those serious plays which young men achieve and seldom repeat, more's the pity. Mary Robson showed good sense in her smooth character portrayal of a rather pompous part. Coward, looking like a Chinaman, was very neurotic indeed.

Thief Captured Thru Radio

Edmonton, Alta., Nov. 29.—Henry Towers, arrested last week in Ottawa, Ont., charged with entering the Empress Theater, Vancouver, B. C., during a performance about three weeks ago and stealing jewelry worth \$2,000 from the dressing room of Verna Felton, leading woman of the Allen Stock Company, escaped from his guard while being taken back to Vancouver by jumping from the train near Medicine Hat, Alta. With the assistance of radio he was recaptured at Robsart, Sask., the most southerly post of the Provincial Police, while making his way to the United States border.

GREEN ROOM CLUB ELECTS CANTOR

Eddie's "Midnite" Brings Out
Turnaway Crowds---Thompson's Stage Tried

New York, Dec. 1.—The Green Room Club gave a "Midnite" to Eddie Cantor last Saturday night and a turnaway crowd greeted the club's Jest of Honor. For the first time a portable stage, designed by Woodman Thompson, was used. This stage, which is quite as large as that used by most little theaters, is ingeniously contrived to take advantage of available space and is equipped with a complete lighting system of its own. The audience is given a perfect view of the performance thru the use of "Circus Blues".

At the conclusion of the supper several solos were sung by Cantor Rosenblatt, after which the performance was staged in the theater. This was participated in by Jay Velle, Floyd Buckley, Curtis Karpe, Ethan R. Kaye, Walter Fenner, Joe Marba, Jack Bohn, Wayne Nunn, Frank McHugh, Jerry O'Day, J. Charles Hayden, Sam Wren, A. J. Herbert, Willard Bowman, Lloyd Neal, Frederic Forrester, Lou Holtz, Emil Boreo, Irving Caesar, Sam Sigel and Horton Spurr.

Among the one-act plays presented were *The Boss*, by S. Jay Kaufman, *Etiquette*, by Franklin P. Adams, and a series of dramatized stories by Rollo Lloyd. At the conclusion of the show Eddie Cantor voiced whole-hearted appreciation of the honor shown him and expressed a desire to become a member of the Green Room Club, at which he was unanimously elected by the members present.

LYRIC, DAYTON, SETTLES TAX ROW

The Lyric Theater, Dayton, O., playing *Columbia* Burlesque, has settled its income tax controversy with Charles M. Dean, collector of internal revenue. It was announced Saturday Dean has Wednesday took charge of the theater and all of its receipts and personal property. The theater firm agreed to give a bond of \$5,000, the amount of tax due to be paid within the next ten days. A West coast field deputy, will give up control of the theater when bond is posted. The theater was closed to satisfy a claim of the Government for income and excess profit taxes.

"PRINCESS APRIL" SOMEWHAT WEAK

Atlantic City, Nov. 29.—*Princess April*, starring Tessa Kosta, opened here Monday night. It is not an overly strong structure for so capable an actress, but it holds these days of opportunity that give her the chance to be seen and to show her to sing songs that are better for having her sing them and to dance lightly across the stage.

Dancing is a prominent feature thruout the play. Besides the active and youthful group of young ladies, who had been well rehearsed, there is a dance duo of girls and a premier danseuse.

Princess April is filled with the ordinary burlesque type of joke, rather crude and extraneous to the story in each case, but the audience seemed to enjoy the double-edged lines despite their lack of attachment.

Robert Haines Attaches "Milgrim's Progress"

New York, Nov. 30.—An attachment proceeding upon the scenery and effects of *Milgrim's Progress*, was filed last week by Robert T. Haines in Stamford, Conn., where Louis Mann opened in this play to satisfy a claim of \$2,500 alleged due him for services. Haines stated in his complaint that he was hired to stage the play and was engaged for a job at \$450 a week, but was discharged without cause by J. M. Welch, who controls the production. The action is brought against Hillistrath, Inc., the producers.

Picture Celebrities Visit Chi

Chicago, Nov. 29.—Marcus Loew, family and staff; Norma Talmadge, her husband, Joseph M. Schenck, and Lora Bone, young sister of Theda Bara, arrived here Thursday en route from the West to New York. The Talmadges will sail for Europe shortly. Miss Bara is just beginning her career as a screen actress. Mr. Loew said he is going to New York to select new plays for the coming season.

"Chauve Souris" Rewelcomed

London, Nov. 30 (Special Cable to *The Billboard*).—*Chauve Souris* was enthusiastically rewelcomed Monday at the Strand Theater by its many admirers. Hulfer as comers remains the principal artist, but many ingenious and ingenious items delighted the house.

Boston Church Would Welcome Movie Actors

Boston, Nov. 28.—Rev. Dr. A. Z. Conrad, pastor of the Park Street Church, announced in a sermon last Sunday evening that movie actors are assured of being received without hesitation as members of his congregation and of being given the right hand of fellowship, provided they "declare their faith in the Lord Jesus Christ and their belief in prayer and in the Bible as the word of God." In answer to a written question submitted by a member of the congregation. He further stated that "movie actors meeting those requirements would accomplish much in making films a great power for righteousness. Dramatic representations are in the world to stay. It is for us to transform and change movies as to make them represent truth."

Changes Name of Show

New York, Nov. 29.—Robert Milton has changed the title of his new production again. Originally known as *Poor Richard*, it was next called *God Bless Our Home* and now is known as *The Youngest*. It will be seen on Broadway during the week of December 7, according to present plans.

Hope Hampton Denies It

New York, Nov. 29.—Hope Hampton, the dismissed star of *Madaac Poupadour*, this week denied the reports that she would re-enter the Leo Fall operetta and alternate with Wilda Bennett in the principal role. Miss Hampton definitely declared that she would not have anything more to do with the piece.

DOUBT OVER SISTINE CHOIR

Montreal Impresario Charges Manager With Obtaining Money Under False Pretense

Montreal, Dec. 1.—Whether the Sistine Choir, recently arrived in this country, is really the organization that it is claimed to be by its manager, Emmett Moore, is the question involved in the arrest of the latter last week on a charge of obtaining \$1,000 from Henri Durisac, local impresario, under false pretense. Moore, whose real name is Finegan, was held for trial.

Adelphi Paolini, one of the singers, testified that he sang in the Sistine Choir on the occasion of the present pontiff's consecration and at other times, but he contended there is no such organization as a Chapel Sistine Choir. What took place, he testified, was that on certain occasions singers were brought to sing in the Sistine Chapel, but there was no permanent choir of that name in Rome.

Another member of the choir, Giovanni Bellini, admitted on the witness stand that he had never sung in the Sistine Choir. Among the documents filed by the defense was one that showed that the singers were paid \$500 a week. Previously Mr. Durisac had testified that it had been represented to him by Moore that the salaries were \$2,100. The same witness said when the choir was at Sherbrooke, Que., he had been induced to advance \$500 to enable salaries to be paid. It was while the choir was at this latter place that he learned the facts as to the singers being misrepresented, he averred.

MEMORIAL SERVICE

Conducted by Metropolitan Theater League for Victor Herbert and Grace Hoffman

New York, Nov. 29.—The Metropolitan Theater League held a memorial service for the late Victor Herbert and Grace Hoffman at the Hotel Majestic Tuesday afternoon. Madame Blanche Camp, president of the league, sang Victor Herbert's "Sweetheart." A number of Victor records by Victor Herbert were played, as well as several of the records by Grace Hoffman.

An all-glance-to-the-flag service was conducted by Mrs. Charles Augustine Robinson, America's "Flag Lady." Omar Iscan, child prodigy, gave readings, and Helene Aquarina sang two classics, followed by selections by Leigh Mann and Hazel Lugna. The guests of honor were Mrs. Charles Augustine Robinson, Grace Bradley, of the Metropolitan Opera Company; Mrs. Rosalind Wiseman, president of the Professional Women's League; Mrs. T. W. Clark, president of the Euterpe Club; Mrs. Louise Raleigh, president of the Rainy Day Club; Mrs. Theodore Hary, president of the Chessman Club; Mary Garrett Hayes, president of Indian Club; Nellie Bayall, Mrs. Victor Herbert, Professor Hoffman, Mrs. J. Amey, Grant Mitchell and Elita Miller Lenz.

VALENTINO SUED FOR BREACH OF CONTRACT

Los Angeles, Nov. 29.—Two suits for alleged breach of contract were filed Tuesday in Superior Court against Rudolph Valentino, screen star. One was for \$1,500 and the other for \$15,187. The plaintiff is the Collection Service Corporation, acting as assignee for Robertson & Webb, booking agents, alleged to have obtained a contract for Valentino at a salary of \$1,250 a week for the first year, increasing to \$3,000 a week for longer service. The complaints allege Robertson & Webb were to receive 10 per cent of the star's salary for the first year and 5 per cent thereafter.

The \$15,187 suit was for the amount of commissions the actor would have earned if he had continued to work, and that for \$1,500, it was stated, was for the plaintiff's commissions for the actual time Valentino worked under the contract.

BOOKING CIRCUIT FOR MUNICIPAL AUDITORIUMS

Birmingham, Ala., Nov. 29.—A booking circuit for municipal auditoriums in Birmingham, Atlanta, Memphis, Nashville, Chattanooga and other Southern cities, through which these cities will get a number of attractions considered too large for theaters, is in early prospect, according to Gordon Erickson, local auditorium manager. The subject is scheduled for consideration at the annual convention of auditorium managers, soon to be held in Cleveland, and the city commission may instruct Erickson to attend.

"HELL-BENT" CLOSES

New York, Nov. 29.—Hell-Bent For Heaven, Hatcher Hughes' play, which was awarded the Pulitzer prize, will close its tour tonight in Cleveland. Bad business is said to be the cause.

John Drew at Head Of Actors' Committee for Golden Rule Campaign

New York, Nov. 29.—International Golden Rule Sunday, December 7, is going to be very generally observed among members of the theatrical profession, according to John Drew, chairman of the Actors' Committee for the Golden Rule Campaign in behalf of the refugee orphans of the Near East.

On Golden Rule Sunday every one is asked to eat the same fare that is served to refugee orphans under American care in the Near East. Stew, bread, fruit and cocoa is a typical orphanage menu. Having put themselves in the place of an orphan for a day, Mr. Drew is asking the members of the profession to make as large a contribution to the Near East Relief for the orphans' support as they would like to have made for themselves if conditions were reversed. Mr. Drew's statement follows:

"More than 40,000 children are now in the orphanages receiving parental care. They are all being trained for self-support and future usefulness. But the awful tragedy is with the 100,000 children yet in the refugee camps, who will starve, sicken and die during the coming winter unless we come to their rescue. Here is your opportunity to actually save a child. Sixty dollars pays for the support of a child for an entire year. I have helped this worthy cause and earnestly commend it to you."

Constance and Norma Talmadge are among those interested in the success of Golden Rule Sunday, according to letters received at Golden Rule headquarters, 151 Fifth avenue. Billie Burke also endorses it.

Among those who will eat orphans' fare with particular relish is Jackie Coogan, who recently traveled across the continent with a million-dollar cargo of food for the Near East Relief orphans, many of whom he personally visited in Athens.

Both Kinggrams and International Newsreels are contributing to the success of International Golden Rule Sunday by a line referring to Golden Rule Sunday on each main title of four reels immediately preceding the day.

Theater Netted \$5.10 in Four Months

Detroit, Nov. 29.—In court before Judge W. Jayne, Mrs. Mary Deneen, a widow 72 years old, testified that January 11, 1924, on the representation by agents for Peter J. Jeup and the Enterprise Amusement Company, she was induced to purchase the Enterprise motion picture theater, 713 St. Aubin avenue. This theater, Mrs. Deneen claimed, was sold to average \$185 nightly. On the strength of this statement she bought the house. The price of the theater, she said, was \$3,000, in payment whereof she gave Jeup's agents \$50 in cash and a land contract on her home (valued at \$7,500) in the amount of \$2,500. By the terms of the contract, she said, she was to pay \$75 a month and interest at 6 per cent and an additional \$150 a month out of the receipts of the theater until the contract was paid. One of the stipulations of the contract, however, Mrs. Deneen testified was that in default of payment on principal or interest, when due, Jeup was to have title to the house. She did, she says, default in payment and Jeup immediately took over the house. The reason for default in payment she attributes to the fact that in the last four months the Enterprise Theater earned a profit of exactly \$5.10 net. Mrs. Deneen is suing in the hope of getting back her home, in which she continues to live.

Peter Boyle, prominent local attorney, on hearing of the old woman's predicament was so impressed by her account of the transaction that he offered to act as her counsel in the case without fee.

Carpenter Makes "Find"

Chicago, Nov. 29.—Getting a chance means a lot sometimes, and Alexander Bekhomovich, a poor young Russian employed in a cleaning and pressing shop, got his the other day when John Alden Carpenter heard him sing with the Russian Club in the Y. M. C. A. The young fellow's life ambition to study voice in New York under a famous teacher will be gratified and Mr. Carpenter has all details in charge.

Violinist Prodigy Sails

New York, Nov. 30.—Tanya Akoumine, violinist prodigy, who is being sent abroad to study in France and Italy at the expense of Helen MacKeller, sailed yesterday on the North German Lloyd liner Muenchen. The girl is Russian by birth, and attracted the attention of Miss MacKeller while at work in an orchestra in California. The actress presented her with a violin said to be 300 years old and has arranged to pay for three years' tuition by European masters.

PARIS THEATER TO COST \$2,000,000

Magnificent New M. P. House To Be Financed by American and French Capitalists

New York, Dec. 1.—A film theater, costing \$2,000,000, to be financed by American and French capitalists, is to be erected in Paris, according to William Klein, attorney for the Shuberts, who returned to this country last week on the steamer Majestic, after completing arrangements for the floating of the project.

According to Mr. Klein the theater will operate independently and will have no affiliation with any of the big film concerns. It will follow the policy in vogue in big American picture places of featuring orchestral music, and there will be a permanent chorus and corps de ballet to participate in the supplementary program.

Mr. Klein, who explains that he is not at liberty to disclose the names of those interested in the project, expects to return to France in January to complete all arrangements for the construction of the theater and the formation of the operating company which will take it over when completed.

Hagerstown Theater Has \$50,000 Fire Loss

Hagerstown, Md., Nov. 29.—The entire business section of this city was threatened early Wednesday when fire broke out in the Maryland Theater, Hagerstown's largest playhouse, and caused a loss estimated at \$50,000. This was the second fire in the building, the other having apparently been extinguished about midnight.

Understudy On

New York, Nov. 29.—Valerie Valaire, the general understudy of *The Show-Off*, playing at the Playhouse, was called upon Wednesday to play in Regina Wallace's place. Miss Wallace was sick, but recovered in time to play on Thursday. Miss Valaire is said to have given an excellent rendition of the role.

SAILINGS

New York, Nov. 29.—Among this week's list of sailings of passengers representing the theatrical world appear Edmund Goulding, co-author of *Dancing Mothers*, and Karen Branson, author of *Tiger Cats*. Both are bound for Europe aboard the Berengaria. Andre Charlot, the English producer, departed for his native London on the Majestic. Fellow passengers on the White Star liner were Robert Ringling, member of the San Carlo Opera Company and son of the well-known circus proprietor; John D. Tippetts, the English motion picture producer, and Montague Glass, of *Potash and Perlmutter* fame.

The Deutscher, bound for Hamburg, sailed with Fritz Lang, production manager of the Universal Film Company of Germany; Felix Kallman, a director of the picture concern; Lorenz Hagenbeck, wild animal circus man, and Mrs. Paula Busch, of the Circus Busch family of Hamburg.

Eugene O'Neill sailed November 29 for Bermuda on the Fort St. George. Jack Dempsey, the champion heavyweight, now playing the Loew Circuit, will leave for Southern waters upon the completion of his theater engagements. To be sure, the champ will be accompanied by his manager, Jack Kearns.

The Majestic brought back Ethel Lugnska, the pianist and composer; A. H. Woods, who contemplates building a new movie house in Paris; William Klein, attorney for the Shubert management; Florence Meehan, who appeared in several Cecil De Mille films; Adele Verne, pianist; Rudolph Polk, a violinist; Rosalie Stewart, who arranged for the London production of *The Show-Off*, and Cecil Hepworth, the British film producer.

The Mauretania docked here with Arno Segal, a young American violinist, who recently made his debut in London; Capt. Bruce Bairnsfather, the cartoonist, and Alonzo Price, author of several successful musical comedies.

The Muenchen, of the North German Lloyd line, arrived recently with Frances Merriman, a dancer, who appeared on Broadway in Henry Savage's *The Merry Widow*, and Mrs. Jules Daiber, wife of the impresario and manager of Ganna Walska, the opera singer.

Vivian Moses, of the Fox Film Corporation, slid out of port for London on the Majestic November 29.

Charles Lehman, of the Fox Film Corporation, is aboard the Baltic, due here December 1. On the Olympic, due here December 2, are George Baklanoff, member of the Chicago Civic Opera Company; Jean Acker, former wife of Rudolph Valentino, screen star, and Larvia Descard, film actress.

Tirade Against "Trashy" Tastes

Boston, Nov. 29.—E. E. Clive, director of the repertory company at the Copley Theater, garnered the first pages of the local papers today with a tirade against the "trashy" tastes of the theater-going public of Boston. The rebuke was contained in a lecture delivered before the Society of Harvard Dames, a group composed of the mothers, wives and sisters of Harvard men.

Clive declared that "the Boston public does not want good plays, but prefers movies and musical comedy of the poorer class."

"I can put on good plays at the Copley Theater and lose \$2,000 or \$3,000 a week," he said, "or I can put on trash to capacity houses. The purpose of the repertory theater is to produce good plays, not to make money, but even an actor must eat. We put on enough of the sort of thing the public wants to tide us over our losses on really worth-while plays."

"I have been asked to make reductions in price for Harvard students and I have expressed my willingness to do so," continued Clive, "but it would do no good. If the student wants to see a good play he is willing to pay \$1.50 to see it. If he doesn't, he won't."

Decrying the tendency of the college girls to flock to the musical comedies, Clive said he thought "the girls would find it worth while to turn occasionally to the left (speaking of their coming from Wellesley to the Trinity Pl. Station) instead of to the right and come to see good drama by Shaw, Barrie or Galsworthy."

"But that isn't the sort of thing Boston wants. Boston, the seat of culture and of education, wants musical comedy and the cheap musical comedy at that. A production like *Charlot's Revue*, clear and artistic, lost \$14,000 in three weeks in Boston because of its very cleanliness."

Clive ironically compared "soulless, sexless, goddess New York" to "puritanical Boston," declaring that New York was "rallying to support good drama whereas Boston was failing to do so. The movement is back toward the drama—except in Boston."

Odeon Co.'s Boston Appearance Postponed

Boston, Nov. 29.—The advance sale of tickets for the appearance of Firmin Gemier and his associates of the Theatre National de L'Odeon of France at the Boston Opera House week of December 8 in a repertory of Shakespearean and French classical plays does not warrant the appearance of these players in so large an auditorium, so their visit here has been indefinitely postponed, according to an announcement just given out. It is unlikely that Boston will get a chance this year to see this band of distinguished actors that came to America in response to an invitation forwarded by the Department of State at Washington to the French Minister of Fine Arts.

Gemier and his fellow players played for three weeks at the Jolson Theater, New York, but, according to reports, business there was nothing exceptional. Next week they will appear at Montreal under the auspices of the Province of Quebec.

"Fool's Gold" Opening

New York, Nov. 29.—*Fool's Gold*, the new comedy by Barry Conners which Herman Gantvoort is producing, will have its opening in Stamford, Conn., December 5. Following the playing of several New England cities the piece will be brought to Broadway December 20. Edmund Breece and Eddie Garvie have the two principal roles. Others in the cast are: Lotta Linthicum, Shirley Booth, Violet Dunn, Humphrey Bogart, Virginia Howell, Camilla Crume, Joseph Greene, Ernest Pollock and Fletcher Harvey.

To Stage "High Tide"

New York, Nov. 29.—William B. Friedlander will have complete charge of the staging of *High Tide* for L. Lawrence Weber. The piece went into rehearsal Thursday and will be first shown in Washington December 15.

Mr. Friedlander staged his first dramatic production last season when he produced *Cobra* for Weber. Before that he had specialized in the staging and writing of musical shows and vaudeville acts.

Closed by Bad Business

New York, Nov. 29.—*The Money-Lender*, which was supposed to come to the Gaiety Theater next Monday and which was replaced by *Close Harmony*, turned out so badly in production that it was closed after playing one week. This happened in Atlantic City last week, where the piece was first shown. After the first performance the closing notice was posted and the company was disbanded last Saturday. Business was much off during the entire week.

SHUBERT THEATER, NEW YORK
Beginning Tuesday Evening, November 25, 1924

HENRY MILLER
Presents

RUTH CHATTERTON

"THE MAGNOLIA LADY"

—With—
RICHARD GALLAGHER

Book and Lyrics by ANN CALDWELL
Music by HAROLD LEVEY
Based Upon "Come Out of the Kitchen"
By A. E. THOMAS and ALICE DUER MILLER
Numbers Arranged by CHESTER HALE and
JULIAN ALFRED
Orchestra Under the Direction of HAROLD
LEVEY
Stage Setting by WILLIAM E. CASTLE
Henry Miller Production Staged by
HASSARD SHORT

CAST OF CHARACTERS

Lily-Lou Karelson... Ruth Chatterton
Virginia Beardsley... Mabel Stryker
Betty Faye... Berta Deane
Mrs. Hallett... Ebel Martin
Liza... Nellie Fillmore
Stella Hallett... Lovely Lee
Peter Haveland... (Skeets) Gallagher
Kenneth Craig... Ralph Forbes
Robert Haveland... Minor Watson
Jefferson Page... Worthie Paulaner
Major Hallett... Frank Doane
Wash Brommage... Billy Taylor
Cyril West... Bland O'Connell

MEMBERS OF THE ENSEMBLE

LADIES—Virginia Beardsley, Berenice Furrow, Virginia Sharr, Harriet Chetwynd, Lucille Osborne, Mary Adams, Catherine Kohler, Halcyone Bargrove, Emma Wythe, Hazel Clayton, Sara Johnson, Julia Lane, Helen Haines.
GENTLEMEN—George O'Brien, Carl Rose, Louis Sears, Tom Chadwick, Tom Morrison, Edward McCullough, George Jefferson, John Munster, Ward Van Ness.

SYNOPSIS OF SCENES

ACT I.
Scene 1—The Living Hall of "The Magnolias", the Ravenel Mansion, in Virginia.
Scene 2—Road Near the Station.
Scene 3—The Terrace at "The Magnolias".

ACT II.

Scene 1—The Kitchen.
Scene 2—The Ballroom at "The Magnolias".

The transformation of Come Out of the Kitchen into The Magnolia Lady has not turned out very well. There is too good a story in it for musical comedy, and in order to put the musical requirements in the play it is necessary to do a lot of forcing, especially as regards the chorus entrances, there being no really valid excuse for most of these interruptions.

For the first half hour of the performance the audience can devote its attention to working out cross-word puzzles without fear of distraction by anything on the stage. Perhaps this was arranged that way intentionally so the nine o'clock crowd wouldn't miss anything. Anyway it's there. But after count-up things begin to happen. The singing, dancing and comedy take a turn for the better and the outlook for an enjoyable evening is pretty bright after all.

One thing the production absolutely hasn't got is vitality and pep. This is not meant to imply that every musical show must be a hurricane, but simply that its tempo must be considerably faster than unadorned comedy. That's what audiences expect from musical comedy. In The Magnolia Lady there seems to be a general suppression of the palpitating spirit. Even Bob Young's Dixie Boys, who come in for a brief group of songs, are held down to a degree that must be painful for a bunch of rarin'-to-go colored boys. Oh, what that big fellow could have done to a number if he had been let loose!

Ruth Chatterton brings to musical comedy her very charming personality and exceptional acting ability. As for singing and dancing—well, she at least is to be commended for her sincere efforts and the fairly good results achieved thru them. But it is too late for her to change into a real song and dance girl. In this particular instance she is helped along by her experience and success in the play's former version. So she manages nicely. In some other piece she might be entirely lost.

It is truly sad this obsession of mature dramatic and motion picture actresses to star in musical comedy. The ventures invariably are a double loss—a loss to the field they desert and in which they are real artists, and a loss to the field they enter because they deprive better qualified performers of just that many opportunities. In addition they risk their ultimate reputation, since their failure in musical comedy will not serve to recommend them should they decide to return to their proper field. What musical comedy needs, and needs badly, is stars who can really sing. And dance too. Names won't suffice.

To Richard (Skeets) Gallagher goes most of the credit for what spice there is in the performance. Gallagher has shown considerable improvement each time he has appeared in a new piece. In The Magnolia Lady he is at his best as far as he has gone, and it looks as if he will keep going up until he becomes one of our leading light comedians. His manner of working is well thought out, smooth and unobtrusive, and he puts a kick into all of his lines. Physical qualifications also favor him greatly.

Ralph Forbes, another capable dramatic artist, who makes his musical comedy bow in this production, gets by chiefly on the strength of his handsome appearance. He certainly is a 20th Century Greek god. But he neither sings nor dances, and he is cast in one of those

THE NEW PLAYS ON BROADWAY

Jaspid Englishman roles that have proved a Jonah to many good actors. His voice, too, is nearly always fearful. But Forbes is interesting nevertheless.

Berta Deane cuts a neat little figure. She is not called upon to display more than a suggestion of the dancing ability she is known to possess, but instead is given a part with a generous number of lines to read. Another instance of an artist with exceptional ability in one line being assigned to something else. Be it said, however, that Miss Deane is in no way lacking in her reading of lines. She is all right. Still a little more dancing by her would have been relished.

Lovely Lee injects some very enjoyable dancing and a delightful personality into the proceedings. Billy Taylor, in addition to leading a song, also does a couple of snappy dance bits and an excellent duet with Billie Taylor. Muriel Stryker and Bland O'Connell do a beautiful Indian dance together. Miss Stryker also shares honors in several numbers and acquits herself nicely in some dialog. O'Connell helps Miss Chatterton put over the song, Lily-Lou.

Worthie Paulaner possesses the best voice in the show and he uses it to advantage whenever given the opportunity. Most of his numbers come in the first act, however. In fact, he has only one song in the last half.

Minor Watson, still another newcomer in musical comedy, handles a rather stiff role acceptably and helps out in the A la Gastronomique song number, which is pleasant comedy bit. Nellie Fillmore performs suitably in black mammy part. Ethel Martin makes an imposing grande dame, and Frank Doane, tho inclined to overacting, is quite amusing.

Virginia Beardsley and Virginia Sharr participate with delightful effect in a specialty, and in the Phantoms of the Ballroom number, which is beautifully conceived and staged, there are meritorious contributions by George Jefferson, Tom Morrison, Hazel Clayton, Edward McCullough, John Munster, Lucille Osborne, Mary Adams, in addition to others already mentioned. A promiscuous juggling of accents is noticeable thruout the performance.

The music is only fair for Harold Levey, the lyrics are not of much significance and the ensemble work is just so-so. Both Julian Alfred and Hassard Short have produced much better results. The scenery is more than ordinarily handsome, and the costume creations by Charles LeMaire and Wm. Henry Matthews are very attractive. Levey directs the orchestra to good effect.

All things considered, The Magnolia Lady is mild but fairly interesting entertainment. The main trouble is that there are not enough real musical comedy artists in it.

DON CARLE GILLETTE.

WINTER GARDEN, NEW YORK
Beginning Monday Evening, November 24, 1924

The Sixth Yearly
"GREENWICH VILLAGE FOLLIES"

Mid-Winter Edition

America's Greatest Annual Revue
The Entire Production Devised and Staged by

JOHN MURRAY ANDERSON
Comedy Sketches Directed by Lew Fields.
The Lyrics by Cole Porter, Irving Caesar and John Murray Anderson.
The Music by Cole Porter and J. Corney
Dances Staged by Larry Ceballos.

CAST—George Christie, George Rasely, John Sheehan, Edward Tierney, James Donnelly, Keene Twins, Toto, Mikhail Mordkin, Lydia Semyonova, Meeka Aldrich, David K. Morris, Robert Alton, Brohislava Poshitskaya, Mikhail Arshansky, America Chedister, Ethel Davis, Rosalie Claire, Don Barclay, Bud Williamson, Dorothy Neville, Fred Allen, Anna Ludmilla, Robert Alton, George Moran, Charles Mack, Vincent Lopez and Orchestra, Mary Jane, Gene Collins, James Naulty, Rachel Gould Chester, Maida Palmer, Marjorie Alton, Bud Penny, Eugenia Repelsky, Ernest D'Amata, Dottie Wilson, Rosalie Claire, Fay Follies Girls, Josephine Payne, Betty Hill, Catherine Janeway, Catherine Crandell, Mildred Mann, Millie Shaw, Helen Gladding, Josephine Carroll, Helen Dahlia, Ann Austin, Jean Sumner, Edith Shepard, Josephine Ehrlich, Ann Carlson, Vivian Wyndham, Frances Wilson, Ruth Conley, Dorothy Gordon, Albert Deano, Floyd English, Polly Williams, Betty Linn, Eugenia Repelsky, Marcellie Miller and Vivian Wyndham.

It must be mighty discomfiting to Mikhail Mordkin, after coming three or four thousand miles, preceded and accompanied by the most assuring ceremonies, to meet with such indifferent response on his much-heralded appearance in the Mid-Winter Edition of the Greenwich Village Follies. There is no getting away from the fact that what little applause he received on his entrance was considerably more than he got at the conclusion of his performance—notwithstanding the all too obviously prepared clapping that came

from the back of the auditorium near the entrance. The fault is not Mordkin's. He is beyond doubt a great artist. But not for the Greenwich Village Follies—this edition at least. On the occasion of this review Mordkin appeared only in one number, tho billed for two. It is reported he is now rehearsing a jazz ballet, which will be put in the show soon. His present exhibition certainly won't fulfill the expectations aroused by the press-agency accorded him.

There is no improvement in this Mid-Winter Edition of the G. V. Follies over the preceding program. Moran and Mack are still the best thing in it. Besides Mordkin, the new elements in the show include the Keene Twins, who sing and dance much more likably than the Dolly Sisters did. Toto, in about half a dozen thoroughly enjoyable numbers; Fred Allen, entertaining topical monologist; the Fay Follies Girls, in a fairly interesting ensemble and runway exhibition, and Edward Tierney and James Donnelly, a couple of pleasing singers. There are also some different sketches and specialties, such as "An Horror-toria", a mildly amusing village choir rehearsal; "Quips That Pass in the Night", a Pullman skit, in which the majority of quips are of the variety that passed in the night ages ago; the Kirelner Models, who make a delightful picture; Garden of Used to Be, sung by Dorothy Neville and George Rasely, in the set formerly used for the In Brittany number; Syncopated Pipes of Pan, now sung by Tierney, Donnelly, the Keene Twins and ensemble; Do a Little This, Do a Little That and In Love Again, led by the Keenes, and Bom-Bom-Beedle-um-Bo, led by Rasely, for finale to Act I.

The eliminations include the scenes entitled Destiny, in which the Dollys appeared, also the other Dolly numbers; America in the Eighteenth Century; Before the Portals; the skits, Let We Forget, The Yes Guy and The Hired Boy; the two scenes called In the Village, one of which, with Mazie Clifton and Billie De Rex, was an outstanding comedy hit in the former program; In Brittany and the Greenwich Village Barber Shop.

In addition to the weakness of most of the material, poor continuity and poor complementing of scenes has much to do with the general ineffectiveness of the bill. The singing, especially that of Rasely and Miss Neville, is a great deal better than that in many other current revues and musical comedies, and there are some other choice bits in the production. Toto's burlesque on the Liebertraum number is a great comedy stunt, and practically all of the other efforts of this artist register 100 per cent. Neither the Keene Sisters nor Fred Allen have very effective material to work with, hence they do not register as well as they could. Vincent Lopez and his orchestra render a few new selections. Their fox-trot version of The Stars and Stripes Forever, accompanied by the New York harbor scenic effect, continues to be the most stirring moment of the evening.

If anything was overlooked in this report it is because the bill was run off with so many changes and transpositions from the printed program that it was impossible to check off everything. When, oh, when will these revues be able to furnish patrons with programs that will guide them thru the evening in consecutive order?

DON CARLE GILLETTE.

SAM H. HARRIS THEATER, NEW YORK
Beginning Monday Evening, November 24, 1924

WILMER & VINCENT
Present

"DAWN"

—With—
EMMA DUNN

A Play in Three Acts by Tom Barry
Staged by Clifford Brooke

CAST OF CHARACTERS
Matthew Slayton... Howard Lang
Mary Slayton, His Wife... Emma Dunn
Judith, His Daughter... Zita Johann
Margaret Slayton, His Sister... Helen Strickland
Robert Carter... Hartley Power
David, the Gardener... Richard Carlyle
Mr. Marvin... Percie H. Benton
Billy Randolph... William Williams
"Speed" Farnum... Ray Marvin
Ely Robbins... William Morgan
"Rabbitt" Trundell... Raymond Van Sickle
Jane Marvin... Florence Peterson
Lulu Maynard... Camelia Campbell
Louis Rhodes... Robert Montgomery
Ann Perkins... Elizabeth Allen
"Snake" Maynard... Lee Smith
Cora Adams... Dorothy Tierney

The garden outside the home of Matthew Slayton, near Providence, R. I.

ACT I.
The night following. The living room of Matthew Slayton's home.
(During Act II, the curtain will be lowered to indicate the passing of two hours.)

ACT II.
The same. The following morning.

Dawn reminds me somewhat of a sprinter running a long-distance race. He starts out at a great pace, but the distance soon tells and he loses his speed long before the race is over. So it is with Dawn. The first act of this play is excellent, but Mr. Barry, like the sprinter, seems unable to keep the pace up for the whole distance.

Dawn is another play of the "younger generation" and its revolt against the elders. This time it is up against the New England conscience. A young girl is the protagonist and she is aided in her revolt by her mother, a woman with understanding as her father is ignorant of the needs of the youthful spirit. The daughter, coming of age, determines to have done with clandestine parties and during her father's absence stages a dance at her home. The mother consents to this and all goes well until pop comes home unexpectedly and bursts into the festivities. He flies into a rage and extracts a confession from the girl that she has been "wronged" by one of the lads. However, she says she does not love him and is engaged to another. The father attempts to force a marriage between her and her paramour, whereat the girl refuses. The father threatens to tell her sweetheart what has happened and the girl attempts to commit suicide. Her mother circumvents this and sends her to her fiancé after she has told the father that she came to him as her girl is going to her husband-to-be. This scene, which comes at the very end of (Continued on page 104)

BOSTON PLAYS

NEW PARK THEATER
Beginning Monday Evening, November 24, 1924

CHARLES FROHMAN
Presents

ELSIE FERGUSON

—In—
FERENC MOLNAR'S

"CARNIVAL"

A Play in Three Acts, Translated by Melville Baker
Staged by Frank Reicher
(Director of "Liliom")

CHARACTERS AS THEY APPEAR
Nicholas Kornady... Tom Nesbitt
Edmund... Nicholas Joy
Camilla, Wife of Sandor Orozsy... Elsie Ferguson
Budolf... Stanley Logan
A Cavalry Captain... Franklin Fox
Matyas Osz... Leo G. Carroll
Sandor Orozsy... Berton Churchill
Lizska, Sister of Matyas Osz... Madeline Delmar
Police Commissaire... Nicholas Joy
Police Secretary... Henry Bloomfield
Secret Service Man... Leon Brown
A Girl... Margaret Hutchins
First Coat Room Woman... Mignon O'Doherty
Second Coat Room Woman...
...Edith Harding Brown
Third Coat Room Woman... Mildred Wall
Lackey... Leon Brown
Doorman... Basil Hanbury
The action takes place in Budapest, in the '90s, at one of the great state balls held during the carnival season.
ACT I. A corridor off the grand ballroom.
ACT II. A private supper room.
ACT III. A lobby near the foot of the grand stairway.

Carnival seems destined to be the turning point for the Ferenc Molnar cycle in the American theater. The touch of freshness, piquancy of viewpoint, that playful yet deeply revealing contact with life, the softly tinted glow reflecting a sympathy and an understanding of the ironies, grotesqueries and pathos that man is heir to, qualities that made Liliom a master work, are here lacking. Carnival reeks of the theater and all gaudy things theatrical. It is, for the most part, a dull, stupid play of, for the most part, dull, stupid people. Its artifices both in technical construction and acting are so obvious. A corking theme dramatized with a troupe of puppets.

Remove Elsie Ferguson from the cast and this overblown bag of stale wind would collapse. Frequently thruout the play just as the thing seems on the point of becoming flabby with innocuousness and boredom Miss Ferguson rushes to the rescue with her reserve supply of heavy respiration. And how she does respire in her "big" scenes! Her role is the focal point of the play and once she passes out of the picture, and rare is the occasion, the thing begins to stumble and stagger. In brief, it is all Elsie Ferguson, and her very characterization seems to flaunt the fact that it is a glorious night for her.

Tom Nesbitt, he of Mary Rose and Outward Bound, is wretchedly miscast. His handling of the role fails to carry even a vestige of conviction. It is lifeless, stodgy stuff. A constant tremoring of the lips and a palsy of the hands is this actor's idea of portraying fervor and fire. The part is pathetically underacted and he appears to sink about most of the time for a convenient, happy spot in the picture.

At times the corking acting of the hysterical and lovelorn Lizska (Madeline Delmar) threatens to overshadow the company's star, Miss Delmar a deal of the time seems to suffer from cautioned re-

(Continued on page 104)

MORE NEW PLAY REVIEWS
ON PAGE 36

KEITH'S AFTER CINCINNATI SITE

Deal on for Purchase of Famous Players-Lasky Property as Home of \$2,000,000 Movie

That the Keith interests are negotiating for the purchase of the property at the southeast corner of Fifth and Vine streets, Cincinnati, as a site for a \$2,000,000 cinema palace was made known Monday of this week by Attorney Ben L. Heidingsfeld, secretary and treasurer of the United Theaters' Company, of which Edward F. Alben, head of the Keith Circuit, is president. The property, known as the Wiggins Block and now occupied by store rooms and offices, was purchased several years ago by the Famous Players-Lasky Corporation and announcement was made at the time that that enterprise would erect a large building, a feature of which would be a partial motion picture theater.

The announcement by Mr. Heidingsfeld was in the form of a denial to a story carried in a local paper and emanating from Pittsburg, Pa., that the deal for the sale was ready for consummation. John P. Harris, owner of extensive theatrical properties in Pittsburg, also is heavily interested in the holdings of most of the leading down-town picture theaters and the Keith and Palace vaudeville houses in Cincinnati.

According to the Pittsburg report only the official check of the plans drawn for the proposed theater and the going over of certain minor details in New York are necessary before the transfer papers will be signed. The theater, it is declared, will be the most sumptuous of its kind in the Middle West.

The reason assigned for Famous Players-Lasky changing its plan to make the proposed Cincinnati theater a link of a chain of such houses in principal cities of the country is that the general scheme has been abandoned for fear that it would seriously restrict the market for the sale of the corporation's product.

Myrtle Schaaf Gets Title Role in "Rose-Marie"

New York, Dec. 1.—Myrtle Schaaf, now of Hassard Short's *Ritz Revue* and formerly with the Metropolitan Opera Company, starts rehearsing today for the title role in the second *Rose-Marie* Company, which Arthur Hammerstein is organizing for a tour from Boston to the West Coast. Arthur Cunningham has been engaged for the role being played in the original production by Arthur Deagon.

GEMIER HOPES TO RETURN

New York, Dec. 1.—Before leaving New York for a short tour Firmin Gemier, of the Theatre de l'Odeon, stated that he hoped to appear here again some time in the future, perhaps in the English language as an actor or as a stage director of a production in the vernacular. He expressed appreciation for his reception here and particularly for the responsiveness of the audiences.

BRADLEY TO CONDUCT "HEIDELBERG" ORCH.

New York, Dec. 1.—Oscar Bradley has been selected by the Shuberts to conduct a large symphony orchestra for the engagement of *The Student Prince* in Heidelberg, which opens tomorrow night at the Jolson Theater.

"TORCH BEARERS" FOR LONDON.

New York, Dec. 1.—Rosalie Stewart announces that she has completed arrangements for the production of *The Torch Bearers* in London. Marie Tempert will play the leading role in it.

"UNCLE TOM" TO MOVE

New York, Dec. 1.—*Uncle Tom's Cabin*, which has been revived by Kathleen Kirkwood at the Triangle Theater with considerable success, will be moved to the Lunt and Judy Theater December 8 for a run.

BENEFIT JANUARY 23

New York, Dec. 1.—The Actors' Fund of America will stage a benefit performance January 23 at Jolson's Theater. A big bill of stars will be presented.

DOREY'S STILT STUNT

Eddie Dorey, who has been with various circuses, including the Hagenbeck-Wallace and Sparks shows, is in Cincinnati advertising the Giffa Theater, a movie, by means of his novel high-walking stilt turn, and attracting much attention in the down-town streets.

Reopens the Acacias

Paris, Nov. 30.—Harry Pilcer's Paris cabaret, the Acacias, was reopened for the winter season yesterday with a show in which Marguerite and Gill, well known in America, are the headline attraction. Harry Pilcer's brother, Murray, who brought his American jazz band to this side, is another feature of the new show. Pilcer has had the Acacias remodeled during the summer.

S. W. TOTH PLANS "SAVOY" CHAIN

Atlantic City, Nov. 29.—A chain of theatrical enterprises, all bearing the name of "Savoy", will be operated by S. W. Toth, owner of the Savoy Theater, which offers a combination program of motion pictures and vaudeville here.

Toth has already established a theater in Chester, Pa., and negotiations are under way for another in Bryn Mawr, Pa., both in the Philadelphia district. It is the plan of the theater proprietor to operate entertainment establishments in the vicinity of Philadelphia and New York.

Special "Ghosts" Show

Boston, Nov. 29.—A special performance of Ibsen's *Ghosts* was given at Brattle Hall, Cambridge, by members of Hampden's company for the benefit of Denison House, a college settlement house, before an audience of some 400 students and persons prominent in greater Boston dramatics. In the cast were Ruth Chorpenning, graduate of Radcliffe and former member of the '47 Workshop; Edith Barrett, Paul Guilfoyle, Marcelle Dill and G. Albert Smith. This is the same cast that presented this play at the National Theater, New York, before an audience containing 700 Columbia College students.

Murray in "China Rose"

New York, Nov. 29.—J. Harold Murray, who has lately been singing in vaudeville, has been signed by John Cort for the leading role in *China Rose*, which goes into rehearsal next week. Others who have already been chosen for parts include Maurice Holland, juvenile; Robinson Newbold, comedian, and Robert Roberts, musical director. The piece will probably open in New York on Christmas night.

Will Produce "Bewitched"

New York, Nov. 29.—As forecast in the last issue of *The Billboard*, John Cromwell has come to an arrangement with Lester Bryant to produce *Bewitched* in Chicago. It will be done this season. *Bewitched* was produced here by John Cromwell and, while receiving laudatory notices from most of the critics, proved a failure. While in Chicago Cromwell will stage *My Lady of the Streets* for Lester Bryant.

Fifty Ballroom Owners Will Be at Astor Meeting

New York, Dec. 1.—Some 50 ballroom proprietors have signified that they will be present at the meeting to be held at the Hotel Astor next Wednesday, at which time the National Attractions, Inc., will make known its plans for a country-wide ballroom circuit.

NORTH OF THE INTERNATIONAL BOUNDARY LINE

By THE WANDERER

A GREAT many people in the United States—far too many—are totally unfamiliar with the country of their northern neighbors—the Canadians. Unfamiliar with not only the geography of the country itself, but equally ignorant of conditions existing there, many social and commercial life of residents of the States.

Facts have proven that the day has arrived when citizens of every country would do well to familiarize themselves with the general conditions of all countries.

To understand many of the intricate questions of the present day that influence the trade and financial markets of the world, it would seem that those having a general knowledge of the conditions, politics, etc., of other countries, or at least some authentic knowledge, are best fitted to interpret the many new angles in the world's business that have arisen, especially since the conclusion of the World War.

Probably the section of Canada that at present attracts the most attention of the world at large today is that commonly known as the Canadian Northwest, sometimes alluded to as the future "World's Grainery".

The Northwest, insofar as Canada is concerned, is that portion of the Dominion

MAY REVOLUTIONIZE RAW FILM MARKET

Loew-Metro-Goldwyn Acquires Option on Half Interest in French Aluminum Base Invention

New York, Dec. 1.—Officials of the Loew-Metro-Goldwyn have confirmed the Paris dispatch to the effect that the organization has acquired an option on a half interest in a new invention which may revolutionize the raw film market. Michael Werthen, of Paris, holds the patent in question, which calls for raw stock to be made of an aluminum base, said to possess unusual qualities, including almost endless wear.

As yet the film is said to be in need of further development and not practical for immediate use. Tests made, however, are said to be highly successful and those concerned are optimistic as to the final result. The far-reaching effect of the aluminum base film, should it become practicable, will virtually result in an absolutely revolutionized film industry within a short time, is the opinion of the leading manufacturers and producers.

"The Mongrel"

New York, Nov. 29.—*The Mongrel*, the play in which Warren F. Munsell will star Rudolph Schildkraut, has been placed in rehearsal and will have its opening next month. This is a play by Hermann Bahr and has been played by Mr. Schildkraut on the Yiddish stage. The present production will mark his first appearance in the English tongue.

"Faust" Revived

New York, Nov. 28.—Porter J. White and Edward Elsner are heading a revival of *Faust*, which will tour to the Coast. Mr. White will play Mephisto, Mr. Elsner will play Faust and Mary Moore will be the Marguerite. Others in the company include Zama Bigelow, Harry Tibbets, Veronica and Katherine O'Connor and Maru Kalve. Walter O. Lindsey is the company manager.

Fay Marbe in "The Hickeys"

New York, Dec. 1.—Fay Marbe, according to reports, will be featured in a musical comedy entitled *The Hickeys*, which Louis I. Isquith plans to present Christmas week.

"Little Miss Pepper" Soon

New York, Dec. 1.—*Little Miss Pepper*, a musical comedy by William Hurlburt and Edgar J. MacGregor, is announced for early production, with the opening set for Atlantic City the second week in January.

High Mark in Loew Stock

New York, Dec. 1.—A new high mark was reached today by Loew's, Inc., stock. The market sold 10,500 shares, opened at 21 and closed at 21 1/8.

Miller Meets Indians

New York, Dec. 1.—Sixteen Indians returning from Buenos Aires on the S. S. *Voltaire* today were met at the wharf by Colonel Jos. C. Miller and sent to Maryland, Ok.

"The Magnolia Lady" Closing

New York, Dec. 1.—Henry Miller today posted notice for the closing of his production of *The Magnolia Lady*, starring Ruth Chatterton, which opened last Tuesday night at the Shubert Theater. It is rumored that the Shuberts may buy the production from Miller and continue it with a different star in the leading role. Otherwise the show will come off next Saturday night.

FOX & KRAUSE GET CAPITOL

Indianapolis House Now in Chain of Gayety Theaters (Burlesque) at Milwaukee and Minneapolis

Milwaukee, Wis., Nov. 29.—Addition of the Capitol Theater, Indianapolis, to the chain of burlesque houses heretofore consisting of the Gayety theaters at Milwaukee and Minneapolis, operated by the Fox & Krause Enterprises, was announced to members of the two F. & K. companies at separate Thanksgiving "spreads" tendered the casts by the producers. The Nicollet Hotel at Minneapolis and the St. Charles at Milwaukee were the scenes of the festivities. Further additions to the chain may be announced in the near future, according to Chas. J. Fox, who reports friendly advances being made by owners of burlesque houses in several other cities, notably St. Paul and Chicago. Mr. Fox and his partner, Jos. J. Krause, expressed confidence that their immediate objective, a five-theater burlesque chain, will be realized within a few months. Plans for further expansion after that are already being formulated under the stimulation of gratifying reports from their box-offices.

The No. 1 company, headed by Jack La Mont, Jew comedian, will open at the new theater in December, and Harry Hirsch, resident manager of the Gayety, Minneapolis, has been temporarily assigned to handle the business preliminaries at Indianapolis. Matt Kolb, part owner of *Hippity Hop*, playing the Columbia Circuit, who has been producing numbers for the Fox & Krause No. 2 show, is now enlisting and rehearsing a third company to replace the La Mont show at the Gayety. The new company will be modeled after the present two, and will have the regulation 12 principals and 22 chorists, and will be designed to produce 10 to 14 scenes at each performance.

Mark Lea, Jew comic; Alice Sharkey, soubrette; Leon De Voe, straight man, and Tillie Ward, his partner, recently joined the No. 2 company, now playing at the Milwaukee house. Veoletta, dancer, has just closed a successful engagement with Fox & Krause shows, and Carrie Fennell, "the girl with the \$100,000 legs", starts a return engagement at Milwaukee December 7, assisted by Chas. Groh, pianist.

FOR "COMIC SUPPLEMENT"

New York, Dec. 1.—Ray Dooley, Alice Hegeman and William Gaxton have been engaged for Ziegfeld's new musical production, *The Comic Supplement*, starring W. C. Fields. Julian Mitchell will stage the numbers and Augustin Duncan will direct the book.

TO LEAVE "POMPADOUR"

New York, Dec. 1.—John Quinlan, who created the leading male role in the Dillingham-Back production of *Madame Pompadour*, will withdraw from the cast in two weeks to give way to another singer whose name has not yet been announced.

DOWLING VISITS N. Y.

New York, Dec. 1.—Eddie Dowling, star of *Sally, Irene and Mary*, which has been on a year's tour to the West Coast and back, was a visitor in town today. The show begins another return engagement in Philadelphia tonight.

JOINS "BLOSSOM TIME"

New York, Dec. 1.—Donald MacLuskie, musical director, formerly with the *Step on It* Company, has joined the Shuberts' Southern company of *Blossom Time*.

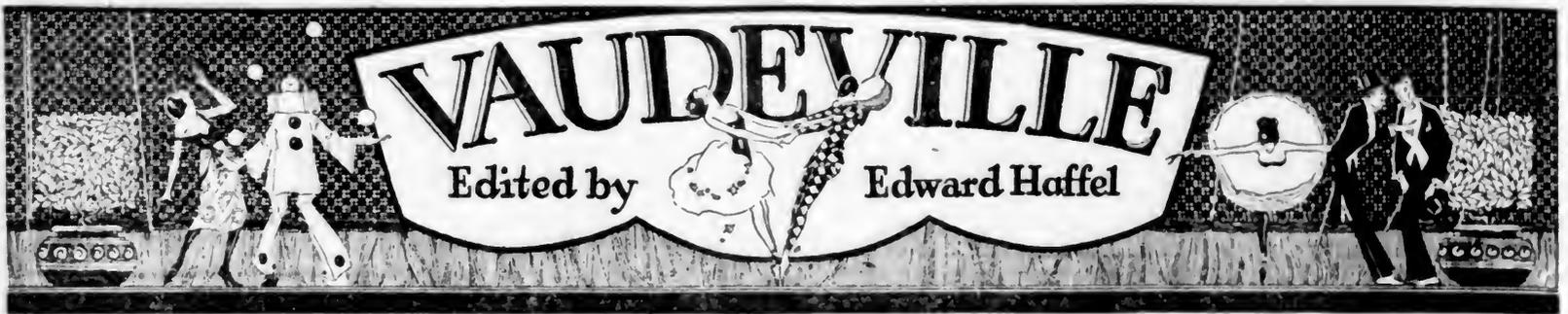
TAGGART WITH STOCK

New York, Dec. 1.—Ben Taggart who recently closed in *Izzy*, has been engaged as leading man of the Auditorium Players, Malden, Mass., one of the leading stock companies in New England.

GETS BETTER ROLE

New York, Dec. 1.—Dorothy Thattell, who joined the Eastern company of *Little Jessie James* a few weeks ago, has been transferred to a better role in the Southern company of the same show.

(Continued on page 102)



VAUDEVILLE NOT SECONDARY TO M. P., LOEW CONTENDS

Acts Receiving as Much Attention as Feature Pictures, Circuit's Press Department Avers—High-Priced Orchestras and Spectacular Bookings Cited

NEW YORK, Dec. 1.—An effort to refute the general impression that vaudeville is of secondary importance on the Loew Circuit, due to the pick of motion picture feature films which have been played at Loew houses, will be made by the booking department of the organization, headed by J. H. Lublin. In special stories, not duplicated, sent to Sunday theatrical sections of the daily papers, Terry Turner, press representative for Loew's, Inc., will endeavor to disprove the belief that vaudeville acts are not receiving as much consideration as feature pictures.

First, it will be shown that popularized vaudeville theaters are necessarily given to presenting acts of the cheapest variety, but that a determined effort has been and is being continually made to improve the vaudeville portions of Loew programs despite the heavy list in the direction of feature motion pictures, on which Loew has first call thru the Loew-Metro-Goldwyn combine.

In the stories intended for lay readers it will be pointed out that spectacular bookings, such as Jack Dempsey, cost \$60,000 for a six weeks' tour of Loew houses, which resulted in record-breaking business despite the unprecedented salary. Others to be mentioned are Orville Harold, Dorothy Jardon and Cleo Collins, of grand opera, who received large contracts when they toured Loew houses, particularly on the Pacific Coast. Prior contracts prevented some of these from playing the East.

As to Lublin's bookings of musical comedy artists, Harry Fox, Lady Tsen Mel, McGushon Twins, Stella Mayhew, Bob Nelson, Tony and Norman, Lewis and Dody, Jac. C. Morton, Raymond Hitchcock and others will be mentioned. From the screen world, Montagu Love, Miriam Battista and Charles Eaton. From the concert field an artist who has played the circuit is Jan Rubin.

Further lists show leading orchestras of the country, and special freak acts also are on the list, such as Leona LaMar, "girl with a thousand eyes"; Clifford, psychologist; Dr. J. Robert Pauline; Princess Wah-Letka, and others, including midget troupes. Radio entertainers will be mentioned, too, those that have arrived being mentioned as well as talent that is being developed.

Haddon Will Direct Publicity for Stoll

London, Nov. 29 (Special Cable to *The Billboard*).—Arendt Haddon, well-known dramatic critic, has been appointed director of publicity for the London Coliseum by Sir Oswald Stoll. This is a departure in the right direction, as Haddon is not only a critic of repute but an author of distinction also.

It is said hundreds of applications were made to Stoll, but he did not consider them, and that he made an offer direct to Haddon.

Haddon has to sever all journalistic connections, but in Sir Oswald Stoll he has Britain's model vaudeville employer.

JACK STURM STRIKES OUT FOR HIMSELF

New York, Dec. 1.—Jack Sturm, who was identified in an important capacity with the Keith Circuit for five years and not long ago became a booker for Sablosky, has gone into the game for himself. He has opened an office in the Romax Building and will produce and book acts with the various vaudeville circuits here, operating for the present, at least, more or less on the independent scale. There is a probability he will secure a franchise to book acts on the Keith floors before long.

SIN SIN TROUPE OPENS

Chicago, Nov. 28.—The Sin Sin Chinese Troupe opened in the Harper Theater Sunday night and is playing the last half of this week at the American. The act is under the management of Duke Mills.

MANAGERS MEET

Bijou Theatrical Circuit Holds Annual Gathering in Detroit

Detroit, Nov. 28.—The annual meeting of the Bijou Theatrical Circuit was held here Monday at the new offices of the company on the fifth floor of the Film Building. A noonday luncheon was served prior to the opening of the meeting at the Wolverine Hotel. The meeting was called to order at 1:30 p.m. with W. S. Butterfield, president of the corporation, and Ed. Beatty, general manager, presiding.

Among the managers present were J. S. Helsdon, Ann Arbor; Gerald Hoag, Ann Arbor; E. G. Hamer, Bay City; A. W. Force, Battle Creek; Jack Prescott, Flint; E. C. Burroughs, Flint; George Schaffner, Ionia; W. J. Bradford, Flint; E. M. Crawford, Kalamazoo; J. O. Hooley, Kalamazoo; Roger Mack, Lansing; H. E. Cramp, Lansing; Herb Weil, Port Huron; F. L. Collins, Port Huron; M. McLeod, Saginaw; Frank H. Butterfield, Saginaw; Fred J. Cassin, Saginaw; Harry W. Irons, Saginaw; and Boyle Woolfolk, Chicago representative.

ORPHEUM ACT WARNED AGAINST RADIOCASTING

New York, Nov. 29.—Because Healy and Cross broadcasted from a local radio station during their engagement last week at the Palace Theater, Chicago, they were notified by the Orpheum Circuit, that a repetition of this without permission from the circuit would result in immediate cancellation of their Palace date. This was the only week the act had with the Orpheum Circuit. A clause in the Keith, Orpheum and affiliated circuit contracts prohibits artists working for them from appearing before the radio without consent.

PALACE ACTS DOUBLING

New York, Dec. 1.—Ted Trevor and Dinah Harris, ballroom dancers from London, appearing at the Palace this week with the Vincent Rose Orchestra, are doubling at the Ritz-Carlton Hotel, entertaining nightly after the theater in the Crystal Room. Trevor and Harris are well known in the English music halls. Trevor is an American, who served with the British Flying Corps during the war, while Miss Harris is an English girl, who is making her first appearance here.

IRENE FRANKLIN RECOVERING FROM ATTACK OF NEURITIS

New York, Dec. 1.—Irene Franklin, singing comedienne, who has been seriously ill of neuritis at a private hospital since her return from Australia, is reported by her physicians to be gaining in strength and well on the road to complete recovery.

It is expected that she will be able to join her family at the Hotel Harrgrave by Christmas and resume her concert tour under William Morris' direction early next spring.

Close friends of Miss Franklin ("Ted-head"), altho they have been unable to be at her bedside, are informed that the comedienne has retained her usual fine spirit thruout her siege and is looking forward shortly to when she will be able to receive visitors and messages.

LADY LUCK SMILES ON JIMMIE SARFIELD

New York, Nov. 29.—Lady Luck doesn't pay a visit to the vaudeville artists every day in the week, but when she looked down upon Jimmie Sarsfield a few days ago she smiled her broadest smile.

A few weeks ago Jimmie was "in the cleaners for fair", to quote his good friend, Paul Dempsey, Keith booking agent, and the world looked pretty grim for him—no job in vaudeville and nothing stirring in the press agent line, in which he had dabbled from time to time.

But last week Jimmie struck a gusher of luck, as chronicled by him in a letter to friend Paul. The luck came from all directions. He got a job outside of the show business at \$300 a month, won \$2,500 on a lottery, married Billie Eckman, who worked with him in the two-a-day; bought a small chicken farm in Pennsylvania away from the Roaring Forties and the glaring footlights, stocked it with 150 chickens of the finest Pennsylvania breed; gave the local flivver agent an order, acquired a dog called "Spot", and, now, generally speaking he's sitting on the top of the world.

Last season Jimmie worked the Keith Time with his Petticoat Band act.

He was married to Miss Eckman at the St. James Church, Wilkingsburg, Pa., where his little farm, chickens, flivver, etc., are located.

In the letter Jimmie sent Paul he expresses regret that he had to be married so far from New York, because he had once promised Joe Sheehan, Keith booker, that Joe would be best man when the bells were ready to ring. "A couple of stranded actors did the necessary instead," Jimmie wrote.

STARS ATTEND LOEW'S WILLARD OPENING

New York, Nov. 29.—Seventeen stage and screen celebs, participated in the opening ceremonies of Loew's newest theater, The Willard, in Woodside. Among those reported are Bebe Daniels, Peggy Hopkins Joyce, Georgia Jessell, Dagmar Godowsky, Johnny Hines, Alene Ray, Arthur Gordon, John Irving Fisher, Johnny Walker, Morgan Wallace, Monty Banks, Arthur Housman, Bobbie Arnet, Evelyn Martin, Rubye Keeler, Elaine Arden and Bee Jackson. The Willard plays a combination vaudeville and picture policy. It has a seating capacity of 2,200.

MAXIMO INJURED

New York, Dec. 1.—Maximo, wire walker, touring with Andrew Downie's indoor circus on the Keith Time, fell from the wire during a recent performance at Proctor's Theater, Mt. Vernon, and suffered fractures of two ribs and minor bruises.

Altho Maximo fell at the opening of the act, he went thru with the performance and then collapsed. It will be a week or more before he can resume work.

HIPP'S BIG WEEK

New York, Dec. 1.—Another week's business close to the \$50,000 mark is credited to Keith's Hippodrome, as a result of the holiday crowds over Thanksgiving Day and the weekend. Altho Saturday matinee brought rainy weather, the advance sale for the day was in favor of the Hipp. Thanksgiving Day a \$10,000 patronage filled the Hippodrome, due to the holiday prices.

ORPHEUM CIRCUIT GETS DAN FITCH'S MINSTRELS

New York, Dec. 1.—Dan Fitch's Minstrels, a pretentious offering of 25 people, put out by Dan Fitch early this season, has been engaged by the Orpheum Circuit and will make a tour of this circuit's junior houses, opening at Fort Wayne, Ind., February 15. The act will take the place of the usual five-act bills played in the junior theaters of the Orpheum chain, with perhaps an opening act used in conjunction.

E. F. ALBEE ORDERS ADV. GAGS CUT OUT

Notifies Managers To Warn Acts They Must Eliminate Plug Material

New York, Nov. 29.—House managers of the Keith, Orpheum and affiliated circuits have been officially notified to warn all artists to eliminate from their routines any gags that might be construed as advertising matter.

This step follows complaints to headquarters that certain performers have been slipping into their acts a plug for some nationally or locally advertised product, with the result that competitive firms have raised the charge of discrimination.

It is disclosed that some acts have been picking up a tidy sum of side money in this manner. Others, it is said, make a practice of approaching local merchants with the proposition of plugging their wares in exchange for merchandise. All of which must be stopped, according to E. F. Albee, who has notified his house managers as follows:

"Vaudeville artists are employed to entertain, not to advertise other people's wares, and choosing any particular business in any city antagonizes the interests of others. As far as our theaters are concerned, we cannot afford to discriminate in this respect any more than we can in a political campaign."

SUCCEEDS CRAWFORD

Winch Managing Three Houses in El Paso—Plans Vaudeville at Texas Grand

El Paso, Tex., Nov. 29.—Will R. Winch, new manager of the Crawford and Texas Grand theaters, which will be handled in the future by the El Paso Amusement Company, a newly formed corporation, is also the manager of the Wigham Theater, a cinema house. He has been identified with local theatrical circles for the last 15 years.

Mr. Winch succeeds C. P. Crawford, who has been manager of the two theaters for the past two years, acting for his father, L. M. Crawford, of Topeka, Kan., owner of the Crawford Theater. The Texas Grand Theater was leased by the Crawford interests during that time from C. N. Bassett, who owns the property.

Mr. Winch plans to inaugurate a vaudeville policy at the Texas Grand Theater soon. It is understood that he is negotiating with two Coast circuits to bring acts here as soon as routes can be revised. Vaudeville was last offered here at the Alhambra, now the Palace Theater, when it was on the Pantages Circuit.

KEITH ACTS SPREAD THANKSGIVING CHEER

Fifty Go to Welfare Island and Entertain Prisoners

New York, Nov. 29.—About 50 vaudeville acts, working at the present time in or around New York, went out to Welfare Island (formerly Blackwell's) Thanksgiving Day to give a benefit performance for the prisoners incarcerated in the city's jail there. The entertainment was given thru the courtesy of E. F. Albee, who commissioned one of his chief bookers, I. R. Sambels, to arrange the show.

Among the acts which appeared were: Lillian Shaw, Paul Kirkland, Ward and Van, Avon Comedy Four, with Joe Smith and Charles Dale; also Eddie Miller and Frank J. Corbett, Lloyd and Bryce, Quixey Four, Ed Lowry, Spadino, Clayton and Lennie, Dottie and Billie, Al Herman, Wenover Brothers, Patll Moore and Band, Joseph Griffin, De Coveny and Temple, Carlton and Tate, Murray and Maddox, Charles Olcott and Polly Ann, Frank Devoy and many others.

Harry Cooper acted as master of ceremonies and Victor Walburg and his Alhambra Theater Orchestra and Abe Juskowitz and his Royal Theater Orchestra provided the music. Candy and cigars, donated by Mr. Albee, were distributed to the prisoners. The show started at 10 a.m. and continued until 1 p.m.

UNNECESSARY TO SELL LIQUOR TO MAKE SUPPER CLUBS PAY

Harry Walker, Cabaret Booker, After Tour of Leading Night-Life Resorts Finds That Bone-Dry Places Are Doing Land-Office Business

NEW YORK, Nov. 29.—That it is unnecessary to sell liquor in defiance of the Volstead laws in order to make a supper club pay is the contention of Harry Walker, who conducts one of the biggest cabaret booking agencies in the East, and who returned this week from a tour of inspection of the various night-life resorts he books between here and Chicago.

Walker declares that each of the places visited by him is bone dry and that their respective proprietors have no fault to find with the business, the big floor shows presented at each resort being sufficient to pack the clubs nightly.

So impressed was Walker with the land-office business being done by these liquorless clubs that he plans to open himself a new supper club in the heart of the Rialto and conduct it along similar lines.

He is negotiating now for a site, formerly occupied by a dance place, which recently went into the hands of a receiver. The place has a seating capacity of about 1,000 and will have as its chief attraction a big-floor show, such as looks into the Midnight Frolic, in Chicago.

In fact, it is Walker's plan to move the entire show intact from the Chicago club into the New York place if he is successful in closing the deal now pending.

"I have long held to the theory" he said, "that supper clubs can operate in New York without the sale of liquor, provided seating capacity is great enough and the entertainment offered is of sufficient quality to attract the crowds."

Walker's club will be opened to the public without the formality of membership cards and will have, according to present plans, one of the largest dance floors in the city, together with a nationally known orchestra. He is putting up \$50,000 to swing the deal and declares that he is willing to gamble that amount that New York will patronize such an entertainment operated on a strictly dry basis.

During his 10 weeks' tour he visited, among other places, the Hollywood Gardens, Detroit; the Rendezvous, Chicago; the Midnight Frolic, the same city; the Club Madrid, Philadelphia, and the Folies Bergere, Atlantic City, all of which are booked by him.

FARGO VISITS CHICAGO

Chicago, Nov. 29.—Robert L. Fargo, who 20 years ago was a booking agent for the Western Vaudeville Managers' Association and who has been booking in Los Angeles for the past 14 years, is back in Chicago for an indefinite stay. Mr. Fargo said he was the first agent to organize small city circuits for the W. V. M. A. At that time Jake Stornad, Ed Hayman, J. J. Murdoch, Martin Beck and other well-known vaudeville figures were stationed in the Chicago headquarters of the Orpheum Circuit, of which Sam Meyerfeld was president. Mr. Fargo went to Los Angeles in 1909 and opened the Olympic Theater, securing the house thru negotiations with the Sullivan & Considine Circuit.

Victoria Palace Back To Full Vaudeville Bill

London, Nov. 29 (Special Cable to *The Billboard*).—The Victoria Palace, after three months' experimenting with a house cabaret which lately badly bumped business, reverts to a full vaudeville bill December 1.

REED ALBEE BACK

New York, Dec. 1.—Reed Albee, son of the head of the Keith Circuit, E. F. Albee, arrived from England Friday on the S. S. Mauretania. He had been on the other side for a vacation of two months, and this week will be back in his office in the Palace Theater Building.

HARRY SID WHITE IN N. Y.

New York, Nov. 29.—Harry Sid White is back in town after an absence of more than a year. He put in most of that time on the West Coast, where, in addition to doing a single on the Bert Levey Circuit and playing other vaudeville and cabaret engagements, he appeared in two film productions for Warner Brothers.

LILLIAN LORRAINE IN VAUDE

New York, Nov. 29.—Lillian Lorraine, who has been holding forth at the Fay Folies, is to be seen in vaudeville shortly in a new act under the direction of Charlie Morrison.

GENEVIEVE TOBIN VEHICLE

New York, Dec. 1.—Lewis and Gordon are searching for a sketch in which to star Genevieve Tobin. One was selected last week and put into rehearsal, only to find that it didn't suit.

MORE ACTS FOR GERMANY

New York, Nov. 29.—Johnson & Lowenstein, international agents, closed contracts this week with German managers, whereby several more acts have been guaranteed long routes abroad.

Jarrow, the magician, is slated to begin a six months' tour of the German vaudeville halls at the Wintergarten, Berlin, April 1.

Mme. Hara Onuski, Japanese prima donna, late of the Chicago Opera Company, has been booked for the entire season of 1925-26 in Germany.

Mme. Tenkatsu and her troupe of Japanese Gisha Girls, who recently appeared at the Hippodrome, and who are now appearing over the Pantages' Circuit, have also been booked by German managers, to open immediately following the completion of their vaudeville time in the States.

KEITH BOOKS RADIO STARS

New York, Dec. 1.—Frank Wright and Frank Bessinger, phonograph artists, who have been broadcasting for the radio from the Strand Roof as the Radio Franks, have been signed by the Keith Circuit for a tour of the Eastern houses, and, therefore, will be unable to do any more broadcasting, because of the clause in the Keith contract prohibiting this without permission. They opened today at the Regent and go to the Franklin the last half. Last season Wright and Bessinger worked for the Loew Circuit.

JACQUES HAYES WORKS ON ACT

New York, Dec. 1.—Jacques Hayes, who lost her partner, Buster Santos, recently, has been having a pretty hard time of it getting another act together. Charles Lovenberg, of Keith's Production Department, has Agnes Burr lined up, but now it appears Miss Burr has teamed up with Ed Cullen, and they are to begin a route at the Keystone, Philadelphia, December 8. In the meantime Miss Hayes is still without a partner.

CRANE SISTERS SCORE

London, Nov. 29 (Special Cable to *The Billboard*).—The Crane Sisters made a successful appearance at the Empire Theater November 24. They will do much better when they get acclimated.

IRENE HARPER IN SAME ACT

Irene Harper and Company are presenting the comedy skit, *The Silent Partner*, again this season. They played last week at the Grand Theater, St. Louis, Mo. Miss Harper is supported by Jack Harvey and Kathryn Cameron.

Larry E. Johnson, author of the act, is busy in New York with the rehearsals of his new play, *When the Cat's Away*.

DISCONTINUES MID-WEEK VAUDE.

Aurora, Ill., Nov. 29.—Starting next week mid-week vaudeville will be discontinued at the Fox Theater, the policy having proved a losing one to the management since its inauguration several weeks ago. The six acts of vaudeville will be continued on Sundays, with two feature pictures during the week.

HILDA WOLFUS TO DO ACT WITH NEW PARTNER

New York, Dec. 1.—Hilda Wolfus, who split partnership recently with Herbert Williams, with whom she appeared for many seasons, is going into rehearsal shortly with a new partner. Her vehicle, entitled *Why Maurice Wept*, is by Eddie Hayden O'Connor and will be produced by him.

AMELIA ALLEN SAILS

New York, Nov. 29.—Amelia Allen, that clever little dancer who was a feature of last season's *Music Box Revue* and who has been appearing in vaudeville since that attraction closed, sailed Wednesday aboard the *Berenkaria* for London, where she will do her stuff in the London halls.

ANDRESENS IN VAUDEVILLE

New York, Dec. 1.—The Andresens, balancing act, which recently closed with the Ringling-Barnum Circus, have been signed for vaudeville for the winter. They opened today at the Rivera Theater to start their route.

SAYS THE BILLBOARD SERVICE IS INDISPENSABLE

Paynette, Wis., November 19, 1924. *The Billboard* Publishing Company, The Billboard Building, Cincinnati, O.

Gentlemen—I find that I get my mail by using *The Billboard* as my permanent address very promptly, and wish to thank you for the promptness of forwarding letters to me. It is absolutely impossible to run a show without *The Billboard* service, and run it successfully I am confident. I would appreciate your sending me some of the gummed labels for my letters, as I will use *The Billboard* as my permanent address for years to come, I hope.

I get my copy of *The Billboard* every Wednesday a.m. and I have received it on Tuesday several times this year.

By advertising in *The Billboard* I get perfect results from each and every insertion, and I hope you fellows like to know that your service is as you advertise it to be—in fact, it is more.

Thanking you for past favors and with a message of good cheer, I am, Very truly yours,

ELLIS T. BEEBE, Beebe's Big Fun Show.

Biese Orchestra at Dedication of Ballroom

Canton, O., Nov. 26.—Paul Biese and his Victor Recording Orchestra dedicated the new \$100,000 Moonlight Gardens ballroom at Meyers Lake Park here last Wednesday night. The new pavilion, owned and operated by the George Sinclair Company, is one of the largest in the State. Carl Sinclair, manager, announces that the leading traveling bands of the country will be retained for engagements at the pavilion during the winter months.

WANT RHINELANDER'S SISTER-IN-LAW FOR CABARET

New York, Nov. 29.—Arthur S. Lyons, producer of the colored revue at the Cluo Alabam, is negotiating with Mrs. Footsey Miller, of New Rochelle, newly acquired sister-in-law of Leonard (Kid) Rhineland, for a headlining position in the revue. Mrs. Miller is said to be very talented, but is undecided as yet as to whether to appear in public or not.

REVIVAL OF "PRODIGAL SON"

New York, Nov. 29.—Lew Welch's revival of *The Prodigal Son*, in which he appeared several years ago, takes place this week at Camden, N. J., and Philadelphia, opening the first half in the former stand and playing the last half in the latter. Don Costello and Annette Hoffman will appear in it. Morris & Fell are directing the act.

ANOTHER REVUE FOR WAYBURN?

New York, Nov. 29.—Ned Wayburn's *Honeymoon Cruise*, the pretentious revue produced last season for the vaudeville stage, is said to have set a new high record for the Sunday night concerts at the Colonial last week where the act headed the bill. Wayburn is to put out another revue. It is reported, shortly after Christmas for the two-a-day.

BERNARD OPENS OWN AGENCY

New York, Nov. 29.—Lester Bernard left the office of Abe Feinberg, with whom he has been associated for several months, to open his own booking agency. He is located in the Romax Building and at present is booking with the independent circuits. Bernard was associated with Sam Lewis before going with Feinberg.

MORE FILM STARS FOR VAUDE.

New York, Nov. 29.—And still they come. Two more film stars are to be seen shortly in vaudeville. They are Madge Bellamy and Alice Calhoun. Each will be seen in special skits, which are at present being prepared for them.

ENGLISH VENTRILOQUIST HERE

New York, Nov. 29.—A. C. Astor, English ventriloquist, arrived here this week under contract to the Shuberts to appear in a new musical show, scheduled to open out of town December 29. Johnson & Lowenstein arranged the booking.

GRIFFITHS GOING WITH CARNIVAL

New York, Nov. 29.—Clyde Griffiths, general manager of the National Vaudeville Exchange, Buffalo, N. Y., will have the slide-show attractions on the M. J. Lapp American Exposition Shows during the season of 1925, it is announced.

POLLARD'S TIME EXTENDED

New York, Nov. 29.—Snub Pollard, the film comedian, who recently played east from the Pacific Coast, has been booked for a return tour, which will keep him away from the pictures until July at least.

FLOYD STOKER DINED BY AGENTS

Booking Man Closes New York Office To Become Orpheum Manager in St. Louis

New York, Dec. 1.—Floyd W. Stoker, big time booking agent, closed up his office Saturday and is leaving this week for Chicago, where he will stop over for direction from the Orpheum Circuit, which is sending him to St. Louis to become manager of its Rialto Theater there.

Stoker was promoted to the position last week by the Orpheum Circuit, and the Association of Vaudeville Artists' Representatives, comprising booking agents of the Keith, Orpheum and affiliated circuits, tendered him a farewell dinner Tuesday evening at the Friars' Club.

The A. V. A. R. gave James McKowen a similar dinner recently when he was appointed to an executive position with the Orpheum Circuit in Los Angeles.

Stoker has been booking acts on the Palace floors for nearly ten years. He first became associated with the big time thru affiliation with Paul Durand in 1910 when he came back to this country from Panama, where he served as an officer in the army. Later he was associated with Max Hart and Jo Page Smith, finally securing his own franchise.

The sendoff his booking friends gave him was heavily attended. Among those present were Charles Allen, H. B. Burton, St. S. Bentham, Phil Bush, Henry Bellit, Charles Bierbaug, Gordon Bostock, Bernard Burke, Jack Curtiss, Tommy Curran, J. H. Cargill (associated with Mr. Stoker's agency), Danny Collins, Harry Crull, Jeff Davis, John T. Daly, Paul Dempsey, A. E. Denman, Frank Donnelly, Frank Evans, Leo Fitzgerald, Harry Fitzgerald, A. Feingold, Murray Fell, Marty Forkins, Ralph Farnum, Lew Golder, Mose Gumble, Lester Hammel, Jack Hodgdon, Herbert Hutchinson, Lloyd Harrison, A. Frank Jones, Dick Kearney, Tom Kennedy, Harold Kemp, Aaron Kessler, E. S. Keller, Milt Lewis, John Liddy, Harry Linetska, Ray Meyers, Mark Murphy, Pete Mack, N. E. Manwaring, John E. McKee, Charles Morrison, Eddie Meyers, Walter Meyers, Jack McNevin, C. B. Maddock, Frank O'Brien, Phil Olin, Arthur Pearce, M. H. Rose, Lee Stewart, Stewart Stewart, Harry Sauber, William Shilling, Nat Sobel, Frank Sullivan, Ben Thor, Jim Travers, Frank Vincent, Joe Woods, Jack Weiner and Harry B. Weber, Jr.

The entertainment for the occasion included Vincent Rose and His Ritz-Carlton Orchestra, Bolger and Norman, Frisco, Joe Santley and Bert Hanlon.

N. E. Manwaring and Charles Bierbaug were on the committee which arranged the details of the dinner.

BURR McINTOSH BOOKED

New York, Dec. 1.—Burr McIntosh is coming back to the two-a-day, William Shilling, who goes after all the big "names", announces. He is set to open December 22 at Stamford, Conn., where he appears the first half of that week, going to Passaic, N. J., the second half. McIntosh took the stump for President Coolidge during his recent campaign for re-election. He was one of the chief speakers at the Coolidge meetings in the Putnam Building. McIntosh also has done a good deal of picture work of late.

NEW EAST SIDE (N. Y.) HOUSE

New York, Nov. 29.—The M. & S. Circuit Company has purchased seven buildings in East Sixth street, adjoining Second avenue, which it will improve shortly with a motion picture and vaudeville theater with a seating capacity of 2,500.

VAN DYKE AND VINCI BOOKED

New York, Dec. 1.—Paul Van Dyke and Vera Vinci, in their offering, *Wooden Shoes*, opened a Keith engagement today at Proctor's Theater in Mount Vernon. Van Dyke, a yodeler, is well known as a leading artist for phonograph recording companies.

WILLING AND JORDAN'S NEW ACT

New York, Dec. 1.—Willing and Jordan are doing a new act, billed as *Songs and Chatter*. They opened at Proctor's Theater, Mt. Vernon, last week, to whip into shape for the Metropolitan houses and afford the bookers an opportunity to see their new offering.

PERT KELTON ON ORPHEUM

New York, Nov. 29.—Pert Kelton has been signed for the Orpheum Circuit following nearly two seasons' work on the Keith time. She opened last week (second half) at Rockford, Ill., and this week starts the big-time trip at the Palace, Milwaukee.

GETS DELMAR ROUTE

New York, Dec. 1.—The Three Little Maids—otherwise three dancers—are opening today at Macon, Ga., for a tour of the Delmar Time, after which the act will be seen in New York territory. Claude Bostock is directing its tour.

This Week's Reviews of Vaudeville Theaters

B. S. Moss' Broadway,
New York

(Reviewed Monday Matinee, Dec. 1)

Just fair entertainment is all that the current bill offers. The Broadway has done much better by its patrons and the writer cannot help but remember the particularly fine showing the house made the week previous. Adelaide Hughes and Bert Fitzgibbon, who invariably hit the high spots, scarcely make the grade. The fault was not theirs, however, as they were confronted with an audience as cold as all outdoors.

Bob Yates and Evelyn Carson offered a brace of songs, *I Wonder What's Become of Sally* and *Where There's Love There's Happiness*, pleasingly enough. A few laughs came on Yates' claim to being a sea lawyer, a medical doctor and comparing the stately Miss Carson to a truck. They use some pretty ancient material, but the laughs come nevertheless.

Adelaide and Hughes do a series of tricky ball-room dancing with neatness and dispatch. An attempt to follow their intricate steps by any other pair of dancers would, of course, result disastrously. Particularly effective was the mechanical-doll dance in a setting of the *Chauve Souris* order. The accompanist, whose name does not appear on the billing, did some fine playing during a brief stage wait.

Robertson and Pearce do well in a comedy skit, *No More Saloons*. They work up their domestic-quarrel scene to a fairly high pitch resulting in several good laughs. As an aftermath the pair attempt to prove their marriage is really one of happiness, but this, too, culminates in a violent quarrel.

Bert Fitzgibbon is a comedian of no mean ability. His attempt to sing *Silver Threads*, do funny bits of business with a toy xylophone and kidding with Roach, his accompanist, enlivened the otherwise uneventful bill. With the aid of Roach and Jimmy Flynn, Fitzgibbon sang *That Gal I Loved*, *Wait Till You See My Girl* and *Eliza*.

The Sarottos, four men and a girl, execute a group of difficult layouts in a unique gymnastic act, the best part of which takes place on a raised platform. They all work with a fine ease and grace. The girl, but slight in figure, shows great strength when acting as understander for the rest of the troupe.

Following the picture *Manhattan* are Clifford and Grey, Ed. E. Ford and Elizabeth Brice, assisted by Frank Kessler and Band. GEO. BURTON.

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

(Reviewed Monday Matinee, Dec. 1)

The first-half bill on display here might be called a Junior Hippodrome show. It is so rich in its novelties. It's one of the best seen here in quite some time. The first four acts are tryouts. All four are better than the average tryout act and their possibilities are strong.

Will, Vic and Bob on first, gave the show an encouraging start. Bob, by the way, is a performing dog that does all of his share toward entertaining. His master and mistress contribute the rest with a little juggling.

Verner and Evans were an enjoyable team in a novel offering in which the man does the part of a political campaigner and the girl an enthusiastic voter. The best part of the act is Verner's top-notch voice, a stout baritone, fittingly used in a couple of high tunes.

The Perry Sisters followed. They made a hit straightaway and for good reasons. Both are nice lookers, passable singers and first-rate entertainers. They sing special and comedy songs, with one of the Perry girls doing a lot of amusing antics.

Jack (Alone) Davis spilled a heap of funny gags and gave interesting burlesque bits in the next spot. He topped it all off with a corking good dramatic imitation of an Italian who had committed murder to avenge a wrong. He could not have had a finer close. It was well done.

Adelyn Lorne and Company started the regular bill in a trapeze novelty. The personnel of the offering includes a man and woman in addition to Miss Lorne. Their efforts on the triple trapeze were warmly applauded.

Ray Conlin, ventriloquist, with a pleasing personality and a likable way of performing, was a good-sized hit in his amusing comedy offering. If we are not mistaken Ray hails from the West and is trying to break into the Eastern field. He'll have no trouble at all if the East is wise.

Dan Janett and Company presented an interesting domestic sketch, one of the funniest we have seen in ages. It brims over with marital tilts, in fact is composed almost entirely of them. The cast of three couldn't be better. Dan himself is a fine actor, capable of almost any part fitting him. He plays the one in this sketch to perfection.

The Mitchell Brothers, "banjo kings", were caught at the Hamilton the second half last week by this writer. His im-

THE PALACE, N. Y.

(Reviewed Monday Matinee, December 1)

Fine, large bill, well balanced and moved along smoothly. Repeaters are down to a minimum; in fact, several are making their first appearance here this season and one or two others make their initial showing.

Torino, the master juggler, "only pupil of the world-famous Cinquevalli", assisted by Doris Whiteley, provided a routine combining expertly developed feats with equally fine showmanship. He ranks with the few exceptional jugglers on the circuit who stand out, each of his stunts being a masterpiece as it is sold. The bright setting is in keeping with the rest of the act.

Frank De Voe, "1924 Humor in a 1924 Way", made his first appearance here, with Eddie Willis at the piano. De Voe sings various popular songs in good voice and snappy delivery. He also displays a knowledge of lighting effects, using several baby spotlights of different colors and positions. They are in the wings, footlights and overhead. With the splendid co-operation of the house electrician, unusually good for an opening matinee, the offering proved a great example of what ideas coupled with a singing act can accomplish. A return engagement will probably find him further down the bill.

Arnaut Brothers, "the incomparables", did their familiar musical clown bits to the accustomed excellent results, concluding with their epic imitation of two loving birds. The offering is now dressed even better with a bird-nest drop.

Mrs. Leslie Carter, in "Alixie of Tartary", a one-act drama of the Russian revolt, by John Colton, coauthor of "Kain", did very well as far as her role was concerned, which gives her ample opportunity to display her well-known histrionic ability. Her support by Marie Ilka and Hal Clarendon is fair in the case of the former, while the latter, as a Red dictator of Petrograd, floundered around boisterously and almost to the point of making it a travesty. It may be in keeping with the script, but it might also be well to make the whole sketch a well-acted affair by toning the characterization down to a reasonable degree.

George Jessel, with Mary Lucas and Lillian Price, again makes his final week here before going into a new musical play. Jessel is one of the really clever young men in show business and whatever material he dispenses is good entertainment. The early part of the act is similar to his old monolog dealing with a telephone conversation with his mother. Later the girls do a bit of song and dance and he concludes the offering by way of giving the young stage aspirants good advice.

Ted Trevor and Dinah Harris, English ballroom dancers, with Vincent Rose and His Ritz-Carlton Orchestra, plus Jackie Taylor, closed the first half in a pleasing orchestra dance offering done along the lines reminiscent of Joan Sawyer's efforts. In making their Palace debut the dance team also made a hit, for they are a likable couple who can do their stuff and do it good. Trevor shines with his intricate steps while dancing in fox-trot tempo. His partner, like himself, is fast, sure of herself and graceful. Rose is late of the Pacific Coast, coming into more or less prominence by writing at least one popular song hit. His orchestra opened last week in the Crystal Room of the Ritz-Carlton Hotel. Will be further reviewed under "New Turns".

Eddie Clayton and Frank Lennie, in "A Sundae in London", by Claude W. Bostock, gathered many laughs at their first showing here, the only fault being that the offering was too short. The comic does an English soda-fountain clerk and his partner is an American in search of a soft drink. The custom of the country interferes with the clerk's dispensing abilities and the gags are worked up cleverly. Other funny business keeps the skit going at a fast, funny pace.

Dorothy Jardon, Chicago Grand Opera Company diva, accompanied at the piano by Jerry Jarnegan, sang operatic and other selections in costume, her efforts being nicely received. For an encore she did a popular number and Jarnegan, an above-the-average accompanist, filled in with a solo prior to closing. It seems that Miss Jardon could further improve her program, however.

Lou Holtz, black-face comedian, doing his "Oh-Solo-Mio" act, held forth in next-to-closing spot, his monolog, songs and musical bits going quite strong. Both old and new material was in evidence, all getting the usual number of laughs.

W. H. Groh and Michael Adonis closed the show in "Ten Minutes of Class and Laugh". The class refers to Groh's balancing and contortion stunts on the piano, while the laughs are garnered with the aid of Adonis, an intelligent fox-terrier and a great little act in himself. M. H. SHAPIRO.

pressions then expressed elsewhere in this issue, are not changed.

A pretentiously staged offering combining illusion and comedy and called *In China*, took the honors of this afternoon's show. The locale of the act is China, where a gob holds the world's record for fabrication. A naval officer and another girl meet. Clever bits of comedy, hinging on the gob's reputation for lying, form the fore part of the offering, while the illusion bit serves for the close. The illusion is the apparent breaking into pieces of a statue posed by a woman. Introduction of the novelty is unique. It is supposed the statue breaks into pieces when anyone is brought before it and tells a lie. This is at least the belief the native Chinese have in it. When the gob is brought to this trial he lies and the statue falls to the floor, leaving what appears to be a mass of broken statuary. A loud report and the statue returns to its former position, whole and sound. The act was heavily applauded.

Barry and Whittledge registered easily in a comedy-singing act with Whittledge doing the honors at the piano. Miss Barry is a light comedienne who carries a good line of talk with which to sprinkle her repertoire of numbers. She sings entertainingly.

A beautifully presented song and dance revue, billed *The Gown Shop*, closed. It is a four-people offering presented in a setting representing a modiste shop catering to stage stars. Its costumes, it necessarily follows, are plentiful and gorgeous. The three girls, two sales-ladies and a patron, look nice in them as they execute their numbers, and the man,

owner of the establishment, who sings pleasingly, adds the proper spirit to the act. Everyone stayed for the final curtain. That speaks for itself when an 11-act bill is on. ROY CHARTIER.

Grand O. H., St. Louis

(Reviewed Sunday Matinee, Nov. 30)

Following the usual cinema program Hal King's Silhouettes opened the bill with their comedy pictures. Plenty of laughs in this act, which should go over well with any audience. Eight minutes, in one; two bows.

Lyle and Emerson, man and woman, have a line of good talk and put their stuff over well. Singing and dancing is interspersed with effect. Twelve minutes, special drop in one; two bows.

Irene Harper and Company, the "company" being an unbilled man and woman, in a clever playlet with chuckles thruout. Miss Harper is an actress who knows her art from A to Z. The supporting roles are admirably handled. The offering is one of the best written we have seen in many moons. Sixteen minutes, special in full stage; three curtains.

Bennington and Scott. With but one foot Bennington can dance better than many who have both of their pedal extremities. The lady puts a finish to the offering that is lacking in so many turns. Fourteen minutes, in one; four bows.

Schlietti's Royal Wonderettes. This marionet act always registers and is ever welcome at this house. The mechanical operations are exceedingly well executed. Eleven minutes, full stage; one curtain.

Belle Montrose and Company were the

Palace, Chicago

(Reviewed Sunday Matinee, Nov. 30)

A remarkably well-balanced bill is offered this week. From the opening overture, *Gotta Getta Girl*, to the last orchestral echo, *Ray of Sunshine*, by Danny Russo and his musicians, there was nothing that grated and perhaps nothing of supreme excellence. It was all just good—extra good. By the way, how the orchestra, which we take as a matter of course, can make or break an act. I never attend the Palace but what I think of the cleverness and real musicianship of Danny Russo and his boys.

Gillette and Company took the place of Margit Hegedus, violinist, and presented a fine opening act. I don't know which was Gillette and who was the Company. But the girl was a superb juggler. Nothing so new in what she did, but all well done and put on with a grace and precision that was remarkable. The man was a real comedian and as an eccentric dancer left but little to be desired. Good setting and costumes. Should grade at least 85 per cent. Ten minutes, in full; two curtains.

The Keller Sisters and Lynch, "The Harmonious Trio," pleased, and Lynch has a tuneful voice which, if he is careful, can be used to better advantage in the future. The girls are pretty and attractive; one of them a good dancer, and with a different selection of songs, may become favorites. 60 per cent. Seventeen minutes, in one; encore and four bows.

One of the real features of the bill was Karavaeff and His Company. A wonderfully colorful act, with gorgeous settings and attractive costumes, with four genuinely beautiful and talented women and Karavaeff himself. Very exceptional dancing, fine violin, and great originality. I have not seen anything better since the *Chauve Souris*. Scored close to 95 per cent. Twenty minutes, full stage; two curtains and five bows.

Val Harris and Vera Griffin have one of the most perfect comedy acts in vaudeville. Harris is an old favorite. His old man makeup is perfect. His comedy is simply delicious and his baby eulogy is all right. Miss Griffin plays up to him like a veteran. Good setting, 90 per cent. Seventeen minutes, in one; four curtains.

Mme. Bernice de Pasquall met with an ovation. She has many friends in a Chicago audience. The voice of the former Metropolitan Grand Opera star is as flexible as it was when she sang with Caruso. She seemed to have a wonderful company with her as she sang arias from *Traviata*, *Pagliacci* and *Faust*, and her encore numbers, *Old Pal* and *The Sextette*, met with enthusiasm. Her stage presence is superb. Fifteen minutes, in full.

Herbert Clifton, who has been in England of late, returned with his "burlesque" better than ever. A splendid feminine makeup, a soprano voice of wonderful power, great range and, when he wishes, of genuine sweetness. A top-notch. His novelty introductions were clever and well received. Eleven minutes, in one; encore and five bows.

The Palace has seldom presented a more genuinely artistic sketch than *Sampson and Delilah*, by the cosmopolitan star, Ben-Ami and his company. There was a subtle art in the presentation of Ben-Ami and dramatic art and understanding in that of Emlita Lascelles that deserved very especial mention. The entire cast was exceptional. Five people. 95 per cent. Twenty-seven minutes, in full; four curtains.

Geo. McKay and Ollie Ardine are good in comedy patter, and Miss Ardine's Swede talk (if it is Swede) could not be better. Singing and dancing fair. 60 per cent. Seventeen minutes, in one; four bows.

Jim and Betty Morgan and their Collegiate Orchestra give a type of jazz that is most pleasing because of its soft harmony. Miss Betty is a somewhat surprisingly clever entertainer in her musical recitations, given without apparent effort, with splendid enunciation. It is an act that grows on one. Ten people. Ten minutes, full stage; two curtains.

AL FLUDE.

bright spot of the bill. There is an act of real merit. Miss Montrose in the role of a stage-struck amateur garners many laughs with her gestures and poise. The company consists of three ladies and a man who aid in supplying the comedy. Two of the girls also do several dance specialties, one sings and the man sings and dances well. Twenty-five minutes, special drops in one and full stage; four bows.

Sidney Landfield has his same old act and is just as pleasing as ever, landing solidly. Fourteen minutes, in one; three bows.

Creedon and Davis, man and woman, were not quite strong enough for the next-to-closing spot. Nevertheless, they have a dandy comedy and harmony skit. Thirteen minutes, in one; two bows.

Pinck and Carrett present a speedy roller-skating act that is well dressed. Allowed few to exit before their finish. Six minutes, full stage; two bows.

THOS. MCNEARNEY.

From Coast to Coast by Special Wire

Keith's, Cincinnati

(Reviewed Sunday Matinee, Nov. 30)

Three sterling acts this week make it a rather superior bill. Keo Taki and Yuki, versatile entertainers from Nippon; *The Test*, a drama in two words, with Glen and Richards, and Frank Fay are the features chiefly responsible for making the offering notable.

Pathe News, Topics of the Day, Bonania, Italy's Unique Musician, plays a xylophone to which are attached two drums and a cymbal. The drums are beat by a pedal arrangement which Bonania plays with his feet while playing the xylophone. A novel opener. Ten minutes, in one; two bows.

Keo Taki and Yuki, two men and an attractive woman, present a song and dance act, completely fooling the audience, which, of course, expects some sort of an acrobatic or balancing turn. One man plays the piano, the other sings and plays amazingly well on the ukelele and the girl, who sings and does a few dance steps, makes a decided hit by reason of her winsomeness and charm. As a closing flash one of the men plays the piano and the girl strums an instrument we did not recognize, while the second man balances a barrel with his feet atop the piano. Three talented Japanese in an unusually good act. Fourteen minutes, in one; three bows and continuous applause, the audience wanting an encore.

White West, McGinty and Company, in *House Builders*, a silent act, called a pantomime. Three men in slap-stick falls and antics. It pleased the audience. Ten minutes, special set, in one; two bows and two curtains.

Aesop Fable. Vera Lavrova, otherwise the Baroness Royce-Garrett, in a selection of classical, semi-classical and several popular songs. She seemed to be handicapped by somewhat of a cold at first, but succeeded in convincing the audience that she has an excellent voice before the end. Mark Smolzman is her pianist. Thirteen minutes, special drop, in one; two bows and return.

The Test, with Green and Richards, called a drama in two words, begins as a mystery play and then suddenly one discovers that it is only a disguise for a clever jazz band, each member of which does specialties. Tina Glen and Billie Stout, two clever girls, help much with their dancing and singing. A novel and pleasing act. Twenty minutes, special drops, in one and full stage; four curtains.

Frank Fay, "Broadway's Favorite Son", in his accustomed tomfooleries, had things his own way to the tune of two encores and a speech. One has to see the nonsense he perpetrates with the aid of two bright lads, Mann and Haggert, to appreciate it. Thirty-three minutes, in one.

Two girls, billed the "Girls of the Altitude", close with a neat exhibition on the Spanish web and the trapeze. Seven minutes, in full stage; applause. CARL G. GOELZ.

Palace, Cincinnati

(Reviewed Monday Matinee, Dec. 1)

Photoplay: *The Tenth Woman*. Jenks and Fulton not "caught".

The Howard Girls opened with their aerial novelty, which was artistic and held interest thruout. Two women, displaying flashy wardrobe, worked neatly on a pair of revolving ladders suspended on a pole from the flies at center stage. Their simultaneous performance looked nice, while their iron jaw numbers scored. Seven minutes, full stage.

Dan Boudini and Adele Bernard, accordionists, worked "in one" in the spot, first together and then in individual numbers. The opening to their first number needs music snapper than that now in use. Boudini's one-and-a-half-pound accordion was introduced and played to musical advantage. The act lacks variety—there's too much accordian. Some added features would win more friends. Twelve minutes.

Herbert Ashley and Company in *Memories* made one think a great offering was coming, judging by the singing of that song, but the turn developed into a song plug period by two men, assisted by a woman, and offered a fantasy on a drug addict among the several numbers. Nineteen minutes and much too long in olio speech. A bow forced.

Then followed a screen announcement that Marietta Craig, late of *Lizzie* and *The Bar*, would follow with her company in a one-act travesty on the order of the several best-known mystery productions. Miss Craig goes undisputed as a clever comedienne and reaped a reward in laughter from the attentive audience which followed her every gesture and drank deep her every line. The playlet is staged finely, the most minute electrical and scenic effects receiving the fullest attention to make this act similarly mysterious like *The Bat*. The meat of that play seems to have been heaped into this 21-minute offering, and all to entertaining results. Miss Craig is assisted

HIPPODROME, N.Y.

(Reviewed Monday Matinee, December 1)

A thoroughly enjoyable program of 11 acts is on display at this house this week, two of which are holdovers. They are Walter Stanton, the giant rooster, and Ferry Corwey, the musical clown. The newcomers are all name acts. They include from the circus, May Wirth and Herberta Beeson; from musical comedy, Frances White and Fortunello and Cirrellino; from the legit., our old friend, W. C. Fields; from the continental music halls, Claudia Alba, and such vaudeville stars as Florence Walton and Leon Leitrim, Margaret Severn and Ota Gygi and Lew Castleton and Max Mack. There was a deal of moving about at this afternoon's show, but two acts, Walter Stanton and Castleton and Mack, appearing in their programed running order. This was caused by shifting the May Wirth act from closing to number three.

Walter Stanton started proceedings with his capable giant rooster impersonation. This act has been especially staged for the Hippodrome. The Hippodrome Corps de Ballet makes an attractive background for the barnyard antics of the principal. Odeo, the giant head, which appeared as an added attraction with this act last week, was out of the bill this time.

Ferry Corwey next duplicated his success of the previous week with his musical clowning, giving way to

Margaret Severn and Ota Gygi in a most pretentiously staged turn. The program bills Maryon Vadle as Gygi's partner. She became ill at the last moment and Miss Severn deputized. This turn is probably the most colorful divertissement of its kind in vaudeville. In addition to the specialties by the featured members of the cast, there is a most talented ensemble, which is augmented for this occasion by the Hippodrome Corps de Ballet.

Opening intermission was Herberta Beeson, the wire-dancing marvel from the Ringling Bros. and Barnum & Bailey Circus. This clever performer did some fast and furious stepping on the tight wire, in which splits and other acrobatic feats featured. In case you are not aware of the fact, Beeson does this act in skirts, withholding the identity until the finish. It proved a distinct surprise to the audience.

That clever duo of Italian clowns, Fortunello and Cirrellino, pleased with their pantomime acrobatics, giving way to

Claudia Alba, this week's imported novelty. This young lady shows almost superhuman strength in a routine of heavy-weight juggling and iron-jaw work, in which cannon balls, cannons and Roman chariots are handled by her in an apparently effortless manner.

W. C. Fields was the laughing bit of the show with his old golfing bit. Lew Castleton and Max Mack proved themselves a likable pair in the spot following. Their specialty is eccentric and acrobatic stepping. They put a lot of pep and energy into their dancing and uncork some nifty pedal stunts that made the audience sit up and take notice. The burlesque hand-to-hand bit drew hearty laughs, while their efforts were rewarded to corking good hands.

May Wirth was next and a solid hit from the start. This dainty headliner fairly outdid herself this afternoon in the fastest and finest exhibition of equestrianism this writer has ever seen. Not only did May make good as a horsewoman par excellence, but she proved she could sing as well. And what's more, she put over her vocalizing as good as the best of 'em. The Wirth act has a new riding comedian, Phil being in Australia. The new comedian calls himself "Noko". And we're here to tell the world that he "Nokoed" 'em dead. Other members of the troupe were up to their usual big-top form.

Frances White followed. This diminutive singing comedienne offers a routine of typical Frances White numbers and several ditties that are holding first place for popular honors. She snapped them across in her accustomed sure-fire style and was most capably assisted at the piano by Billy Joyce.

Florence Walton and Leon Leitrim closed the show with a clever, graceful routine of ball-room dancing, which won well-merited applause. They are assisted by the California Ramblers, a most entertaining dance combination. And this brings us to the final curtain. There will be no encore.

ED HAFTEL.

Majestic, Chicago

(Reviewed Sunday Matinee, Nov. 30)

The Brightons, man and woman, opened the bill with a novelty picture act. The pictures are swiftly built on an easel with bits of vari-colored cloth picked from a table apparently at random. Interesting and effective. Six minutes, in two; two bows.

Tex McLeod, rope spinner and monologist, gives some good entertainment. Roping is good and monolog material snappy and up to the times. No waste spaces. A girl assists part of the time. Eighteen minutes, in one; three bows.

Taylor and Bobbee, man and girl, have a line of comedy and songs. Act is light, but was fairly well received. Fifteen minutes, in one; two bows.

Footlite Fantasies is another presentation on the revue order. Two men and three girls, with songs and dances. The act is lively and well dressed. Ten minutes, special drops in full; three bows.

Jim and Gladys Gilfoyle have a comedy offering that has considerable vim and action. Gladys also is good looking. They please. Ten minutes, in one; two bows.

Harry Waldman and Debutantes have a band with eight girls. They are clever entertainers with good finish. Fifteen minutes, in full; three bows.

Perry and Wagner, two men, have a lively comedy skit and they are funny as well as good showmen. Material doesn't make much difference to them—they put it over good and strong. It went with a vengeance. A girl assists to some extent. Fifteen minutes, in one and a half; three bows and two encores.

Tan Araks closed the bill. A three act. They are balancers and have a neat and impressive offering. Eight minutes, in full; two bows.

FRED HOLLMAN.

Orpheum, St. Louis

(Reviewed Sunday Evening, Nov. 30)

A bill far below the average for this house, consisting of only seven acts and running but two hours with the picture.

Topics of the Day, Aesop Fables, Valdez Armand and Ernest Perez are hand-to-hand and foot-balancing athletes de luxe and go thru their routine with ease and dispatch. Their springboard double somersault into a chair finish is a whiz and called for three curtains. Eight minutes, in three.

O'Rourke and Kelley, one man a comic and the other working straight, held their own for eight minutes with some foolish cross-fire chatter and harmonizing of *Sometime* and *June Night*. Their voices blend well and we suggest that they inject more singing into the act. In one, three bows.

Jeanette Hackett and Harry Delmar present their fourth annual dance revue, *Dance Madness*, before a beautiful hangings in one, three and full stage. They have rounded up an octet of pretty dancing and singing damsels who go thru their various numbers with unison. Delmar always shows some new and difficult steps in his specialty dances, and Miss Hackett is known from Coast to Coast as one of America's most pliable and wiry interpretative terpsichorean artistes. Gorgeous costumes enhance the offering considerably, and their 1925 revue ranks with the best in this line. Twenty minutes, two curtains and two bows.

Stan Kavanagh, Australian juggling humorist, was next. He is an adept with balls, hats, canes and Indian clubs and makes his offering all the more reliable with continuous comedy talk. Works with an unaided assistant. Seventeen minutes, in one; two bows.

Mary Nash in a one-act dramatic playlet, *Fear*, in two scenes and written by Elaine Sterne. Miss Nash is a clever emotional actress and the plot is unusual and tends to keep the auditors on edge thruout. Aily assisting Miss Nash are John Burchell and Emma Mayhew. Thirteen minutes, in two and four; four bows.

Joe Browning, on his annual visit, retains his grotesque makeup and facial grimaces. In his "timely sermon" he has some real comedy material that is good for continuous laughs. His *I'm a Reformer* and *Symptoms*, comedy songs numbers, are ever good and delivered in his unique manner always score heavily. Sixteen minutes, in one; encore and bows.

Ben Meroff and His Band, the latter consisting of nine male and one female players, have an excellent program of jazz and classical numbers. Meroff is a great eccentric dancer and shows some steps that are hard to execute. His book-keeping bit always registers. The "brown derby" finish, in which each member of the orchestra is hatted with said derby and does an individual specialty on an instrument, is a pipkin. Wholesome comedy is strewn thruout the varied numbers and Meroff has a real turn, as usual. Their first encore was a Hebrew takeoff that scored strongly. Twenty-one minutes, special in four; two encores and curtains.

Pathe Weekly.

F. B. JOERLING.

by a man and a woman. In full, house interior; curtains.

Ward and Hart, two men, working ahead of the street olio, took the rest of the laughs in their ridiculous, nonsensical turn. Their wardrobe and makeup are an asset in their presentation. They proved capable hoofers. Several of their gags, tho' terribly old, found the ears of patrons, who accepted them with rollicking laughter. Fourteen minutes, two bows.

Youth, a revue with nine boys and girls, assisted by a woman pianist in one of the numbers, closed. While costumed and staged with beauty and an eye to bigness, the talent of these young people lies principally in their dancing. This act fails to compare favorably with any kid turn we've seen. We have much admiration for juvenile talent, but feel the school-room time ought to be played a while longer by this act. Staged in two olio and full, specials. Seventeen minutes.

PHIL LAMAR ANDERSON.

Pantages, San Francisco

(Reviewed Sunday Matinee, Nov. 30)

A capacity audience was on hand to usher in the new bill. Carl Rosini, magician, and Josie Flynn and Her Seven Apple Blossom Girls are joint headliners of the six-act vaudeville bill. Green and Burnett, "two comedians from the Southland," captured applause honors.

Photoplay, *Wine of Youth*. Wilfred Du Bois offered a clever exhibition of juggling with a tennis racket and two balls. Ten minutes, in one; bow.

Helen Morretti, billed as "the little girl with the big voice", is a good-looking brunet, tho' not so little. She rendered four numbers in good voice. *Giannina Mia* was especially well received. Nine minutes, two bows.

Monte and Lyons in a comedy hit, A

Letter From Italy. Clever patter interspersed with songs that went over good. Thirteen minutes, two bows.

Josie Flynn and Her Seven Girls in a banquet of song and dance. Miss Flynn sang three numbers with perfect enunciation, pleasing voice and manners. Featured *A Smile Will Go a Long, Long Way* to heavy applause. The girls, in three changes of costumes, earned a good hand with fancy and eccentric dances. Thirteen minutes, two curtains.

James Green and Brevard Burnett as "The Two Hod Carriers" captured the audience from their first moment on the stage. Clever talk and gags, dances, comedy and instrumental numbers brought lots of applause. Easily the feature of the show. Fifteen minutes, four bows.

Carl Rosini, assisted by two pretty girls, a colored boy and a great Dane dog, performed an interesting routine of sleight-of-hand and feats of legerdemain in rapid-fire order. A humorous feature is the changing of a Swede into a Dane, which pleased the audience immensely. Held 'em to the finish. Twenty minutes, two bows.

E. J. WOOD.

SEDGWICK DIRECTS HOXIE

Los Angeles, Nov. 29.—Edward Sedgwick, one of Universal's best Western directors, has started work on Jack Hoxie's next picture, tentatively called *Find the Man*. It is to be the best film Hoxie ever did, and all efforts are being bent by the Western production department at Universal City to make it such.

Sedgwick is the director responsible for the long string of Hoot Gibson successes during the past two years. The Hoxie picture will be the first picture Sedgwick has made with any other star except Gibson in many months. He has a well-established ability along the lines of fast action and Western comedy, so the Hoxie picture promises to be a well-planned and well-executed Western picture.

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

(Reviewed Thursday Evening, Nov. 27)

The S. R. O. was hung out early in the evening, but a holiday crowd thronged the house despite the bad news. In a measure Eddie Leonard and his merry-makers were responsible for "standing them up". All in all the program for the last half is of an unusually high order and repeats with laughs.

The Billy LaMont Trio does a slack-wire act that is a bit out of the ordinary. La Mont and his supporting company of two comely girls were given big hands in a varied assortment of aerial steps and splits. The clearing of a hurdle, cart wheels and hand springs are some of the outstanding features.

Roger Williams, in second spot, delighted the audience with imitations that seemed to the writer far and away the best of its kind. "The Boy From Dixie," as he is billed, never resorts to the usual introductory, "My next imitation, etc.," but has a fund of humorous stories that go with his tonal reproductions of a motorboat, airplane, automobile horns and musical instruments. Of particular merit is the jazz band in which he imitates a steel-string guitar, banjo, cornet, laughing trombone and pitch pipe.

"Thank You, Doctor," is a corking good comedy sketch, with a laugh a minute for 15 minutes of mirth provoking. Chester Cluet, the featured member, does some clever work in a role weighted down with funny bits of business that bring sure-fire laughs. Particularly good was the "I" who enacted the crook, while the oles of the doctor, the nurse and the detective were well played. This act replaced Florence Tempest and Homer Dickinson, who were billed originally to appear in a skit entitled *Rain-Bow*.

Joe Weston and Grace Eline, whose comedy skit was reviewed not so long ago at the Broadway, humored some of the lines of *Thank You, Doctor*, to good advantage. Their kidding and clowning, while of no particular consequence, found a receptive audience. They give the impression of apparently making up their act as they go along. The cabaret scene won an abundance of laughs.

Eddie Leonard and his minstrel band of merry makers were greeted with vociferous applause. The audience refused to let up in its repeated demands for encores. Leonard royally entertained with such songs as *Oh, What Eyes, Oh, Didn't It Rain, Oh, Aww, Everybody's Happy Today* and several numbers that he remembered from his early minstrel days. Leonard was more than generous in affording Jack Russell, Jack Clifford, Gus Mulcahy and Charlie Oberle an opportunity to score in their individual dancing numbers. It was a great treat and the patrons loved every minute of their stay.

GEORGE BURTON.

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, Nov. 27)

A moderately good bill here the last half, topped by Neville Flesoon and Ann Greenway, in *Samples*, a diverting act.

Arthur and Darling opened in *A Forest Day*, the setting of which—a woods scene—affords the former to do a lot of interesting contortion stunts in imitation of a frog. He wears a costume of this amphibian throat. Darling, the girl assistant, did a pretty ballet dance to *The Glow Worm*, entertaining the frog as it were. When she goes he crumples up and dies. The offering is nicely staged and presented, and was warmly received here.

The Mitchell Brothers, on second, cleaned up in their banjo-singing double, taking in one of the heaviest exhibitions of applause ever staged at this house. The boys are entertainers de luxe and play their banjos so diligently they almost break the steel strings. In fact, one of the Mitchells cautioned the other, loud enough so we could hear, not to break it.

Long Ago and Now, a love story of yesterday and today in two episodes, one showing how the girls took the marriage problem in 1850, the other how they look toward it today, followed. It is rich in comedy and well played by the cast, including Jerry C'Day (not the character in *Little Old New York*), Harry Sherwood, Marion Wells and Ann Warrington.

The prize of the evening next—Neville Flesoon and Ann Greenway. The act is called *Samples* and includes a lot of bits, song, dance and talk, topped off by a satire on *Rain*, with Miss Greenway doing a character of Jeanne Eagels. The satire includes bits from the two-year success in which Miss Eagels has made such a hit, but the dialog used by Miss Eagels in the play has been toned down somewhat for Miss Greenway's use on the vaude stage. Her imitation is a good one, however, Miss Greenway possessing the quality of speech that has made Miss Eagels a favorite in her role of Sadie Thompson. Flesoon does his share toward entertaining, making himself an interesting person back of the piano. He interprets the roles alternately of Handsome and Reverend Davidson in the bit on *Rain*.

Fenton and Fields, blackface, fared successfully in this spot, but from the hit the Mitchell Brothers made in the second it would not be unfair to say that the



COLUMBIA BURLESQUE COLUMBIA THEATRE NEW YORK



"RUNNIN' WILD"

(Reviewed Monday Matinee, December 1)

An Ed E. Daley attraction, produced and presented by Mr. Daley, week of December 1.

THE CAST—John O. Grant, Edith Bates, Bernie Green, Babe Healy, Jimmie Gallivan, Sam Micals, Audrey McVey, Mildred Holmes, Tommy Seymour, Billy Foster, Loretta Bayes.

THE CHORUS—Loretta Bayes, Mae Flech, Eva Brown, Mildred Gilmore, Audrey McVey, Esther Branden, Betty Blakey, Lillian Gordon, Agatha LaFoon, Emerita Belmont, Josephine Achari, Flo McDonald, Gene Gray, Peggy DeRomer, Dottie Mason, Ester Dodge, Anita Barlow, Cecile Driscoll.

Review

According to the official sheet issued prior to the opening of the season by the Columbia Amusement Company, this show is being operated under a Sam A. Scribner franchise by Ed E. Daley and it suffers in comparison greatly with the show seen last week at the Columbia Theatre credited to Lena Daley, for if the scenery, lighting effects, gowning and costuming in this show cost over 50 per cent and the presentation comes within a thousand dollars weekly of that of the Lena Daley show, we are willing to admit that we are a poor judge of burlesque shows.

Ed E. Daley, a former producer and manager of shows on the old American Circuit, came over on the Columbia Circuit when the opportunity was offered to him to produce and present a show that would meet the requirements of the Columbia Amusement Company and he did so with a production and presentation that was equal to the best and far better than many on that circuit. But in *Runnin' Wild* we find the poorest production and presentation that Daley has ever been credited with producing and presenting. For the most part the scenery and costuming are what was left of the Daley show of last season, and whatever new equipment has been added to the show evidences less cost than anything heretofore presented by Daley.

This is a bit and number show, with both poorly handled by principals and choristers alike, due doubtlessly to poor direction on the part of the producer, who has aimed at a typical old-fashioned burlesque show, but who has failed in his direction, for there are numerous old-time, sure-fire bits in this show that lack the final punch for laughter and applause. It wasn't until the close of the show, with the comiques working the feminine disrobing bit in front of the pawn shop for charity, that there was any continuous laughter from the audience.

Billy Foster is the comique-in-hief and he is the same old eccentric "Bill" with his red party nose, bald-headed wig and droll mannerisms that we have seen for many seasons past. It is a shame to load this clever comique down with such meritless material, and the same can be applied to Cocomique Sam Micals in his clean-cut, nattily attired, Hebrew characterization, for Micals appears to just as great a disadvantage as did Foster thruout the entire show.

John O. Grant, one of the classiest straight men in burlesque of recent years, has taken on weight, which adds greatly to his personal appearance, and Grant, in person, worked as conscientiously as heretofore but felled dismally in making the points so necessary for the comiques to put their comedy over for laughs and applause.

Jimmie Gallivan and Bernie Green, two classy-appearing juveniles, appeared at frequent intervals in scenes and distinguished themselves in singing and dancing specialties, single, double and in ensembles, with Juvenile Green in one specialty as a master violinist.

Tommy Seymour appeared in several scenes in minor roles and handled himself well.

Babe Healy shows great improvement over her appearance in recent seasons in her pep and personality. Babe has become more pleasingly plump than heretofore and far more vivacious in her singing and dancing numbers, likewise in her scenes.

Mildred Holmes, a bobbed brunet with an ever-smiling, dimpled face and modelesque form, led several numbers in subrot costume and, in a hussar uniform, put over a pipe xylophone-playing specialty that was the most exhilarating part of the show.

Edith Bates, a slender, stately, bobbed, brunet prima donna, appeared in several numbers, likewise in scenes.

Audrey McVey distinguished herself in the chorus lineup and appeared in a specialty, singing and imitating various fowls and animals, closing her act with a whistling number that fully merited encores.

Virginia Pearson, a statuesque blond, appeared in one scene as a toe dancer and in another as a classic dancer, and in both of her dances she gave us the impression of a recent graduate of a springtime dancing school.

Juvenile Green, imitating the makeup of Hal Sherman, put over a dancing specialty that was so unlike the original that it could have been bettered much by Green putting over his own inimitable intricate dances that were far more admirable than his poor imitation of Hal Sherman.

Straight Grant in the early part of the show ragged the chorus lineup a la Jimmie Cooper. With all due respect to Grant, whom we have always admired for his classy and clever work, he should cut it out of the show, for he suffers dismally in comparison with Cooper as a seller of this kind of ragging of choristers in *Jimmie Cooper's Beauty Revue*.

The chorus is for the most part youthful, with pretty faces and slender forms, but evidenced a lack of careful coaching on the part of a clever producer of dancing ensembles.

Taking the show in its entirety it suffers in comparison with most of the shows reviewed so far this season at the Columbia. While it evidenced an inclination on the part of Producer Daley to give the customers a typical old-fashioned burlesque show, it falls far short of the mark and it would reflect far more discredit on Daley as an independent producer than it does as the alleged sharing partner of Sam A. Scribner, for it may be that Daley has been restricted in the cost of production and presentation.

ALFRED NELSON (NELSE).

bill would have been better built if Fenton and Fields had held down the deuce. Their stuff is trite hokum—most all of it—and there is no dancing or singing of worthiness to relieve it. The audience took their offering readily however, coming forward with a fairly good hand on the finish.

Tom, Dick and Harry, with Julie Claire featured, brought the show to a close in a nicely staged miniature revue presented by Edith May Capes. The act met with an abundance of applause. It is reviewed in this issue under *New Turns*.

ROY CHARTIER.

R. TALMADGE AT WORK

Los Angeles, Nov. 29.—*The Cleanup*, Richard Talmadge's fourth starring stunt vehicle for Film Booking Offices, has been

launched at the F. B. O. studios in Hollywood under the guidance of Abe Carlos and direction of Jimmy Horne. *The Cleanup* gives the daring athletic star numerous opportunities to display his dauntless skill, and he is said to display a number of stunts hitherto unknown on the screen. Talmadge has completely recovered from the fracture of his neck sustained several weeks ago.

MAYOR RUNS THEATER

Enderlin, N. D., Nov. 29.—Go-to-Movie Week was royally observed in Enderlin by showing Metro-Goldwyn pictures exclusively. Five of them, at Enderlin's Grand Theater.

Mayor R. C. Harper of Enderlin operates the Grand Theater in addition to his official duties. *The Enderlin Independent*,

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

(Reviewed Thursday Evening, Nov. 27)

A fine little holiday bill. Hart and Brown opened with a fast dance routine, the girl specializing on the novelty and jazz dances while the man did various variations on buck and wing steps.

Juan Bayes, piano virtuoso, entertained in the second spot with three classical selections, exhibiting remarkable technique, of the kind probably too good for this type of house.

Robert Hyman-Virginia Mann and Company offered a pretty fair skit, dealing with the lonesome wife of a traveling man who takes in a boarder. The husband arrives home and learns from the happy-go-lucky boarder a few things about being nice to a wife.

Chain and Archer gathered no end of laughs with their comedy and other amusing bits. One of them starts his work from a seat in the audience.

Jane Green did her usual number of clever songs in the next-to-closing spot, going stronger with each selection. Her inimitable style had little trouble in getting over at once.

Samoroff and Senia, in bits of old Russia, closed the show with a versatile routine of stunts including some intelligent work by the dogs, who are out of the ordinary in point of training.

S. H. MYER.

Lafayette, New York

(Reviewed Week of November 24)

Eddie Hunter and his tabloid company in an hour of musical comedy were retained as the headlined attraction. This week *The Hidden Treasure*, a highly humorous bit that is a slightly altered version of the second act of the musical comedy in which Hunter starred on Broadway a year or so ago, was the offering. Jimmie Howell, Billy Higgins, Ike Doe Green, Viola McCoy and Gant and Perkins, with a dozen comely choristers, made up the company. Prof. Freeman again directed the orchestra, and some excellent music from his pen was introduced in the numbers. Rata Fairchild, a chorister, essayed a comedy bit that was the surprise of the evening. The principals are all familiar to the patrons, with whom they are great favorites. That goes for everyone of them. Hunter opened to a reception every night.

Gant and Perkins were given a spot for their specialty, *Dark Moods of Amusement*, and they justified themselves by presenting one of the best black-face acts we have ever seen women offer. Attired in white nurse-maid garments they delivered an excellent line of talk that brought laughs a-plenty.

The Oxford Trio, two white men and a woman, opened the bill with a routine of acrobatic work on the floor and with a set of tables that was good, fast and with no stalling during their eight minutes. The act worked full stage.

Blue and Lomax, clean-faced colored boys, one a marvelous dancer and the other a lyric tenor, presented a new act. The tenor works in tuxedo and sings extremely well. He scored heavily. So did the dancer. But the act needs better talk, should be rehearsed, and it might go better if another song by the tenor was substituted for the first dance offering and that Russian stuff used for an encore. However, the boys have talent of an unusual order in their respective lines. The encore that followed the operatic number by Lomax again demonstrated that Negroes like high-class music.

Green and Bailey, working in one, did 12 minutes of good comedy stuff emphasized with songs and some dancing. It is a mixed team, both working under cork, and they scored an encore and pair of bows. The act was engaged only for the first half of the week.

Manzie (Jazzlips) Richardson, featured with a burlesque show this season, doubled to appear at the midnight show that also had Eva Taylor and Clarence Williams as added attractions to the big performance of the week in this house.

J. A. JACKSON.

In naming the attractions booked for the Grand, stated that the Mayor had secured extraordinarily good bookings for Go-to-Movie Week in *Cosmopolitan's Little Old New York*, starring Marion Davies; *Victor Seastrom's Name the Man*, King Vidor's *Wild Oranges*, *Along Came Ruth*, starring Viola Dana, and *Cosmopolitan's Unseeing Eyes*.

All five productions are distributed by Metro-Goldwyn. As a special inducement to Enderliners Mayor Harper made a special family offer during the week, every night except Friday and Saturday, which admitted "Mama, Papa and all the Children" for a blanket price of one admission.

The Grand Theater reported that Go-to-Movie Week was markedly successful, and drew attendance not only from Enderlin but from the surrounding neighborhood.

JAZZ MUSICIANS

My Novelty "Blue" Breaks for Sax, Cornet, Clarinet, Violin, Banjo, etc., will "make" you. Twenty different breaks, 25c. DANIELLE, 6340% Family, Chicago.

SPOKANE CORPORATION COUNCIL URGES CARE IN CENSORSHIP LAW

Opinion on Resolution Demanding Ordinance Following Appearance of Arbuckle Asserts That Acting Is a Legitimate Business

SPOKANE, Nov. 29.—Censorship of theatrical amusements and the need of more drastic legislation as the result of the recent appearance in the city of "Fatty" Arbuckle are discussed by Corporation Counsel J. M. Geraghty in a communication filed with the city clerk for presentation to the City Council.

Attorney Geraghty states that while in his opinion the resentment against the appearance of the former motion picture star is justified, he advised against the passage of any laws that may tend to violate the principles of liberty.

The Corporation Council's communication was in reply to a resolution submitted to him for his legal opinion by a local civic organization. The resolution called attention to the fact that Arbuckle was forbidden to appear in Tacoma and Portland and deplored the fact that his appearance in Spokane was allowed. It further requested that the Mayor and City Council pass an ordinance similar to the one recently enacted in Portland to meet situations of this kind. The Corporation Council's opinion follows:

"I believe Arbuckle's appearance in Spokane was before the Tacoma and Portland incidents. In fairness to the commissioner of public safety, who is the city censor of pictures and plays, I should say that before the appearance of Arbuckle in this city the commissioner inquired of me whether he had authority to prevent the appearance, and I advised that he had not. The City Council did forbid the display of advertising matter in the streets in aid of his performance, this being a matter over which they had control.

"When the Tacoma board of censors denied Arbuckle the right to appear he applied for injunctions in the federal and state courts. The injunction was denied by Judge Cushman and his ruling was followed by the superior court judge in the state case.

"Insofar as censorship is concerned the Tacoma ordinance is much like our own, except that there they have a board of censors while here the function is exercised by one commissioner.

"Their ordinance, like ours, has relation only to the character of the performance, and does not give or suggest any control over the moral fitness of the actor, but in their answer to the writ of injunction the board of censors set out that acting within the terms of the ordinance they had a hearing and had determined that Arbuckle's proposed act would be immoral and that his appearance in public would endanger public peace and tend to inflame the passions of contending factions, those who were for and those who were against Arbuckle's appearance.

"Judge Cushman held that the ordinance on its face was reasonable and that the board having determined the proposed act to be immoral, and the appearance of Arbuckle likely to disturb the peace, he would not interfere. This ended the case, as Arbuckle left town and there was no resort to a higher court.

"The Portland ordinance provides:

"It shall be unlawful for any person of publicly known criminal record or disposition to take part in any public show, exhibition, play or entertainment. It shall also be unlawful for any person to appear in or take part in any such public show, exhibition, play or entertainment who has been a principal participant in a widely known or advertised scandal or act involving moral turpitude, or whose name connotes or suggests or calls to mind an immoral act or practice or who has a notorious and unsavory reputation.

"This ordinance fixes no standard, fails to define the terms used, penalizes regardless of guilt or innocence, and regardless of whether the person involved has been adjudged guilty or innocent by the ordinary agencies of law. It is sufficient under the ordinance if he has been convicted or placed under suspicion by hue and cry.

"The legality of such an ordinance would be sustained only by a complete departure from the legal traditions of this country and by the concession to city councils and legislative bodies, great and small, of an arbitrary power over the liberty and property of citizens alien to the spirit of our laws.

"Indeed, there was a time in other countries, and possibly in early days of our own colonies, when all actors were presumed to be of the character condemned in the Portland ordinance. Actors were under the ban of the church and stage. The church denied them the sacraments and the right of Christian burial, and they were vagrants and outlaws under the terms of the civil law.

"An act of parliament passed in the time of Queen Elizabeth provided that all common players, minstrels, etc., without the license of two justices of the peace at least, were subject to be peacefully burned in the gristle of the right ear with a hot iron of a compass of an inch about." Until a late day in

England actors could carry on their business only under the protection and patronage of king or baron. In the cities show houses could be opened and actors could perform only under the license from the king's lord chamberlain.

"In this country, while theaters, shows and amusements may be regulated and censored in the interest of public morality, the business of the actor is legitimate and may be engaged in as of common right.

"Arbitrary and despising power in government is unknown to our law. Much has been said of late about the Constitution and constitutional government. The Constitution is not the mere letter of the instrument or the mechanical provision for the conduct of government. Its life and soul are those great principles found in the bill of rights, and in other provisions safeguarding the citizens in his person and property against arbitrary government and mass action.

"The 14th amendment to the Constitution of the United States provides:

"Nor shall any State deprive any person of life, liberty or property without due process of law, nor deny to any person within its jurisdiction the equal protection of the law."

"The meaning of this provision has been interpreted by the Supreme Court of the United States as follows:

"The liberty mentioned in that amendment means not only the right of a citizen to be free from mere physical restraint of his person, as by incarceration, but the term is deemed to embrace the right of the citizen to be free in the enjoyment of all his faculties, to be free to use them in all lawful ways, to live and work where he will, to earn his livelihood by any lawful calling, to pursue any livelihood or avocation, and for that purpose to enter into all contracts which may be proper, necessary and essential to his carrying out to a successful conclusion the purpose above mentioned."

"We may well agree with the general opinion that Arbuckle should not have gone unwhipped, and resent the callous disregard for decency exhibited by the theatrical promoters who flaunt him in the gaze of the public; but we should not allow this incident to drive us to the passing of laws violative of the principles of liberty."

ILLNESS OF MOTHER CAUSES MISS RHODES TO CANCEL

New York, Dec. 1.—Rhodes and Watson were forced to cancel this week at Washington and last week at Philadelphia owing to the sudden turn for the worse of Miss Rhodes' mother, who has been ill for some time. These were the first dates outside of New York which the Misses Rhodes and Watson attempted, having worked in and around New York since the beginning of the season in order that Miss Rhodes might be near her mother.

NEW VAUDE. HOUSE FOR JAMAICA, L. I.

New York, Dec. 1.—Harry Sirkin is negotiating for the erection of a vaudeville and motion picture theater in Jamaica, L. I. The house will have its frontage on Jamaica avenue, while the balance of the property, which consists of 40 lots, will be improved with three-story stores and apartments. The proposed theater site was formerly the property of the De Graw Holding Company and was held at \$500,000.

BRONX THEATER IN DEAD

New York, Dec. 1.—The Empire Theater, occupying the triangle-shaped plot with frontages on the east side of Westchester avenue, west side of Hewitt Place and the north side of 161st street, in the Bronx, has been sold by the Hewitt Place Realty Corporation to the Alberta Holding Corporation. The law firm of Gilbert & Gilbert acted for the latter concern.

ACTS AT WANAMAKERS

New York, Dec. 1.—The Three Jeanettes, Dog and Pigeon Circus, and Roder and Dean, comedy acrobats, have been engaged by Wanamakers to appear at the Auditorium in their store here for four weeks, beginning tomorrow. This is in line with the policy of increasing the free entertainment to patrons during the busy Christmas shopping period.

MAE WOODS IN CHARGE OF KEITH POP. DEPT.

New York, Dec. 1.—Beginning this week Mae Woods assumes charge of the Popular-Priced Department of the Keith Circuit, involving the booking of 65 theaters of that class. She was promoted to this position by E. F. Albee, for whom she was private secretary previous to the appointment as assistant to C. Wesley Fraser, whose position she now has been given. Fraser is returning to the Boston Keith Office with which he was identified before taking over the management of the Fifth-Floor Department here.

Miss Woods' rise to this position has been meteoric. She started with the Keith Circuit ten years ago as telephone operator, from which she rose to position of secretary to Mr. Albee.

She is immensely liked by all those who come in contact with her. The garlands and bouquets of flowers, heaped so high they almost reached the roof in the little enclosure where Miss Woods has her office, was evidence enough of this sentiment.

DE WALD MANAGING KEITH'S ALHAMBRA

New York, Dec. 1.—J. J. De Wald is now manager of B. F. Keith's Alhambra Theater, big-time vaudeville house, which is under Mark Luescher's direction in connection with the Hippodrome, Royal and 81st Street theaters. He succeeded J. H. Jacobs.

De Wald's appointment is coincidental with a slight change of policy at the Alhambra, which was to deviate somewhat from the original plan of Luescher to run it along the Hippodrome policy, using a house ensemble, etc.

In placing the Alhambra under new management it is evident that more business is sought. De Wald is regarded as a sort of specialist, who in the past has been in charge of numerous Keith houses, including Louisville, New Brunswick, Fall River houses, as well as the Colonial, New York.

DEATH RAY INVENTOR VAUDE. POSSIBILITY

New York, Dec. 1.—Prof. H. Grindell Matthews, scientist and inventor of the "death ray", who broke out on the front pages here recently on the occasion of his visit to America, is to go into vaudeville, according to reports emanating from the office of M. S. Bentham. The vaudeville act in which Prof. Matthews will appear, according to present plans, will be produced early in January. In the act will be various demonstrations of the lethal effect of the strong beam of light invented by Prof. Matthews.

PLIMMER ADDS HOUSE

New York, Dec. 1.—The Walter J. Plimmer Agency takes over the booking of the new Gateway Theater at Little Falls, N. Y., Thursday. The house plays four acts, the last half of each week. It was formerly booked by the John Coutts Agency.

The Plimmer office recently took over the booking for the Strand Theater, Massena, N. Y. This stand also plays four acts on a split-week basis.

BERTHA KALICH IN "ROSES"

New York, Nov. 29.—Bertha Kalich has finally found a vehicle for her proposed vaudeville tour. She is rehearsing Herman Suderman's one-act drama, "Roses", and has been lined up for a tour of the Orpheum Circuit following a showing of the act in the East, with a Palace date arranged after the completion of the Western engagement.

TO DO NIESSE ACT

New York, Nov. 29.—Jack George, appearing this week at Keith's Theater, Boston, has purchased the vaudeville rights to Carl Niesse's sketch, "The Sea Squawker". George is to present it next season, he announces. "The Sea Squawker" has never been done in vaudeville. Niesse is coauthor of George's present vehicle.

VAUDEVILLE TAB. REPEATS

New York, Nov. 29.—Marty Dupree's vaudeville tab, "Musical Follies", with Wallace Melville, dancer, played a return engagement at the Olympia Theater, New Bedford, Mass., last week. The act played this stand four months ago and is the only tab, to take the place of the vaudeville show at this particular house.

DOW IN FREEHOLD, N. J.

New York, Dec. 1.—The United Theater, Freehold, N. J., opened Saturday with a bill of six acts booked from the A. & B. Dow Agency here. The house is playing a vaude. policy this year on Wednesdays and Saturdays of every week.

PETLEYS' KEITH ROUTE

New York, Dec. 1.—The Five Petleys, serialists, are returning to the Keith Time next week at New London, Conn. They have been working on the Loew Circuit since April, when they finished dates with Keith.

LONG ROUTE FOR SIAMESE TROUPE

Get 21 Weeks Over Keith Circuit With Orpheum Time To Follow

New York, Dec. 1.—The Royal Siamese Troupe has been given a 21-week route over the Keith Circuit, with additional time over the Orpheum to follow. It opens this week at Proctor's Fifth Avenue the first half and plays the Jefferson the last half. The route covers the principal Keith theaters from Boston to Cleveland, and in the meantime two New York engagements, including the 81st Street, to break the jump around the Eastern cities.

The troupe is composed of 23 people, 18 of whom work on the stage. The midgets arrived from Siam several weeks ago and played the Hippodrome two weeks since then. Harry J. Mondorf, who booked the act, will have it under his direction while it is in this country. No return date at the Hipp. is scheduled, and unless it is penciled in later on it will not be seen at that house again this season.

Inasmuch as the act is a novelty that can stand exploitation, much publicity will attend its performances at the various Keith theaters.

Another of the imported novelties from the Orient that will be seen on the Keith Time is Taka-Taka and Yogo Tara, Balinese dancers. Their route has not been actually set, but it is believed that it will not be as favorable a one as that given the Siamese, who have more to carry with them. This offering played the Hippodrome three weeks.

At present no foreign acts of the above-mentioned type are in the offing for the Hippodrome and other Keith bookings, as none apparently is scheduled to arrive early this month. Over Christmas good business is expected any way. Singer's Midgets will play the house over those holidays. The offering was last seen at the Hipp. around Easter time.

NEW FARCE FOR HAMPTON

New York, Nov. 29.—Earl Hampton, who is headlining on the Orpheum Circuit in Lewis & Gordon's act, "Five Minutes From the Station", a sketch by Elaine Sterne, has been offered the leading role in a new farce comedy to be produced by a New York manager next season.

Hampton, who is the author of several vaudeville acts, one production and many films, states that he will go into rehearsal in the farce following the close of his vaude. tour in August, 1925. Hampton's last stage success was with Ethel Levey in England in "Hello, Ragtime."

GIRL IS ARTISTE-MANAGER

New York, Dec. 1.—Ivy Ladd, in addition to appearing with the Wright Dancers, now touring the Keith Circuit, is acting as business manager for the act. Miss Ladd hails from California and was a star pupil of Anita Peters Wright, who originated the dance classic.

STONE AND IOLEEN AGAIN

New York, Nov. 29.—George Stone and Dooley Ioleen are back once more in their comedy skit, "Tangled Wires". They returned to the boards last week at Harrisburg, Pa., after an absence of two and a half years. Dooley Ioleen did a single for a while.

MEDINI FOUR FOR PAN.

New York, Dec. 1.—The Medini Four, who recently completed a tour of the Orpheum Time, have been signed to make a trip around the Pantages Circuit, opening at Newark, N. J., next week. The act is under the direction of the Reilly Brothers.

TOWA AND D'HORTLEYS Routed

New York, Dec. 1.—Towa and D'Hortleys have been routed for a tour of the Orpheum Circuit's junior houses. They opened yesterday at Cedar Rapids, Ia.

VON TILZER IN VAUDEVILLE

New York, Dec. 1.—Al Von Tilzer, songwriter, is trying his hand at vaudeville again. He opened today at Yonkers, using the billing, Al Von Tilzer and Gags.

Nicholas Tsukalas
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FEW FOREIGN ACTS NOT COMING HERE

Request Cancellation of Options Taken by Mondorf Because of Heavy Transportation Expense

New York, Dec. 1.—A few of the foreign acts on which Harry J. Mondorf, Keith traveling scout, took options during his last trip around the world, are not going to make their appearance in this country—at least on the Keith Circuit—it was learned this week.

Sylvester Cremo and Company, comedy pantomime Risley act, which was to have been here and ready to open today at the Riverside Theater, is among those not to arrive. Captain Wall's Alligators, an act from Germany, which was to have made its first American bow at the Hippodrome December 15, is also off the books, and Las Spyras, also from Germany, set for opening at Rochester February 16, and The Meers (no opening date) are others not to come to this country this season.

It is said that these acts have requested cancellation of their forthcoming American tours because of engagements secured abroad since Mondorf took an option on the particular novelties. From inside sources it was learned that the foreign acts are not particularly anxious to come here due to the heavy expense involved in their passage to this country and back and the chance that their tour here may be made shorter than would make it profitable for them.

The Keith Circuit is in a position, it is understood, to compel these acts to come here by the options which are held, but is taking the stand that since its supply of foreign novelties is sufficient for the demand, particularly since the Alhambra and Royal reverted to their old big-time policies, there is no reluctance in accepting the cancellations.

There are a number of additional foreign acts to arrive here during this month and January.

\$1,000,000 Theater for Gary, Indiana

Work Starts on 2,250-Seat Playhouse Which Is To Have Vaudeville and Picture Policy

Chicago, Nov. 29.—Gary, Ind., is to have a new theater of imposing proportions, which will be built at Eighth street and Broadway. Work started last week and the builders are Charles Wolf, of Wheeling, W. Va., and V. U. Young, of Gary, who own all of the Gary theaters, namely the Orpheum, Broadway and Gary. The new theater, which has not been named, will be built in connection with an office building, and the entire property will be of the most modern construction. The theater will have all of the conveniences common to the most ornate playhouses. It will have an ample stage, altho no road shows are contemplated. A vaudeville and picture policy will be handled.

SUN EXCHANGE TO ADD OFFICES IN TWO CITIES

Springfield, O., Dec. 1.—Gus Sun, president of the vaudeville and tabloid booking exchange that bears his name, has returned to his home and headquarters here from a hunting trip in Canada, and will depart soon with Homer Neer, his general manager, to confer with managers of the exchange's branches in various cities, viz.: Warren, Todd and L. H. Hyatt, New York; Eugene Jergs, Buffalo, N. Y.; Jack Hubb, Detroit; Billy Diamond, Chicago, and L. C. McLaughlin, Pittsburg, Pa. Mr. Sun announces that additional branches will be established in two cities to be named shortly.

REVIVE PLAN TO BUILD AKRON KEITH THEATER

Akron, O., Nov. 29.—Construction of the proposed \$1,200,000 Keith Theater Building in South Main street, a project that was started and halted several years ago, will be begun soon and the building will be ready for occupancy within a year. Financing of the structure has been assured and the bond issue that will be placed before the public has been underwritten. The theater will have a seating capacity of 2,000. C. L. and George W. Rapp, Chicago architects, are designers of the building.

Colonial on Subway Time

New York, Nov. 29.—The Colonial Theater has been made a unit of the Subway Circuit, at least temporarily. It will open as such December 8 with *Lazbyones*, lately at the Vanderbilt Theater.

Millar Appeals

London, Nov. 29 (Special Cable to *The Billboard*).—Tex Millar, who was sentenced by a Devonshire magistrate to two months hard labor for rodeo cruelty, has appealed from the sentence.

Give Blood To Save Life of Theater Manager

Spokane, Wash., Nov. 28.—The unusual incident which revealed the many friends of C. A. Thompson, theater operator at Pomeroy, Wash., has caused comment in the profession in this State relative to the standing of a showman in a Washington community. More than 25 friends drove 60 miles to a Spokane hospital to offer their blood in transfusion to save Thompson's life. When tests showed none of the 25 would be acceptable, 20 more made the drive on winter roads to offer their red corpuscles, which actually saved Thompson from dying.

James Douglas Benefit

James Douglas, veteran actor, will give a benefit performance at the Labor Temple, Cincinnati, Tuesday evening, December 30. Mr. Douglas, "The Original Mad Butcher" and "The Man With the Voice", will sing *The Eviction*, *Limerick Is Beautiful*, *Whisky*, *You're the Devil*, and *Take It, Bob*. Other acts on the bill will be: Mr. and Mrs. Tom Burns, in expert paper tearing and singing; *Famous Scenes From Famous Plays*, by H. W. Quitman; Phillip McCann, vocalist; Jake Wiley, funny sayings, comic songs and bone solos; George Ulmer, flying rings; Jim Burns, wire walker; Ellis Teroy, Lyle Moore and William Hahn, travesty artists; Frank Smith and Robert Hehman, in *Cleopatra*, and Professor Spieker, pianist.

Slayer Exonerated

Los Angeles, Nov. 29.—Zane R. Southern, chauffeur, who last week shot and killed his wife's employer, Rudolph E. Maek, formerly of Detroit, manager of the Golden State Vaudeville Exchange, was exonerated late Tuesday at the coroner's inquest. The jury returned a verdict of justifiable homicide.

The district attorney's office, however, announced its intention of prosecuting the case, and Southern continued to be held in jail.

Southern, surrendering after the slaying, told the police that he had "Just shot the man who broke up my home."

Want Sunday Movies

Auburn, N. Y., Nov. 29.—Petitions are being circulated in Seneca Falls asking the village board of trustees to pass a village ordinance allowing the showing of motion pictures on Sunday. Rev. W. B. Clarke, president of the Seneca Falls Ministerial Association, said today some action against the petitions will be taken at a meeting to be held Tuesday night. Loren J. Strong, chairman of the Citizens' Civic League, said that organization has taken no action against the petitions, but in all probability will act against them.

NEW IRISH SKIT

New York, Dec. 1.—The new offering in which Thornton Flynn is featured, called *Moonlight in Killarney*, said to be as Irish as they make 'em, opened today at Passaic, N. J., to break in. It is written and produced by M. Thor, and has a cast including, in addition to Flynn, Dan Barrett, Violet Gleason and Nellie Grey.

London Vaudeville Theaters Are To Remain Dry

London, Nov. 29 (Special Cable to *The Billboard*).—The London County Council, by a vote of 47 to 43 refused to confirm its theaters' and music halls' committee's recommendation that London's 17 dry vaudeville houses under its jurisdiction should have the power to sell alcoholic refreshment on the premises but not in the auditorium.

Thus for the second year in succession the full council has rejected this recommendation, last year by 12 votes and now by four. Intensive propaganda had been going on, mostly by the prohibitionists. The Variety Artists' Federation and the National Association of Theatrical Employees have been most active, too, as it meant a reduction of unemployment among vaudeville artists and house staffs.

It seems there were too many Pontius Pilates among the Labor party members. Out of 20, five voted for prohibition and two against the anomalous restrictions, with the remainder either not present or not voting.

All concerned now intend to concentrate their efforts next February to defeat their opponents at the polls, as the triennial election occurs next March.

Managers, vaudeville artists and members of the N. A. T. E. are very much disappointed at the action taken by the L. C. C.

Guests of Management at Thanksgiving Dinner

Auburn, N. Y., Nov. 29.—Employees of the Strand Theater were guests of the management at a late Thanksgiving dinner, served at the Osborne Hotel Thursday night after the last show at the theater. It was a busy day for the house staff, as crowds flocked to the theater afternoon and evening, continuous performances being given. And as the theater workers thus had no time for holiday dinner the management arranged the midnight party. It was a success. Some 25 workers were present, including musicians and ushers, box-office and operating-room staffs. Remarks were made by Victor G. Boehnlein, director of the Strand orchestra, and by Joseph N. Schwartzwalder, who has assumed active management of the large motion picture theater.

RECORD JUMP FOR DINNER

Washington, Nov. 29.—The Luster Bros. claim the record jump for Thanksgiving dinner. They did three shows at Keith's Theater here, and then ate dinner in Baltimore at the cafe of J. A. Luster, their brother. Manager Robins of the Keith house served a turkey spread backstage Thanksgiving Day that hit the spot with all artists on the bill.

HALEY AND ROCK TEAM

New York, Dec. 1.—Helen Ebl Rock, wife of the late William Rock, has teamed with Jack Haley, formerly Crafts and Haley. They opened in a new offering at the Franklin Theater the last half of last week.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware
Enterprise Theaters Company, Wilmington; \$25,000.

Illinois
Garfield Amusement Corporation, Chicago; \$3,000. Own and operate theaters and opera houses; Harry Bobin, Hyman Saperstein, Abraham Saperstein, Aaron Saperstein and Meyer Saperstein.

Indiana
Lerner Theater Corporation, Elkhart; \$150,000. To operate all kinds of amusement places, indoors and outdoors; Harry E. Lerner, Walter R. Lerner, William E. Wilder.

New York
Belban Productions, Manhattan, films, 500 shares preferred stock, \$100 each; 100 common, no par value; H. Herzbrun, M. Spero.

Norville Corporation, Bayside, Queens, motion pictures, \$150,000; W. H. Taylor, Jr., J. V. Foscatto, J. W. Dayton.
Paul J. Swift Exchange, Manhattan, motion pictures, \$10,000; H. Eisenberg, D. L. Budner, M. Stone.

Monty Banks Pictures Corporation, Manhattan, films, 200 shares common stock, no par value; M. Banks, H. Estabrook.

Partenon Pictures Corporation, Manhattan, films, 100 shares common stock, no par value; O. A. Price, H. P. Lovelace, J. Deltch.

Nedson Amusement Corporation, Brooklyn, motion pictures, \$20,000; C. V. O'Loughlin, C. J. Davis, L. Ruskin.

Sununu, Manhattan, moving pictures, \$20,000; J. M. Downes, S. D. MacPeak, L. E. Downing.

Olympic Theater Corporation, Utica, moving pictures, \$35,000; E. A. Bayder, B. W. Gerwig, E. W. Linton.

Forest Producing Corp., Manhattan, theater proprietor, \$15,000; W. L. Rogers, L. L. Greenberger, M. Chopnick, Gorkil, Manhattan, Theatrical Proprietors, \$20,000; K. Gordon, S. D. Stutson, S. R. Fleisher.

D. & C. Operating Corp., Binghamton, theater proprietor, \$20,000; N. Korablitte, D. Cohen, B. H. Dittlich.
Bully Co., Manhattan, produce plays, \$20,000; Mrs. H. B. Harris, H. Schaebbe, W. Percival.

Texas
Motion Picture Theater Owners of Texas; to protect the motion picture industry in Texas; no capital stock; H. H. Koke, J. A. Holton, H. A. Cole, and others.

Pennsylvania
Eighth Street Amusement Company, Philadelphia, \$10,000.

DESIGNATIONS

Associated Theaters, Mass., 2,000 shares preferred stock, \$100 each; 9,000 common, no par value.

DISSOLUTIONS

Scientific Motion Pictures Corporation, Manhattan.
The Union Avenue Theater Company, Oregon.

OPPOSITION

For Theater Admission Tax in Oregon on Part of Theater Owners

Portland, Ore., Nov. 9.—Proposals of Governor Pierce to add a tax on theater admissions, if presented at the coming session of the Legislature, as threatened by the Governor as a reprisal for the repeal of the State income tax bill, will meet with an organized protest from motion picture theater operators. It was stated by C. S. Jensen, of Jensen & Von Herberg, that such a tax meant clearly that the public would have to pay it, since the operating margin is now too small to allow the theaters to absorb it.

"An increase in admission prices which the tax will necessitate will mean that many theater owners will be forced out of business, for it has been found that the public will pay but one price for its motion picture amusement," said Mr. Jensen. "The plan of Governor Pierce to add such a tax means that the theaters must, in turn, raise their prices, and so, after all, it is the public that will pay the tax."

"During the war nearly all theaters assumed the extra Federal tax burden themselves," said Mr. Jensen. "But this is now impossible."

He points to the fact that business then was exceptionally good, the shipyards brought many employees to the city and high salaries were paid.

"Motion pictures are not a luxury," Mr. Jensen declared. "They are far more often a necessity. In many cases they are instructive and educational. The European traveler nowadays sees few sights in Europe that he has not seen pictured on the screen. The same is true the world over."

"The proposal for a tax on admissions is but another discriminatory tax," said Mr. Jensen. "It will tax the people who can least afford to pay anything additional, and there is no doubt but that the public will have to pay it. The theaters cannot do so and remain in business, and if the admission prices are forced higher it will mean a still greater drop in patronage until many will be forced out of business anyway."

Bridgeport Movie Closes

Bridgeport, Conn., Nov. 29.—Following a nine-day trial, which is said to have been unsuccessful from a financial standpoint, A. E. Greenan, of Springfield, Mass., has surrendered the keys of the Paramount Theater, a movie house, to Jesse C. Lund, owner, and the house now becomes "dark" for the present. Greenan took up his venture early last week and continued until Wednesday, when he abandoned hope for success and decided to quit the house. The closing came just one day prior to the filing of a voluntary petition in bankruptcy by its owner, who is now said to be in Milwaukee. The petition, filed this week, lists liabilities at \$44,360.42. The only assets consist of an equity in the theater building, the value of which is undetermined. The petition in bankruptcy is said to have been hastened because of the calling of a \$25,875 mortgage due on the building. The petitioner was unable to pay the usual filing fee.

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VAUDEVILLE NOTES

BROOKE JOHNS, who recently returned from London after a long engagement at the Piccadilly, is at present in Washington, D. C., preparing a new offering for vaudeville. The four banjos said to have been autographed by the Prince of Wales are announced as a "feature" of the act.

JOE JACKSON, tramp cyclist, appearing at the Empire, Paris, at present, may be seen here soon on the Keith Time, from which he has been absent for several seasons. **M. S. BENTHAM** is arranging dates for him.

The invasion of vaudeville this season by celebs. of the opera world has become pronounced with



Emma Tretini

Mme. **JOHANNA GADSKI**, Mm. **BELENICE DE PASQUALI** and others having taken to this field. More are promised. Among them is **EMMA TRETINI**, famous Italian soprano, who has been engaged to open for the Keith Circuit at the Riverside Theater, New York, the week of December 22. It is said that **ANNA FITZIU** and **MARGUERITE SYLVA**, also of the opera, are considering a try at the two-day.

NELLIE and **SARA KOHNS** returned to the Orpheum Time this week at Kansas City, where they did not appear on their recent tour of the circuit. This is near Topeka, Kan., the home of the **KOHNS SISTERS**, where their father is an executive of the Santa Fe Railroad.

RAY MILLER and His Arcadia Orchestra doubled for the 51st Street Theater, New York, last week with the ballroom after which his band is named. So far as is known, **MILLER** has not been booked for any additional vaude engagements. He remains at the Arcadia, probably New York's finest ballroom.

A party of 50 artistes, directors, cameramen and officials of the Famous Players-Lasky Company attended the Riverside Theater, New York, last week to witness **ALICE BRADY** in her playlet, *Cassie Cook of the Yellow Sea*.

LEE and **DODGE** are showing for the Keith bookers at Proctor's 58th Street Theater, New York, the week of December 8. The act is under the direction of **MORRIS** and **FEIL**.

The Wrecker, a comedy playlet, by **RAY HODGSON** featuring **STANLEY DE WOLFE**, opened a Keith tour at Scranton, Pa., this week. **ANTHONY CRAWFORD** and **GRACE FOX** also are in the cast.



Stanley De Wolfe

BURT SHEPHERD and Company opened an Orpheum Circuit tour at Vancouver last Thursday. **SHEPHERD** bills himself as the "Australian Whip King".

HAROLD OXLEY and His Cinderella Orchestra have been signed for a tour of the Delmar Time. The band is scheduled to open this week at Norfolk, Va.

PINTO and **BOYLE**, **ADELAIDE** and **BELL**, **MARINO** and **MARTIN**, **TONY** and **NORMAN** and **LEWIS** and **DODY** are Keith standard acts that have been signed by the Low Circuit for the balance of this season. A few of these acts, including the last mentioned, are already playing for **LOEW**.

YOUNG and **WEBER**, formerly **YOUNG** and **WHEELER** opened last week at Passaic, N. J., to show their act. Their opening had been postponed a couple weeks.

EAST and **DUMKE** started a Keith route at Columbus, O., last week in a new offering. After a few Middle Western dates they will be seen in the East.



Princess Radjah

PRINCESS RADJAH, continental terpsichore artiste, opens an Interstate tour at Tulsa, Ok., December 21, in her offering, *Dance of Cleopatra*.

MORTON HARVEY, who formerly was of the team **OLLMAN** and **HARVEY**, opened last week as a single at the Grand Opera House, Philadelphia. He has been routed over the Keith Time.

BILLY CROSS and Company, who do a comedy skit, opened this week at Winston-Salem, N. C., for a tour of the Delmar houses. The act recently appeared on the Proctor Time in New York.

VALDOMERS and **VALDO** returned to the boards Monday at the Capitol Theater, Hartford, and are to make a tour of the Poll Time.

FERT KELTON opened an Orpheum Circuit tour the second half last week at Rockford, Ill. This week **MISS KELTON** is at the Palace, Milwaukee.

The **KRAMER TWINS**, dance team, started an engagement at the Palais D'Or (formerly the Palais Royal) last week. **JEAN PALMER**, soprano, and **ARTHUR BALL**, tenor, continue on the bill at this resort.

MARTIN YOUNG and **AILEEN SCOFFIELD** are breaking in a new double around New York.

JEAN BOYDELL opened last week at the Rialto Theater, St. Louis, starting a tour of the Orpheum Circuit. **MISS BOYDELL** worked on the Keith Circuit until last July, when her tour closed.



Jean Boydell

LYNCH and **MAY** recently closed on the Keith Time and are engaged for *Peek-a-Boo Show* on the Columbia Wheel.

JANE and **KATHERINE LEE**, in *At the Studio*, by **EDGAR ALLEN WOLF**, opened this week at Richmond, Va., starting a tour of the Delmar houses.

ANDY GARDNER has been signed as black-face comic with the *Oh, Charlie* act, which has been working steadily since last August and is booked solid until next June on the Keith Time.

RAY CONLIN, ventriloquist, is showing his act this week at Proctor's 231 and 58th Street theaters, New York. **MORRIS** and **FEIL** handle the act.

BERTA BEESON, wire walker, closed recently with the Ringling-Barnum Cir-

cus and is to open shortly for the Keith Circuit, appearing at an early date at the Hippodrome, New York.

GERTRUDE MOODY is now doing a single. She opened this week at Passaic, N. J., to break in her offering. **MISS MOODY** was formerly of the team **MOODY** and **DUNCAN**.

WILL BURNS, formerly **BURNS** and **LYNN**, has teamed with **JIMMY BURCHILL**. They opened last week at Union Hill, N. J., in *Tunes, Tickers and Taps*, by **HARRY CHAS. GREENE** and **CHARLES M. SMITH**, the vehicle **BURNS** and **LYNN** used.



Jimmy Burchill

ALICE TYR-ELL and Company returned to the Keith boards this week at the Flatbush Theater, Brooklyn.

MARCUS HEIMAN, president of the Orpheum Circuit, left New York for Chicago last Wednesday after a two weeks' visit during which **HARRY SINGER**, Orpheum's Western representative, was in New York.

JUANITA HANSEN opened last week at Passaic, N. J., to break in her vaude offering, *Mickey*, by **EUGENE CONRAD**. **MISS HANSEN** is "singling" it under the direction of **WILLIAM SHILLING**.

BENNY KRUGER and Band opened at Proctor's Theater, Newark, N. J., last week for a tour of the Keith Time. **KRUGER'S** orchestra has recently been recording for the Brunswick Phonograph Company.

CHAD and **MONTE HUBER** dancers, are making a tour of the Poll Time. They opened recently at New Brunswick, N. J., to whip into shape, but are doing their old offering, *Dance Divertissements*.

LIEUT. FERDINANDEZ and His Orchestra opened last week at New Haven, Conn., starting a tour of the Poll Time. The band recently played Keith New England houses.

LOZZO and **MARY** opened last week at Pawtucket, R. I., beginning a tour of Keith's New England Time.

JACK DE SYLVA returned to the Keith footlights last week at the Greenpoint Theater, Brooklyn, after an absence of two years.

ED JANIS and Revue opened last week at Little Rock, Ark., in the same act he did the past season. The offering is to make a tour of the Interstate Time.

MILDRED MELROSE, who toured vaudeville last year in her own act, has been placed by **EDDIE EDWARDS**, of the **GEORGIA WOLFE** Office, with a forthcoming musical comedy.

FLORENCE CROWLEY has been engaged by **C. B. MADDOCK** for *The Battle Cry of Freedom*, **MAY TULLY'S** former vehicle, which is being revived for Keith vaudeville.

JOE DONAHUE, who was to have gone into a musical show, is now rehearsing in a new vaudeville act, not yet ready for announcement. **GEORGE PROSSER** also is in the new act.

NINA WALKER and **JOHN DORBIN** are additions to the cast of *The Fall of Eve*, a comedy act soon to be seen on the Keith Time.

TABOR and **GREEN**, a Western act, are showing for the Keith bookers this week at Proctor's 58th Street and Greenpoint theaters, New York.

LAURA KELLY has been engaged as the featured payer in the circus skit, *The Primitive Woman*, by **WILL W. WHALEN**, which **EDDIE HAYDEN O'CONNOR** is to produce.

VERNA DEAN has joined **ELEN JEROME EDDY'S** act, now making a tour of the Keith houses.

E. J. BRADY replaced one of the members of **BEN AMT'S** cast in *Samson* and (Continued on page 22)

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CLUB RICHMAN DEFENDANT IN SUIT FILED BY MRS. CARNEGIE

Seeks To Restrain Owners From Conducting Cabaret, Restaurant or Dance Hall --- Property Leased for Garage, She Says

NEW YORK, Dec. 1.—The Club Richman, recently opened in West 56th street, is made defendant in a suit filed against it by Mrs. Louise W. Carnegie, who seeks to restrain the resort owners from occupying the building or conducting any cabaret, restaurant or dance hall and asks for \$25,000 damages. The widow of the late Andrew Carnegie brought the action on the grounds that the property, which she owns, was subleased without her consent, contrary to the conditions of the lease, and that she was under the impression that a garage would occupy the premises now used as a cabaret.

In the complaint, filed thru Attorneys Root, Clark, Buckner & Howland, the defendants are named as William M. Erb, the Richman Holding Corporation, the Club Richman, Inc.; Louis and David Swartz, the Club Bagdad, Inc., and 12 others who are included because their names appear on the incorporation papers of the two night clubs named.

In the papers filed it is set forth that Erb leased the building in question in April, 1922, with the understanding that the three-story house should be used as a garage and motor truck salesroom on the ground floor, the second floor as an office and third as living quarters for himself. It was expressly provided that no alterations were to be made or the premises sublet without the consent of Mrs. Carnegie.

Last May she sailed for Scotland and during the summer received a cablegram from Erb, requesting permission to use the ground floor as a restaurant and to be sublet for that purpose. She replied that nothing be done until she returned to the United States. Then Erb wrote her attorneys. When Attorney Emory R. Buckner looked into the matter he found the ground floor being transformed with an announcement placarded outside to the effect that the Club Richman would open shortly as New York's smartest rendezvous, featuring Harry Richman and His Club Richman Orchestra.

The complaint further states that "the remedy of the plaintiff in damages or in an action at law would be entirely inadequate" and that "an injury will be done to the plaintiff which cannot be compensated in money." On such grounds the injunction and damages are asked. Officials of the Club Richman contend that they believed they did have the permission of the property owner to convert it into a night supper club. The resort, which opened early in the fall, is said to be a paying proposition. Harry Richman, well-known entertainer, is the leading figure in its affairs. The Alex Hyde Orchestra opened the place and since has been replaced by the Eddie Elkins Orchestra.

Last season another wealthy landowner, Vincent Astor, took steps to have his premises vacated by a cabaret on the grounds that liquor was being sold in violation of the law. The Club Richman, however, is being sued on other grounds. It adjoins the 56th street side of Carnegie Hall and Richman broadcasts thru station WJLY nightly, announcing that it is one of New York's most exclusive clubs.

NEW YORK ORCHESTRAS

New York, Dec. 1.—Joe Basil and His Band of 15 men will play at Madison Square Garden, where the Six-Day Bicycle Races open tonight. This event has been played by Basil for the past 10 years as well as other big sporting events, including those at Boyle's Thirty Acres and various velodrome races and prize fights.

Sam Lanin and His Roseland Orchestra left last night for Springfield, Mass., where he plays a one-week engagement at a local dance hall for McEnelly. Weidemeyer's Orchestra, from Huntington, W. Va., plays the Roseland Ballroom this week as one of the featured attractions, while arrangements are being made for the Vincent Lopez Hotel Pennsylvania Orchestra to come in for a few nights during the week.

Al Jockers and Orchestra of seven men return to the Woodmansten Inn tonight after eight weeks of outside work for the Cosmopolitan Orchestras, Inc. Jockers relieves Ben Selvin's Orchestras and, in returning to the inn, resumes his old post which he held for eight years until last spring, when he started an in-and-out session.

Huston Ray returns to vaudeville this week as a piano virtuoso, having left his orchestra, which he organized some months ago, to play vaudeville and more recently a hotel engagement. Willie Creager, comedy leader and drummer, reopens in vaudeville this week with his own orchestra.

BOHEMIANS TO TOUR TEXAS

Dallas, Tex., Nov. 29.—Bohumir Kryl and His Bohemian Band will tour Texas during the months of January and February under the direction of Oscar R. Blatt of this city. The band is composed of 25 pieces, including 16 solo artists. The band has never toured the South before and early in the fall played a 12-day engagement at the International Petroleum Exposition at Tulsa, Ok., where it made a tremendous hit.

CAPACITY HOUSE GREET'S WHITEMAN

Disciples of Paul Turn Out En Masse for "Popular Composers' Day" in New York

New York, Nov. 29.—Paul Whiteman and His Concert Orchestra, in an entertainment of American music, gave his "Popular Composers' Day" performance at Aeolian Hall yesterday afternoon. The enthusiasm shown by the capacity audience, evidently composed of Whiteman followers, was remarkable and of the kind widely receptive to any program that the average concert attendance, the patrons came as to an informal house warming. Everybody knew his neighbors. Not a few well-known concert artists who give recitals of their own were present, among them being such men as Sergi Rachmaninoff and Josef Hoffman. Lesser lights included many popular music composers, writers and publishers interested in the program.

Early selections included some of the numbers heard at other Whiteman concerts. *Sea Burial*, a marine-tone poem, was the most important of these. For a hot opening bit four of the best Whiteman musicians did an "early discordant jazz tune", following with a similar tune with modern score. Two-thirds of the latter part of the program consisted of the works of regular popular music composers. Isham Jones, Harry Von Tilzer, Vincent Ross, Paul Whiteman, Rudolph Friml and Ferdie Grofe were among those whose compositions were represented. Von Tilzer contributed *Dixie's Favorite* Son, while Phil Boujelje, now a Whiteman pianist, wrote *Emeralda*, the first Irish fantasy for the modern American orchestra.

VIC MEYERS AT NEW ARCADIA

New York, Dec. 1.—Vic Meyers and His Orchestra have opened a limited engagement at the Arcadia Ballroom, where they are playing opposite Ray Miller's Orchestra and replacing Harry Reser and His Band o' Banjos.

The orchestra arrived unheralded en route from the Pacific Coast, where it had just completed an extended engagement at the prominent del Coronado Hotel, Los Angeles. After its Arcadia date, during which time it will have a number of recording sessions at the Brunswick record laboratories, arrangements may be made for the orchestra to return to the Coast via a route over the Orpheum Circuit as a feature offering.

Paul Ash, leader of his Granada Orchestra, which plays at the Granada Theater, San Francisco, is in this city with Mrs. Ash on a flying visit. He returns this week, making no stops other than a social visit at the Brunswick recording rooms.

CLUB CHANTECLER OPENS

Washington, D. C., Dec. 1.—The Club Chantecler, newest Meyer Davis project, opened last Monday to one of the smartest crowds ever assembled in a local resort of its kind. The new and expensive decorations met with immediate favor as well as the music and general appointments of the club. The orchestra is an imported South American novelty combination.

Several star Meyer Davis bands are now rehearsing in preparation for the Philadelphia assembly dances, known as the most exclusive functions of their kind in the country.

FISCUS IN CHICAGO

"Two" Fiscus and His Orchestra have been engaged to play an indefinite run at the Pershing Palace Restaurant, Chicago. He has enlarged the combination from eight to 10 men and is billing them as the Great White Way Orchestra. The personnel is composed of college men from several Eastern universities. The orchestra, under Fiscus' direction, recently closed an engagement of 205 consecutive nights at an Appleton (Wis.) resort.

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

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Does one or a whole, up to you

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FOLLIS AND LE ROY

Reviewed Monday afternoon, November 24, at the Newark Theater, Newark, N. J. Style—Dancing. Setting—In one. Time—Ten minutes.

Follis and Le Roy, man and woman, do a varied routine of singing and dancing in which they are a little better than the average. Their strong forte is the stepping. In this they register easily. The vocal efforts take the back seat.

The team opens with a double version song, topping with a dance, then goes into a flowery number. The "tough" dance is the best thing they do. Another song and some more dancing, including another comedy number (apache), bring the offering to a close.

The act is suitable as a deuce spotter for the intermediate time. It played in third spot when reviewed. R. C.

SLAYMAN ALI TROUPE

Reviewed Monday matinee, November 24, at the Hippodrome, New York. Style—Arab tumbling. Setting—Special, full stage. Time—Eleven minutes.

Probably the most beautifully and pretentiously staged act of its kind. Slayman Ali has assembled a troupe of 40 acrobats, who completely fill the big stage at this house with their whirlwind tumbling and stand-up pyramids. A faster act, once it gets going, would be hard to find. The preliminaries in this case, however, serve to good purpose, that of establishing a real Arabian atmosphere. This is accomplished by striking stage settings and the employment of Oriental specialists, who offer a short routine of desert entertainment prior to the acrobatics. There is an Arab band, dancers and conjurers. The musicians produce strange music, the dancers whirl about in Derwish fashion, and the magicians do the basket trick. Then comes the tumbling and pyramid building.

HOMER ROMAINE

Reviewed Monday matinee, November 24, at B. S. Moss' Broadway Theater, New York. Style—Flying trapeze and rings. Setting—Full stage. Time—Ten minutes.

Homer Romaine does some neck-breaking thrillers by swinging on trapeze and rings far over the orchestra pit. He opens the act by climbing to the top of two ropes, held taut in ladder fashion. Without the aid of loops or rungs, Romaine assumes an upsidown position and does a layout or two on one of the ropes, also minus the loop. These are removed to allow room for the trapeze and rings. After swinging on the former for some length he rests his back on the bar and thus balances himself without using a hold. From an upright position on rings, swinging at full tilt, Romaine drops into a toe hold, and for a finish he abandons the rings from a dizzy height, landing about as neatly as one could wish. G. B.

EVA NORTH

In "Here Comes Eva"

Reviewed Monday matinee, November 24, at the Newark Theater, Newark, N. J. Style—Skit. Setting—Special, in full. Time—Nineteen minutes.

But for the lack of speed, this act would be capable of drawing better returns than it got when reviewed. Miss North, admittedly a clever comedienne, and her company permit the offering to drag, with the result that it begins to bore. More snap and it would stand up a lot better. Even with the running time shortened and a little pruning done, the act would be none too good.

In the first place it is supposed to have a plot. This plot starts out all right, but is left high and dry after it has reached an interesting point. Eva, a sort of mutual friend of husband and wife, is asked by the former to make violent love to him so that his wife will get jealous, and while hubby is preparing for this scene the wife makes Eva the same proposition—to make violent love to her husband—so that she can walk in and raise Cain. Thus a foundation is made for an interesting scene. But here the skit falls down miserably, and about all that follows to the act's close is a lot of antics by Eva, her strong forte being comedy. A couple vocal selections by Miss North punctuate the action of the skit, but they could as well be left out and the time utilized for elaboration on the plot forming the basis of the act.

Miss North's company, a man and two women, give but average performances. The man, especially, could be much better. R. C.

BURKE, WALSH AND NANA

Reviewed Monday matinee, November 24, at Newark Theater, Newark, N. J. Style—Comedy, dancing novelty. Setting—Olio, in one, and special setting, in full stage. Time—Fifteen minutes.

A trio—two men and woman—that opens in "one", going to full stage for an interior setting, and returning to "one" for the close. The comedy, handled almost entirely by the men, stands out from the dancing, which ranks a notch above the average.

On opening the men engage in drolleries of a mild laugh-getting sort. Both are dressed as messengers and each has a telegram to deliver to a house where a party is in progress. Going to full stage, the messengers engage in talk with maid, who informs them the entertainers engaged for the occasion have disappointed at the last minute. The maid and messengers decide to fill the vacancy. The

NEW TURNS AND RETURNS

dancing and further comedy follows, going to the "olio" for the windup. The act shapes up as a good novelty for the time on which it is playing. R. C.

TOM, DICK AND HARRY

Featuring Julie Claire and

Tom Tommy Thompson
Dick Ben Macomber
Harry Fred Harris
Entire Act Staged, Costumed and Written by Miss Capes

Reviewed Thursday evening, November 27, at Keith's Hamilton Theater, New York. Style—Revue. Setting—Specials, in one and full stage. Time—Nineteen minutes.

A relishing vaudeville fare, staged, produced, written and presented by Edith May Capes, in which a girl is surrounded by three young men who attempt to win her by their histrionics—one indulging in dance, another in song and the third in piano solos.

The offering opens before a pretty drop in "one", decorated with heart designs. In this bit Tom, Dick and Harry are introduced to the audience by Miss Claire, who throws in a step or two and some vocal notes. Going to a beautifully dressed full-stage setting, the quartet engages in various specialties, Miss Claire doing a number of nicely executed dances. Tommy Thompson a couple songs, Ben Macomber a piano solo and song and Fred Harris giving some exhibitions of agile hoof-shuffling. All the numbers were enthusiastically received when reviewed. Incidentally, Tom wins the girl with his romantic love song at the finish, while Dick and Harry shrug their shoulders in defeat. The girl makes a good choice, we admit that, but Dick and Harry's work is not altogether undeserving by any means.

A good big-time offering. R. C.

THE COLLEANO FAMILY

Reviewed Monday matinee, November 24, at the Newark Theater, Newark, N. J. Style—Acrobatic and gymnastic novelty. Setting—Special, in full stage. Time—Fourteen minutes.

Seldom if ever does one find a family so versatile as the Colleanos. Most everyone knows of the sensationally clever Con Colleano, wire walker, who was held over for so many weeks at the Hippodrome in New York. Well, Con has nothing on his brothers and sisters. They all shine in their particular lines, but there is one member of the Colleano household who not only outshines his five sisters and three brothers working with him on the Pantages Circuit, but puts the Keith-touring Con far in the background in point of achievement.

This is Maurice, a 20-year-old lad. He is the only person, either living or dead, according to our information—and we are not dubious of its verisimilitude—who accomplishes the much-practiced, but never perfected, double somersault in the air from floor to floor without the use of trampoline, springboard or similar device. The statement that he actually does this ultra-difficult trick will probably meet with retorts of disbelief from those who have not witnessed young Maurice's execution of it. But seeing is believing, and the writer watched very closely when the Colleano lad did this particular trick.

To the audience the importance of this achievement was not taken into consideration when the writer caught the act, and many audiences in other cities will probably do the same. While on this point, it would not be a bad idea to have Bonar Colleano, who makes the announcement of the feat, go into it a little more thoroughly, telling, perhaps, of the many acrobats who have put themselves into invalid's chairs for the rest of their life or been killed in an attempt to accomplish this double somersault from floor to floor. Bonar could also relate how Maurice finally mastered the trick, as he personally recited to the reviewer. This would assist in impressing the audience with its importance.

A word of detail concerning Maurice's trick. He runs from the wings, throws his body into the air of a sudden, and

makes two complete turns so fast that the eye can hardly catch them, lighting square on his feet, and doing the entire somersault as clean as it possibly could be done. Young Colleano is short of stature. This works to his advantage, of course, for he has just so many fractions of a second (we are not sure of the exact time, not being able to keep our eye on the watch and Maurice at once) to make the double turn after his feet have left the stage floor. While in the air he resembles a pinwheel, so speedily are the revolutions made. The father does not take part in the act, but travels with his offspring, officiating as a sort of manager and mentor to them. They include Maurice, Bonar, George, Winifred, Kate, May, Carol and Joyce. Last season the Colleanos came to this country to appear with the Walter L. Main Circus, with which they closed recently. They are to make a 14-week tour of the Pantages Circuit, and appear next summer with the 101 Ranch Wild West Show.

The act they are doing is made up of bits they did while with this circus, and includes Risley, springboard casting, trapeze, ladder-balancing, tumbling, contortion and, of course, the feature of the pot-pourri—Maurice's somersault.

The scene for the offering is a park playground. This provides a beautiful setting for the act. All of the Colleanos engage in springboard casting, with a Risley trick thrown in, on the opening. Next is a flying trapeze specialty by Winifred, who works very gracefully, and winds up her bit with some layout and center-hook work on a rope suspended from the files. The zigzag ladder balancing feature, by Kate and Carol, following, with one of the girls in a Risley position, the other working on the ladder, probably comes second in point of accomplishment in this act. It is said that Kate and Carol Colleano are the first girls to do this type of act. The contortion bit by Joyce in which she shoots an arrow at a target with her feet while in a difficult position, hitting the target (about two feet in diameter), is more versatility to be reckoned with. This family is assuredly full of it. The double somersault, followed by speedy tumbling in which all take part, draws up the close.

Everyone should see the Colleano Family, if for no other reason than to be able to say he has seen the remarkable feat Maurice does. R. C.

MAUDE POWERS AND VERNON WALLACE

In Their New Act

"Georgia"

A Sequel to Their Old Act

"Georgia on Broadway"

Melodies by Bob Carleton

Lyrics and Music by Powers and Wallace

Written by Bill Ahearn

Georgia Maude Powers

Jerry Vernon Wallace

Sam Harry Starnes

Mammy Dells Lillian Brown

TIME: Ten p.m. Tonight.

PLACE: The home of the bride and groom in "GEORGIA"

Direction—Rosalie Stewart

Reviewed Monday matinee at Keith's Palace Theater, New York. Style—Musical playlet. Setting—Full stage, special. Time—Twenty-eight minutes.

In their new offering Powers and Wallace portray the same types of Southern characters as they have in the past, one of a happy-go-lucky youth and the other of a sort of old-fashioned damsel. The atmosphere is greatly enhanced by the set, which is that of a place drop showing the entrance of the little Colonial-style home, pretty landscape and garden scene. Further than that there is the old Negress who has mothered the child since she was born. For comedy there is the unsuccessful suitor, who returns and lingers on the wedding night, crying over his hard luck until he finally misses a train, and a washout or something prevents him from taking another road. Thus he asks to be

put up for the night at the newlyweds' home.

The act follows out a well-defined little story, with many deft, true-to-life touches. In addition there are several musical numbers as well as a bit of dance. The vehicle is one out of the ordinary, unusually charming and one that must be in capable hands. When reviewed it was very well received, but an inclination to fool around a little too long toward the close should be done away with, and the inaction resulting automatically eliminated.

The action prior to that, however, is satisfactory. After some preliminary lines by the Maunmy the couple arrives from the wedding ceremony and works out the story, including the reference to twin beds, petty jealous incidents, loving and cooling, etc. The unsuccessful suitor gathered a laugh here and there with his performance, clever, if anything. Neither Miss Powers nor Wallace are powerful singers or dancers, but these accomplishments are of secondary importance to their style of working. M. H. S.

ROGER WILLIAMS

Reviewed Thursday evening, November 27, at B. S. Moss' Flatbush Theater, Brooklyn, N. Y. Style—Imitations. Setting—In one. Time—Twelve minutes.

Roger Williams has an exceedingly diverting line of imitations. His tonal reproductions of various instruments include a steel-string guitar, banjo, cornet, laughing trombone and pitch pipe. Williams does his stuff in an entertaining manner and never once uses the trite "my next imitation, etc., etc." He tells humorous stories around the radio, a horn conversation between a Packard and a Ford, and a hotel porter's experience with a pigeon. He is his own jazz band, affecting all the instruments mentioned above in a popular number. The business of uncorking a bottle of hooch is used for a finish. G. B.

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SUPREME Court Justice M. Warley Platzek, of New York County, granted the motion made by Attorney Julian T. Abeles to short cause the action brought by Paul M. Trebitsch against Harry Archer in connection with a royalty agreement over the score of the musical show, *Little Jesse James*, the hit of which was the song *I Love You*. The motion was made on the grounds that Archer's answer was "frivolous, had no merit and might dissipate the money involved, and that there was a written contract." Justice Platzek ordered the case to be tried this week.

Trebitsch brought suit early this year, alleging that he had a contract with Archer whereby Archer was to use certain material, including a German musical comedy, which he was to adapt for American production. Harlan Thompson worked on the book and Archer did the music. The finished product was called *Little Jesse James*. Trebitsch had one agreement with Thompson and another with Archer. The Archer agreement was that Trebitsch should receive 50 per cent of the royalties of any material owned by him and adapted by Archer, mechanical and sheet music. In his answer Archer set forth that he "used little if any" of the music given him by Trebitsch.

The interesting angle of the case is the deposition filed by Archer, whose real name is Harry Aueracher, before Justice E. J. Gavegan, as to the royalties received from his publishers. It brings home the terrific inroads made by radio when it was at the peak of its popularity last year and until quite recently. Like other songs that should have been tremendous, *I Love You*, despite the fact that it was played continually, fell far short of what it should have done for its publishers and writers.

Archer set forth that there were about 13 numbers in the show, of which *I Love You* got to be the most popular. His last royalty statement, received in August, for the six-month period previous, had been \$9,100. All told he had received between \$12,500 and \$13,000 for his share of the royalties from the publishers. This was on a basis of two cents per copy on the sheet music, one-third of 50 per cent of the mechanicals and one-half of these amounts for foreign rights.

An idea of what radio did to the actual sales of *I Love You*, tho it was the outstanding hit of its time, may be gained from the above figures. It was not the only song unfortunately to be good enough to be plugged on a large scale by its publishers against impossible odds. Such songs as *Goin' South* and *California, Here I Come*, were banked on to go over a little later than *I Love You*, but those two songs, hits under ordinary conditions, actually placed the publishers in a serious plight instead of making much money.

Harry Rollband has severed his connection with Waterson, Berlin & Snyder, Inc., for which he had been handling publicity and advertising thru the New York office.

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Gus Smith and Genee Jones, authors and composers of the musical tabloid, *Oh, Honey*, have placed two new numbers with the Clarence Williams Music Company, entitled *Everybody Swing*, a descriptive fox-trot, and *High Brown Papa, Better Catch the First Train Home*.

Irving Ullman, from the Milton Well Music Company's Philadelphia office, has joined the New York staff under Herman Schenk, where he is aiding in the campaign on *Insufficient Sweetie* and other new fast-moving songs in the Weil catalog.

The William Morris offices in New York will be the headquarters of Henry R. Stern, who returned last week from Europe, after a stay abroad for nearly two years. Under the name of S. R. Henry, his best known compositions during latter years include *Indiana*. Also he may be remembered as one of the leading publishers until he retired several years ago. In the future Stern may produce some plays he gathered while on the continent.

Some of the small-time vaudeville houses are showing films with the words of songs reproduced, while the house orchestra plays an accompanying tune. Gag lines between verses induce the audience to sing such songs as they recognize a familiar to them. Which is not a bad way of plugging. In fact it is more expensive way of the colored slide plug.

But it seems to be hard on vaudeville acts at times, and an act is not to be blamed for throwing out a song under the conditions. An act can't help but feel foolish trying to follow the film with a song, that has just been plugged in that manner.

W. C. Handy's *Evolution of the Blues*, played by the Vincent Lopez Concert Orchestra, met with unqualified approval by all who heard it. The composer of *St. Louis Blues* and others of that type wrote a remarkably fine composition and it was arranged equally well. One of the leading high-brow music critics of a New York morning paper immediately expressed a desire to meet and talk to Mr. Handy.

The E. B. Marks Music Company is enlarging its professional department quarters and has added additional men to its staff. Ed. Bioeden, who was with the concern as mechanical man until two years ago, returned in similar capacity, while Dave Ringle is now professional department manager. Both have been with the Broadway Music Corporation. The staff that has been with Marks remains under Ringle's direction. The new numbers in the catalog will be exploited on a larger scale than ever.

George D. Lottman has tendered his resignation as general manager of the Gene Rodemich Music Publishing Company to take effect the latter part of this week. He will open offices of his own shortly, in one of the big buildings on Broadway facing Longacre square, for the purpose of running a general advertising and publicity agency catering to music publishers. Several leading houses will be represented by Lottman, who is regarded as an expert with no competition in handling the intricate copy relative to the many different kinds of literature used in the various departments of large music houses.

For several years, since the inception of Jack Mills, Inc., Lottman was in charge of the advertising end of the firm and he is credited with no small measure of the Mills success insofar as his part of it was concerned. Recently he took over the New York end of the newly organized Gene Rodemich Music Company, but since discovered that he would rather run a business of his own than publish. He leaves the Rodemich Company on the most cordial terms and it will probably be on his list of clients.

Lottman's plan is to give each of his clients personal service, working on the premise that few if any of the publishers ever had a man or department devoted exclusively to an important angle of the business, not exactly overlooked by them, but because they were unable to get anyone with the proper experience and ability.

Wm. T. White, who was successful with his first attempt at song writing when he wrote *The Trail to Long Ago*, published by the McKinley Music Company, has placed a new number with the Sherwood Music Company, entitled *When You and I Are Old*. It is a waltz ballad and is expected to be even more successful than his first one.

The Harry Von Tilzer Music Company is preparing to release Von Tilzer's latest one, entitled *I'll Make the Pies Like Mother Used to Make (If You Make the Dough Like Dad)*. After having it introduced in vaudeville next week the firm will know better how much to expect of the novelty fox-trot.

A novel way to make a hit with radio fans has been devised by Jack Glogau, of Shapiro, Bernstein & Company. Being a composer who knows all the tricks, he is playing before the microphone, improvising apparently as he goes along, never playing the same tune in similar style. He uses both orchestral and classical effects.

Ed. Smalley, Victor artiste, who is noted for his special harmony arrangements, is now on the staff of the New York office of the Milton Well Music Company. In the past Smalley has been with several large publishers, dispensing first aid to sister acts, quartets and other singers who are in need of such arrangements suited to their particular voices.

Clarke & Leslie Songs, Inc., will have an out-of-the-ordinary plug for its new song, *Oh, How I Love My Darling*, when Eddie Cantor completes his phonofilm of the number to be used in various theaters.

VAUDEVILLE NOTES

(Continued from page 19)

Delilah last week. This is one of CHARLES B. MADDOCK'S offerings.

DON AUSTIN and EDITH COLE are reported returning soon to the Keith Circuit in their act, *Moments Musical*. AUSTIN animated for the screen, before entering vaudeville, the cartoon, *The Gumps*. MISS COLE is a harp soloist. The pair has not been seen in the two-day since April, 1923.

Dancing DANNY WHITE and Brother were in Cincinnati last week, DANNY paying a visit to *The Billboard* offices. They are planning to go to Chicago soon to play W. V. M. A. Time.

JOHN H. WHITE and Company are having a new act written by H. P. HALBRAN. The act will open shortly on the Keith Time.

HARRY FOULDS, who made a big hit in the boy part in *Icebound* last year, is now attracting considerable attention in MILTON ABOBNS' new act, *Betty Lou*, which is going big over the Keith Circuit. CHESTER HERMA and VIOLA MEWEN also are in the act. It is due at the Palace Theater, New York, soon.



Harry Foulds

While playing *Baltimore* recently, GENE CONROY, of the dancing act of GENE and MYRTLE CONROY, fell and dislocated her left arm. MYRTLE finished the engagement single.

JUDSON COLE, magician, is playing the Poll houses.

SINGER'S MIDGETS opened their second week on the Poll Time and headlined MANAGER CLANCY'S holiday bill

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at S. Z. Poll's Capitol Theater, Hartford, Conn.

The NAGYFYS opened on the Poll Circuit at Hartford, Conn., with their novelty "fire-eating" act.

H. PRICE WEBER recently gave his monolog entertainment to more than 200 inmates of the State Prison at Thomaston, Me. He was accorded a rousing reception.

The Five Jolly Corks were guests Thanksgiving Day of the Elks' Lodge, Mignon, Ga., in which city they were headlining at the Grand Theater.



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THE MYTHICAL QUARTERTONE

By O. A. PETERSON

THE QUARTERTONE interval in music has come up as a subject for discussion. We see it mentioned in magazines and musical publications as a possibility for future use in harmony and melody.

As a matter of fact we have no place for it in music. It is entirely foreign to nature's harmonic scheme and is not found in the natural harmonies of pipes and strings, nature's only musical scale.

The idea of a quartertone interval is based on a false premise to begin with. The notion is founded on the supposition that we now have perfect semitones an equal distance apart and that the midway point would be a logical place for the quartertone. There is no such midway point; because there are no such equally divided semitones in the true diatonic scale. In fact, we are not using the diatonic scale at all, altho it is our model for accuracy of intonation and pure harmony. We are using an imperfect makeshift called the tempered scale. The true scale is impracticable for our use on account of its unequal intervals. They become even more varied when flats and sharps are used as accidentals. Only an instrument built in one key can use the true scale. We could easily tune a piano to be absolutely right in one key, but when used in any other key it would sound like a "pack of howling wolves". In this remark made by a prominent musician many years ago we find the origin of the mythical "wolf tone". There is no such thing as a wolf tone, but the term was used by some one long ago and, apellike, we repeat it.

Many of our common errors originate in that way. Most of us have sheep minds and simply follow the crowd. We are victims of heredity and products of environment. Erroneous ideas and fantastic beliefs are simply inherited and passed on from one generation to another like a disease. Very few think out their own problems and arrive at their own conclusions. It is so much easier to let the other fellow do it for us. Anything that has been believed for a long time by a large number of people is usually accepted as being true without question.

The quartertone idea, which was the product of a visionary, will probably be accepted as a new fad by the average sheep mind. It has no place in our harmony and is not needed in melody. Our ear does not require it. Its use would only create dissonance and confusion, besides adding greatly to our difficulties in playing—of which we already have plenty. As a matter of fact, we have more tones right now in the true scale than we shall ever be able to use. We have all kinds of intervals which the average musician never heard of. All this will be shown and clearly elucidated by diagrams—if *The Billboard* can find room for them. We are not merely theorizing or expressing an opinion. We are stating provable scientific facts. Nothing can possibly be gained by subdividing an imperfect interval. It would be far better to use our brains and ingenuity in trying to find a way to use the true scale in all its various intervals.

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The original diatonic scale as formulated by the Greek philosopher Pythagoras, about 600 years before the time of Christ, had no flats nor sharps. It was Pythagoras who first made use of the "comma" in measuring intervals. I don't know that he had any names for the notes, but his intervals between tones differed but slightly from ours of the present day. His semitones, however, were a little less than half of the tone intervals. His whole steps were all alike and a little more than twice the length of half steps. His semitone intervals were between the third and fourth and between the seventh and eighth of the scale, but were a trifle shorter than our diatonic semitone, his being four commas while ours is five commas in length. His whole steps or whole tones were nine commas each.

In our perfect scale we have two kinds of whole steps: The major tone interval occurs between the first and second, between the fourth and fifth and between the sixth and seventh. It contains nine commas, similar to the whole tone interval of Pythagoras. The minor tone interval contains eight commas and occurs between the second and third of the scale and also between the fifth and sixth. This diagram shows the relative length of intervals in the diatonic scale, using the key of C as a model. All other diatonic scales are, of course, similar to this model in C, consisting of 53 commas, three major tones, two minor tones and two semitones.



The short lines represent commas. There are 53 commas in an octave. The interval between C and D contains nine commas, while the interval from D to E contains only eight. The diatonic semitones which occur in their regular places contain five commas each. Between F and G is a major tone of nine commas, between G and A is a minor tone of eight commas and between A and B is another major tone of nine commas; 53 commas complete the octave. This is the true diatonic scale which is our model in music and which we cannot use because of the unequal intervals. It is taken from the intervals found in harmonics and is mathematically perfect. If we could use this scale our harmony would always be perfect. There were no flats and sharps in the original diatonic scale. Whenever we introduce "accidental" flats or sharps we are simply using tones which belong to a diatonic scale in some other key. The tones of one diatonic scale are not interchangeable with tones of another diatonic scale. That is why we were forced to use a tempered scale of 12 equalized intervals. The semitones used in the tempered are not similar in length of interval to those of the diatonic. They are considerably shorter. That is why the tempered scale is not perfect, because we had to equalize the intervals in order to make them interchangeable and serviceable in all keys. In thus equalizing the chromatic intervals we threw them all slightly out of tune. In the true scale there are no two equal intervals in succession. That would be contrary to nature's harmonic scheme. The diatonic scale is founded upon nature's harmonic tones as found in all pipes and strings. It is therefore mathematically perfect. Any attempt to divide it into equal quartertones would be a complete failure, because the intervals are not equal to begin with and therefore cannot be divided equally. The harmonics found in pipes and strings vibrate in the ratio of simple numbers. We number them from the bottom up. These simple numbers represent their ratios of vibration.

The fundamental, which is the pedal tone on a horn, we call number one; the next is its octave which we call number two, because it vibrates just twice the

frequency of number one. This would be middle C, or low C as we call it in treble clef, on cornet. The next tone is G, the third harmonic or number three, because it vibrates three times while the pedal tone vibrates once and the second harmonic vibrates twice. Number 4 is C in the staff. It vibrates four times while the others vibrate one, two and three, respectively. The fifth harmonic, or number five, is E, fourth space. It vibrates as its number indicates, five times, while those below it vibrate one, two, three and four, respectively. While this open E is a trifle flat when used in our tempered scale, it is exactly true to its place in harmonics and also is true as a major third in the key of C, diatonic scale. D, on the fourth line, becomes number five in the first valve series of harmonics and also is a little flat when used in our tempered scale, but is exactly true to its place as number five in harmonics and also is true as a major third in the key of B flat, diatonic scale. All open tones as they occur in band horns are true in the key of C—speaking in the treble clef. All first-valve tones are true in the key of B flat. All second-valve tones belong to the key of B (natural). All first and second combinations belong to the key of A. All second and third valve combinations belong to the key of A flat and are true in that key only. All first and third valve tones belong to the harmonics of G and are true in that key only. Number five in harmonics is always a little flat when

used in our tempered scale, but is true as a major third in the diatonic scale. The sixth harmonic, or number six, is G above top line. It vibrates six times while the others vibrate according to their respective numbers. Number seven has no place in our scale, altho we need it badly as a seventh in the chord of the dominant seventh. We simply refer to it as the seventh harmonic or the sub-minor seventh. Number eight in the open tones is top C, three octaves above the pedal, and it vibrates eight times as indicated by its number. The next open tone is D, number 9, exactly a major tone above C. The next is E, number 10, exactly a minor tone above D. The next, number 11, is not used in our musical intervals, while number 12 is top G, on fourth added line. Thus it will be seen that all intervals in our true scale are found in nature's harmonics and that these intervals vibrate in the ratios of simple numbers, getting closer together as we go up at a regular numerical ratio. The law of harmonics is similar to the law of numbers. Two is twice as much as one, three is a half more than two, four is a third more than three, five is a fourth more than four—and so on up, indefinitely, getting closer together all the time. Nature loves simple numbers. She abhors any but the simplest of fractions even as she abhors a vacuum. All harmony and all intervals in the true scale can be expressed in simple numbers and in exact mathematical ratios. From the first to the second of the true scale is the same as from eight to nine. That is to say: D vibrates exactly nine times while C vibrates eight times. From D to E is as nine to 10, from E to F is as 15 to 16. From F to G is another major tone, as eight to nine; from G to A another minor tone, as nine to 10; from A to B a major tone, as eight to nine; from B to C a semitone, as 15 to 16. These are the true intervals of the diatonic scale, using the key of C as a model. How can you divide the e into equal quartertones? It simply can't be done without making a cacophonous mess of the scale. It is quite bad enough to be compelled by necessity to divide these true intervals into the imperfect semitone divisions of the tempered scale.

(Continued on page 29)



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Mary H. Little has luxuriant hair now. Yet for years her head, as she describes it, "was as bare and shiny as the back of my hand". When Mrs. Little's hair began to fall, she tried to stop it by using various shampoos, oils and lotions, but her hair continued to come out until she had lost it all. She perseveringly continued trying to get new hair. She consulted a specialist, but no hair came. Her only hope seemed to be in having a wig. Luckily she learned about KOTALKO, and used it. Watching in her mirror she saw new hair developing. Faithfully she applied Kotalko and the hair continued to grow. It became long, strong and silky. The likeness above is from her photograph.

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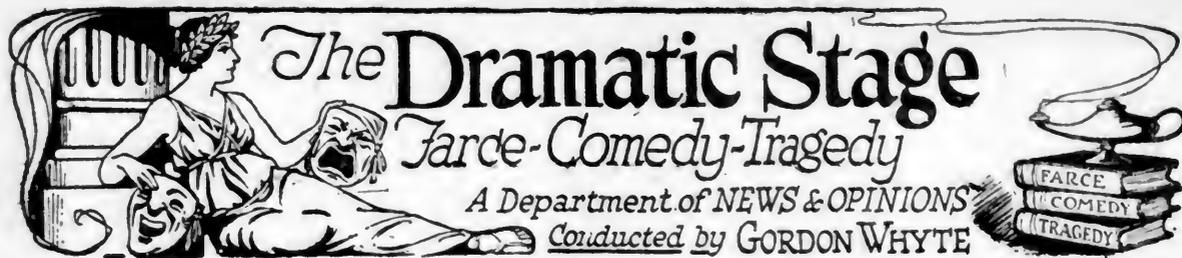
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PROF. BAKER, OF "47" FAME, LEAVES HARVARD UNIVERSITY

Famous Director of Playwriting Course To Teach at Yale---Gets \$1,000,000 Gift From Edward S. Harkness, of New York, To Create Dramatic Department

NEW YORK, Nov. 29.—Simultaneously with the announcement that Yale University had been given \$1,000,000 to create a Department of Dramatic Arts by Edward S. Harkness, Dean E. V. Meeks, of the Yale Art School, stated that Professor George Pierce Baker, originator of the famous "47 Workshop" of Harvard, would leave that university and be in charge of the Dramatic Department at Yale. This is the culmination of a series of difficulties which Prof. Baker has had with the Harvard authorities in getting proper equipment to carry on his course there.

Some time ago it was rumored that Prof. Baker, whose teaching of playwriting has produced greater practical results than any other course of its kind, would come to Columbia University, but this definite announcement from Yale puts the quietus to this.

The resignation of Prof. Baker has stirred the undergraduate body of Harvard and their indignation at his loss is expressed in no certain terms in *The Crimson*, the Harvard daily paper.

The gift of Edward S. Harkness provides for the erection of a theater for the performance of plays under the auspices of Professor Baker and the University Dramatic Association. This is what Professor Baker has been trying to get for years at Harvard, claiming that the instruction in his class demanded that plays written by his students needed a practical test in the theater in order to gauge their value. He was unable to get such a building from Harvard and it is believed that the refusal of it is what largely determined his resignation.

Broadway took an unusual interest in the announcement of Professor Baker's new affiliation. The reason for this lies in the close contact he has always kept between his course and the practical theater. From the "47 Workshop" has come a long line of playwrights, directors, scene designers and dramatic critics and no academic course has ever exercised the influence on the Broadway theater that this one has.

Professor Baker stated in an interview that work would be started on the new theater at Yale as soon as this was possible. He said that his course would be started next September whether the theater was finished at that time or not.

"There is little that can be said at this time," said Professor Baker. "Plans will be made at once. The plans for the theater itself are to be decided upon by a committee headed by Dean Everett V. Meeks, of the Yale School of Fine Arts. Within a fortnight there may be more definite news to announce."

It is rumored that the site of the new theater will be on that of the old Rialto Theater at New Haven, which was burned three years ago. It is in the center of the town, opposite the Shubert Theater. Professor Baker also stated that he thought there would be a distinct advantage in bringing the work of his class nearer New York.

For the past few years Richard Herndon, the Broadway producer, has produced the best play written by one of Professor Baker's students in addition to awarding it a \$500 prize. It is expected that this award will be transferred, along with the teacher, to Yale.

When news of the shift of Professor Baker's activities reached Broadway the opinion was expressed in responsible quarters that the nearness of the new theater might be of great importance to New York producers. It is the belief of some of them that valuable experimental work might be conducted there, the results of which might profitably be used by the Broadway producer. One of them stated that such a theater might easily become a sort of research laboratory of the stage, fostered by the forward-looking type of manager. He expressed the opinion that there are many problems of staging and lighting which need to be worked out but which the producer has neither the facilities nor the time to do and hoped that work of this kind might go forward under Professor Baker's direction.

FOURTH "WHITE CARGO"

New York, Nov. 29.—A fourth company of Leon Gordon's dramatic hit, *White Cargo*, is now in rehearsal at Daly's 63rd Street Theater.

CRITICS DIVIDED ON MERITS OF "WHO KNOWS?"

But All Agree Jane Cowl's Personality Scores

Chicago, Nov. 29.—Jane Cowl Tuesday gave the first performance in Chicago of *Who Knows?* at a matinee in the Selwyn. The dramatic critics are widely at variance on the merits of the play. Several of the dramatic chroniclers, however, agree that they would rather see the star in *Romeo and Juliet*, which she is playing regularly in the Selwyn, and that the most they can see in *Who Knows?* is the matchless Cowl personality.

Frederick Donaghey, of *The Tribune*, says Miss Cowl made him glad he saw her play *Juliet*. Ashton Stevens, of *The Herald and Examiner*, admits he had an "unhappy time" listening to the play and intimated he was thinking of Miss Cowl's "incomparable Juliet" much of the time when he was supposed to be observing *Who Knows?* Paul R. Martin, of *The Journal of Commerce*, thinks differently. "One fact remains," he said, "it offers Jane Cowl wonderful opportunity. . . . I could go on singing an endless paean of praise in behalf of Miss Cowl's interpretation of a trying role."

O. L. Hall, of *The Journal*, says: "From this performance all beholders must have taken higher faith than ever in Jane Cowl, a veritable female Proteus. No one excels her in variety."

C. J. Bulliet, of *The Evening Post*, sees little, apparently, to the play but says "Miss Cowl gave to the role of Anna everything possible for an actress to give," and adds that Miss Cowl's *Romeo and Juliet* must not be sacrificed to *Who Knows?*

It is understood that after several matinees of *Who Knows?* Miss Cowl will definitely determine what she will do with the play, in the meantime continuing her regular nightly performances of *Romeo and Juliet*. *Who Knows?* is the story that has to do with a fallen woman and is by Dr. Hans Mueller. It has been played elsewhere before being brought to Chicago.

WOOD ALCOHOL BLINDS PLAYER

New York, Nov. 29.—It became known on Broadway that Willard Mack, the actor and playwright, has been temporarily blind in one eye for the past week and is only now able to see clearly with his other eye. Mr. Mack, who is in the Mount Vernon Hospital, said that wood alcohol caused the trouble.

About 10 days ago he and a party of friends were motoring thru New Jersey when he queried a workman as to the whereabouts of a drink. The answer was the proffer of a bottle from the man. Mr. Mack and his friends took a swig and almost instantly their eyes were affected. All thought they had gone blind, but after treatment at a hospital they recovered. In addition to his temporary blindness, Mr. Mack suffered a congestion of the lungs and narrowly escaped pneumonia. He now swears he is thru with bootleg tipples forever.

MOROSCO DOING NEW PLAY

New York, Nov. 29.—The Morosco Holding Company, thru Franklyn Underwood, is at work on a new production entitled *Window Blinds*. Henry Herbert and Lee Baker head the cast and rehearsals will begin next week.

RAY B. COLLINS



Who is a picturesque and commanding figure as the conscience-stricken one in Don Mullaley's "Conscience" at the Belmont Theater, New York. There is a fine sincerity in Mr. Collins' portrayal that has commended him to critics as a dramatic actor of outstanding ability.

BELASCO GETS DECORATION

New York, Nov. 29.—David Belasco received his decoration as Chevalier of the Legion of Honor last Wednesday at the Belasco Theater.

The presentation was made by Andre Brouzet, Consul General of France, in the presence of a distinguished gathering. Addresses were delivered by Firmin Gemier, of the Paris Odeon Theater, and Otto H. Kahn and Harry Stubbs, on behalf of the Lambs' Club. Among those present were M. Diouin, Daniel Frohman, Morris Gest, I. M. Dittenhoefer, Lumsden Hare, Lyster Chambers and James Renne.

In reply to the addresses, Mr. Belasco said:

"My dear Monsieur Brouzet: I am honored. I am honored that France should have given me some of her glory. I am honored that you should honor me by coming here to share my pride. My deep gratitude to you, Monsieur Brouzet, and to France.

"I cannot tell you how touched I am by the presence of the great Monsieur Gemier of your stage.

"Dear Mr. Otto Kahn, friend of the theater and of its children: I am glad that you and these dear friends and associates are about me on this happy day which closes the most illustrious page of my long life."

EQUITY PLAY CLOSING

New York, Nov. 29.—Expressing *Willie*, the comedy by Rachel Crothers which has occupied the stage of the Actors' Theater since April 16 last, will close December 20 and take to the road. The first date out of town will be in Philadelphia, where an engagement will be played at the Walnut Street Theater, opening December 22. The original company, with the exception of Alan Brooks, will be seen on tour. Mr. Brooks will be replaced by William P. Carleton.

The next attraction of the Actors' Theater will be a series of special matinees of *Candida*, by Bernard Shaw. The opening will be on the afternoon of December 12 and the matinees will be given Wednesday and Friday afternoons for several weeks. The cast will include Richard Bird, Katherine Cornell, Pedro de Cordoba, Clare Eames, Ernest Cossart and Gerald Hamer.

The first evening bill of the new season will be *The Habitual Husband*, by Dana Burnet. This will open December 23. Dudley Digges is staging both *Candida* and this production.

Lyall Swete is to stage *Old English*, the Galsworthy play in which Winthrop Ames is to star George Arliss.

Ray Collins of "Conscience" Took a Gambler's Chance on Reaching Broadway and Won

Ray Collins, the stalwart Westerner, with just a dash of the poetic in his makeup, who gives such a splendid dramatic characterization of the conscience-smitten one in *Conscience*, reached Broadway on a gambler's chance.

"It was a three-man gambling chance," explained Mr. Collins. Arriving in New York, with the usual optimism of the Western actor, which is usually doomed to be turned to gloom, I found that I could not even get a hearing because I was unknown. Eventually I succeeded in finding a bit to play. While playing this bit I met another actor from the West, Roy Walling, who was having practically the same difficulty in scaling the ladder of success. Mr. Walling discussed the possibility of parking on Broadway in our own vehicle, adding that he knew of a good one, a play written by a third Western actor, Don Mullaley. A reading of the play was arranged and I was so impressed with it that I volunteered to act as financial backer, provided the cost did not exceed \$2,200.

"Then we three young Lochinvars from the West rented the Cherry Lane Theater, down in Greenwich Village. The next step was to procure scenery. A visit to scenic studios netted us a miscellaneous collection of scenery, totaling the magnificent amount of \$25. After estimating the possibilities of the scenery we went to work and cut it down to suit the requirements of the Cherry Lane Theater, the author painting it. The hardest prop to acquire was a magpie (the taunting bird of conscience in the play). After an extended hunt we found that there was but one in captivity, the property of the Bronx Zoo. Furthermore, we were informed that it was against the law to keep a magpie in captivity in New York. So we compromised by purchasing a South American magpie.

"Things moved along swiftly to the night of the dress rehearsal, when A. H. Woods dropped in unexpectedly and was so pleased with our production that he bought my interest outright and arranged for a Broadway production of the play, minus our scenery. That is the true story of *Conscience*, of my arrival on Broadway," concluded Mr. Collins. Looking to the future I hope that Don Mullaley will write the great American play, that Roy Walling will direct it and that A. H. Woods will produce it with Ray Collins in the leading role.

Ray Collins began his career on the stage at the age of 14 with the Bishop Company at Ye Liberty Theater, Sacramento, Frank Bacon being the character comedian. After a year with the Bishop Company, playing boy parts, he returned to school at the command of his father. Wilkie Collins, who was dramatic editor of *The Sacramento Bee* for 25 years, at 17, however, young Collins was so convinced that his future lay with the stage that he hopped back to the footlights. After three seasons with a road repertoire company, touring the West and Middle West, he joined a stock company in Spokane, where he spent one season, the same management sending him to San Francisco, where he spent two seasons, and to Vancouver, where he spent two more seasons. Altho very young, Mr. Collins was cast for heavies, alternating with character parts, such as the Lew Fields role in *The High Cost of Loving* and the Holbrook Blinn part in *The Bad Man*. After a season of Shakespearean repertoire with John Griffiths and two seasons in Seattle with Oliver Bailey, in stock, he was featured under the management of Russell & Trew at the Alhambra Theater, San Francisco, and spent two seasons with Willard Mack in Portland, Ore.

A partnership was then arranged with Charles Warner. The two young men branched out as stock producers, taking over the Empress Theater in Vancouver, B. C., where they spent seven solid years, playing continuously winter and summer. In addition to playing leading roles Mr. Collins acted as director.

Another venture was at Calgary, Alta., Can., where the partners produced for 60 consecutive weeks to appreciative audiences attracted from Calgary's population of approximately 80,000.

Questioned concerning the success of his producing ventures, Mr. Collins replied that fine plays and splendid casts were supplemented by the best New York City had to offer in the way of scenery, lighting effects and costumes.

Other elements that counted a great deal in the play of the partners for popularity, said he, was that Mr. Warner was a member of the Rotary Club and he a member of Kiwanis. They helped these clubs in putting on theatricals for charity and, on one such occasion, the Kiwanis Club cleared \$6,000 in a campaign to assist undernourished children.

When we complimented Mr. Collins, a bit clumsily we fear, on his splendid reading of the voluminous lines of the first and final scenes, which are sustained almost entirely by him, he replied modestly that Mr. Mullaley had invested each sentence with such good and true logic that reading them was a joy. He also told us that the name of the play had been originally called *The Wobblin*.

(Continued on page 27)



DRAMATIC NOTES

Coming to Broadway

WE ARE just recovering from the destruction we wrought on a Thanksgiving turkey. . . . After the fiesta our typewriter seems to gaze on us with mute reproach. . . . However, we whack the keys and hope for the best. . . . Our clients will be interested to know that BILLY B. VAN has issued a small treatise on the art of playing comedy. . . . It is called *The Seriousness of Being Funny* and contains much sage advice to the budding comic. . . . BILLY sent us a copy and we find the following in it. . . . "Thou shalt not snub the small-part actor. The ways of the profession are strange. Yea, verily, he may be thy star next season." . . . Wise words, those. . . . If there is one business where it does not pay to develop megalomania, it is the show business. . . . Another publication which reaches us is *The Chafing Dish*, issued by THE CHIESE CLUB. . . . NAT DORFMAN sent it to us and we were much amused by the wise cracks therein. . . . We met LOWELL SHERMAN and chatted with him outside the Eltinge Theater. . . . While we were talking a couple of scrubby boys walked past us with cans of film under their arms. . . . LOWELL looked them over and then said: "There is the motion picture business for you. The actor perpetuates his art in the films, he is put in a tin can and is carried down the street by a couple of mangy kids." . . . And not so bad, say we. . . . FRANK MERLIN tells us his comedy, *And Then What?*, is about to be produced by KILBOURN GORDON. . . . But beyond saying that one of the principal characters was a high-class hobo, FRANK would reveal nothing. . . . If he can get into a play some of the flavor of his usual conversation, FRANK should have a whale of an amusing comedy. . . . We reach the end of our string.

TOM PEPPER.

"SHAME WOMAN" CLOSES

Buffalo, Nov. 28.—*The Shame Woman* closed its tour here last Saturday night. The company, headed by Florence Rittenhouse and Walter Graza, had been out 13 weeks and its closing was due to congested booking conditions among larger cities of the type for which this company was organized.

NEW YIDDISH PLAY

New York, Nov. 29.—The Yiddish Art Theater produced *The Devil Knows What*, by Peretz Hershbeim, at the Garden Theater last Monday night. The play was directed by Maurice Swartz, who also plays the leading role. He is supported by Bertha Gersten and Lea Rosen.

RESUMES PLAYING "RAIN"

New York, Nov. 29.—Jeanne Eagels was out of the cast of *Rain* at the Gaiety Theater Monday and Tuesday and no performances were given. A slight illness was the cause, but Miss Eagels recovered from it and resumed playing at the Wednesday matinee.

ELLIOTT NUGENT WITH WOODS

New York, Nov. 29.—Elliott Nugent, well known as the boy star of the four Nugents, has been placed by Chamberlain Brown with Al H. Woods to play the leading role in a new Avery Hopwood farce. Nugent's last appearance was in *The Rising Son*.

"WEEDS" COMING

New York, Nov. 29.—A new play, entitled *Weeds*, by John B. Hymer and Leroy Clemens, will be produced around the holidays by Sam Walker, who is associated with Mrs. Henry B. Harris.

"ABIE" BEATS "FOLLIES"

Kansas City, Mo., Nov. 29.—The *Abie's Irish Rose* Company, which came here from Louisville, Ky., is playing to standing room only and doing much better business than the *Ziegfeld Follies*, which also is in town this week.

GILBERT REPLACES CALHERN

New York, Nov. 29.—Walter Gilbert, late of *Strange Bedfellows*, has replaced Louis Calhern in *Cobra*, which recently left New York for a tour of the principal cities.

May Vokes, recently in the Ziegfeld musical production, *Annie Dear*, has been signed for a part in the A. H. Woods production, *When The Cat's Away*.

Marc Connelly is to produce the new play he has written, in association with David Burton. This will be the first managerial venture for both these men.

The Independent Theater is planning a new production. It is *The Volcano* and was written by Beulah Pointer, a New York newspaper woman.

Alec Harford, last season with Margaret Anglin, is now enjoying the South, playing in *Rain*, under the management of Sam Harris.

Louis Maclean has returned to California without producing *White Collars* on Broadway. He will try it again about the middle of January.

Quarantined, which has opened in Boston, may come to Broadway within a few weeks. Just where is not known, but it is said the producers have the Klaw Theater in mind.

Lazylones, which recently left the Vanderbilt Theater, New York, will be seen in Boston next week at the Hollis Theater. It is booked there for an indefinite run.

Zoe Akins has written a new play for Peggy Wood. It will be tried out on the Coast by Louis Maclean and if it meets with a good reception will be seen on Broadway in the spring.

Jane Cowl has changed the title of *The Depths to Who Knows?* It is probable that she will be seen on Broadway in it before the season is out, but Chicago will have the first look at it.

Harold Vermilye is replacing Saxon Kling in *The Haunted House*, which has left Broadway and is now on the road. Mr. Kling is joining *The Lady of the Streets*, which will be seen in Chicago shortly.

The Way of the World has caught on so well at the Cherry Lane Playhouse, New York, that Saturday matinees are being played. This Restoration comedy received a generous meed of praise from the critics and promises to be a real hit.

Lucille La Verne, who recently left Henry W. Savage's *Lass o' Laughter* company, has been signed for a part in *The One-Way Street*, being put out by Arthur Hammerstein. Ulrich Haupt and Hazel Miller are also in the cast.

Lewis & Gordon have bought a play by Samuel Kaplan. The author wrote *The Critic's Comedy*, which the Washington Square Players produced, and is now teaching English in the University of California.

Grant Mitchell and Eleanor Woodruff will be seen in *The Habitual Husband*, the first production of the Actors' Theater. For the special matinees of *Candida*, which they are preparing, Katherine Cornell will have one of the principal roles.

William A. Brady is about to start rehearsals for *I/I Will*, an adaptation from the French in which he will star Grace George. Brady is said to be negotiating with A. E. Matthews to play the leading male role.

Anne Morrison, who helped to fashion *Pigs* for the New York market, is collaborating on a play with John Peter Toohy. It is a dramatization of Toohy's stories of Wilber Jones, which have appeared in the magazines, and a Broadway producer will see that it is placed on exhibition before long.

Clayton Hamilton is doing a high-class ballet for the all-star production of *The Rivals*. He is addressing clubs,

schools and colleges and business is big. He spoke to 12,000 in three days in Pittsburgh and to 16,000 in Philadelphia during a similar length of time.

David Burns has been appointed stage manager of *Pigs*, now playing at the Little Theater, New York. Mr. Burns lays claim to being the youngest stage manager on Broadway, he being but 20 years old. Other claimants to the title will please form a line to the right!

Judith Anderson will stay with *Cobra* for another month, after which she will leave to rehearse with *The Dove*, the new Belasco play. Her successor has not been chosen. It is said Lawrence Weber would like Estelle Winwood to play the part, the Mabel Bunyca may get it.

Robert McLaughlin will once more take ailing at Broadway. This time it will be with a play featuring John Cumberland. A guess, more or less shrewd, is that it is *Service For Husbands*, which Mr. McLaughlin tried out with good results last summer in Cleveland.

Dana Burnet's play, *The Prisoner*, which has come nearly to production twice this season, has been accepted by The Dramatists' Theater, Inc., and will be the opening attraction at their new theater which is now being built. The production will be made next fall.

Samuel Shipman is rumored to be thinking up a drama for Benny Leonard, the lightweight champion. Having clambered from the squared circle to musical comedy and the movies, Benny is now looking eagerly to an invasion of the dramatic field and hopes for a knock-out there.

The Apollo Theater, New York, has been selected as the scene of Raymond Hitchcock's appearance in *The Big Sap* (Continued on page 66)

HURTS ANKLE: MISSES MAT.

New York, Nov. 29.—The Wednesday matinee of *Grounds for Divorce*, at the Empire Theater, was canceled this week because of a slight injury to her ankle sustained by Ina Claire, the featured player. The house was sold out for the performance.

Miss Claire was putting a log of wood on the fire at her home after the show Tuesday night when it slipped from her grasp and struck her ankle. She paid no attention to the injury, but the following morning the ankle was so swollen that she summoned her physician to look it over. He counseled keeping her weight off it for the day, so the matinee was canceled forthwith. Miss Claire went on for the night performance and has been playing ever since.

CUTS SALARIES IN BERLIN

New York, Nov. 29.—According to cables received here the Theatrical Managers' Association of Berlin has instituted a cut in salaries of stars, the excuse being that it is their only chance to avoid bankruptcy.

By agreement among themselves the salaries of stars are limited to 9,000 marks monthly, while at present some of the leading German players are getting as high as 20,000 marks monthly. The new arrangement will not interfere with existing contracts, but later may be extended to all of Germany and Austria. The players threaten to strike if the cut is put thru.

OPERA STARS SEE "ABIE"

Chicago, Nov. 29.—Claudia Muzio, of the Chicago Civic Opera Company, entertained a party of fellow artists at a performance of *Abie's Irish Rose* in the Studebaker Tuesday night. This was the second "opera party" to see the play in the past week. It was also *Abie's* 450th performance here.

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M. H. PRICE, Owner,

304 Majestic Theatre Building,

LOS ANGELES, CALIF.

New York, Nov. 29.—The pace of the season gets into full stride again next week when six new dramatic shows will open here.

The first will come Monday night when Arthur Hopkins presents *Close Harmony* at the Gaiety Theater. This play is a comedy by Elmer Rice and Dorothy Parker and was formerly known as *Soft Music*. The cast will include James Spottswood, Robert Hudson, Frederick Burton, Wanda Lyon and Georgie Drew Mendum.

Tuesday afternoon the first of a series of four special matinees of *Paolo and Francesca* will be given at the Booth Theater, under the direction of Marguerite Robertson. The cast will consist of Morgan Farley, Phyllis Povah, Claude King, Helen, Ware, Albert Carroll, Diantha Pattison, Adele Bradley, Margaret Scott Oliver, Michael Dunn, Perry Ivans, Borden Harriman, James Melghan, Ralph Bunker, Claudette Colbert, Helen Stryker, Marian Moorehouse, Aline Berry, Edith Gordon, Percy Hartley, Allen Connor, Arthur Mack, Layelah, Monif, Judith Lowry, Lawford Meisner, George Wickland and several members of the Junior League Dramatic committee. The performances will be given the afternoons of December 2, 5, 9 and 12.

David Belasco will present Lenore Ulric in *The Harem*, a comedy by Ernest Vajda, adapted by Avery Hopwood, Tuesday evening at the Belasco Theater. Supporting Miss Ulric will be William Courtenay, Lennox Pawle, Robert Fischer, Virginia Hammond, Marjorie Vonnegut and Arthur Bowser.

Badges, a mystery play by Max Marcin and Edward Hammond, will be presented by Jules Hurlig at the 49th Street Theater Wednesday night. The cast consists of Louis Bennison, Lotus Robb, Felix Krembs, Eleanor Woodruff, John Sharkey, Telio Webb, Alfred J. Rigali and James H. Doyle. Edgar McGregor has staged the play.

The Neighborhood Playhouse will stage its first production of this season Friday night when the Neighborhood Players will present *The Little Clay Cart*, a Hindu play. The cast will be made up of Ian MacLaren, Malcolm Fassett, Kyra Alanova, Albert Carroll, Irene Lewisohn, Marc Loebell, Dorothy Sands, John Roche, Junius Matthews, Paula, Truman, Edmond Rickett, Lily Lubell, Otto Hulcius, Lois Shore, Harold Minjer, George Bratt, Martin Wolfson and Philip Mann. The entire performance will be accompanied by East Indian music.

Friday night Henry Miller will open in *The Man in Evening Clothes*, a comedy from the French of Andre Picard and Yves Mirande, at Henry Miller's Theater. The supporting cast consists of Carlotta Monterey, Marjorie Gatenon, Marjorie Wood, Ann Winston, Reginald Mason, John L. Shine and Leonard Mudge.

GORDON PRODUCING NEW PLAYS

New York, Nov. 29.—Kilbourn Gordon has started rehearsals of *And Then What?*, a comedy by Francis S. Merilin. Arthur Byron is staging the piece and the cast includes Paul Kelly, Moffat Johnson, Percy Haswell and Ethel Wilson. When this play is produced Gordon will turn his attention to *Wilbur Jones*, a dramatization of John Peter Toohy's stories by the author and Anne Morrison. Gregory Kelly will have the leading role.

CLOSE VIENNA THEATER

New York, Nov. 29.—Another theater has closed in Vienna, according to cabled advice from that city. The luxury tax is named the cause, and the theater affected is the Carl Theater, one of Vienna's oldest playhouses. The players are trying to continue without a director. It is expected that other houses will be closed in the near future unless the burden of taxation is lessened.

JUNE WALKER WITH GUILD

New York, Nov. 29.—June Walker has signed to appear in the Theater Guild's next production, *Processional*, by John Howard Lawson, the author of *Roger Bloomer*. Rehearsals will be started in a few days and the production will open at the Garrick Theater during the holiday season.

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DRAMATIC STOCK

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

S. James Players

"Sis Hopkins" Is Offering for Thanksgiving Week—Well Received by Patrons

Pawtucket, R. I., Nov. 25.—Entering into the holiday spirit most of the stock companies thruout New England are doing either *Sis Hopkins* or *The Old Homestead* as their Thanksgiving week offering. The Stanley James Players here selected the former vehicle as their holiday bill and their supporters received it very enthusiastically. This famous old play is sure-fire with stock audiences when well done, and the James Players certainly gave an excellent presentation of it.

Despite the handicap of a small stage, George Leach, director, and Robert Stone, assistant, managed to preserve the locale and setting to a creditable extent. Charles St. wart's scenic effects and settings were well done. Before the curtain and between acts W. A. Schulze, musical director, and his orchestra played a number of old tunes, including *Barn Yard* and *Can't Fool an Old Hoss Fly*.

Gretchen Thomas easily scored in the name role. It is not so easy to step from leading roles in social dramas to portray such a character part as the very likable *Sis Hopkins*, but Miss Thomas did it with little effort. Supporting her were Betty Ferris, Shirley Dawn, J. Norman Wells, Mal Kelley, Charles Hiseer, Irene Daniels, Ross McCutcheon, Agnes Young and Owen Cunningham. Wells' characterization of Obediah Odium, the undertaker who is always on the lookout for business, was particularly well done and amusing.

Among the specialties was a song by Wells, a burlesque of the Serpentine dance by Miss Thomas, a solo, *Sunrise and You*, by Agnes Young, and two clever kiddies, Seari Lomson and Bertha Cameron, from the Anna Walker Studio, in songs and dances.

Almost capacity business is being done by the house with this bill. Here is an intimate theater seating about 1,000 appreciative folks who come from Pawtucket and surrounding towns to see their favorite company. It's a typical stock audience. Had this company a larger house to play to it is safe to say it could draw much larger crowds, for every member of the company displays real ability and talent and is careful of the little things that make or mar a performance, such as enunciation, the handling of lines, business and action.

ADDITIONS MADE TO CAST

Milwaukee, Wis., Nov. 29.—Four noteworthy additions have been made to the cast of the Frawley Players at the Garrick Theater here. John Thorn, who is well known to Milwaukee audiences thru his successful appearances with the Players' Guild at the Davidson Theater last summer, is now playing character roles under the direction of Mr. Frawley. Eugene Head is juvenile, while Jay Collins and Jesslyn Delzell have made initial appearances. A four-piece ladies' string orchestra now helps span the gap between acts and its advent, as an added attraction, has been most favorably commented upon by the playgoers. While no attendance records are being broken, business is very satisfactory and justifies the expenditure of funds necessary to put over the highest class of productions, according to Charles Eric, business manager.

Tezans and *Chicken Feed* are to be presented in the immediate future, and T. Daniel Frawley, director, is selecting other plays for the future, after a careful analysis of Milwaukee tastes as indicated by approval given to various types of past performances.

ORPHAN KIDDIES TO BE GUESTS

New York, Nov. 29.—Elmer Walters, resident manager of Loew's, Inc., Alhambra Theater, Brooklyn, N. Y., will bring cheer into the otherwise cheerless lives of 60 orphan kiddies, including an orphan band, likewise an orphan fife and drum corps, at a presentation of *Rip Van Winkle*, followed by a Christmas party, as guests of "Santa Claus" on the afternoon of December 23. On the stage will be a 14-foot Christmas tree. The sight of these chaperoned youngsters being loaded down with their heart's delight will be well worth while. Patrons of the Alhambra have been invited to participate in this event as contributors of toys and as chaperons. Manager Walters is to be commended for the interest he has taken in the orphans. What he is doing for their entertainment is what other managers can do with profit to their theater and pleasure to their players, patrons and local orphans.

THE BRAINBRIDGE PLAYERS

Minneapolis, Minn., Nov. 27.—The Brainbridge Players for the past week have been preparing for the presentation of *Irene*, under the stage direction of Edwin H. Curtis, with the musical numbers staged by Helen Keers. Let it be said to their credit that the production and presentation was one that will be long remembered by the patrons. The cast included Robert Gleckler, Joseph De Stefani, John Todd, William Thompson, Hamilton Cummins, Marie Gale, Mary Loane, Bonita Townley, Jean Dixon, Lorna Dunn, Helen Keers, Florence Murphy and John Dilson. The ensemble included Frances Carr, Dorothy Brown, Marjory Brown, Georgia Anderson, Ora Moore, Florence Wood, Carol Taylor, Irene Monahan, Helen Holmes, Earl Patwell, Billy Taylor, Charles Skinner, William McLeod, Carl E. Pelton, John Costello, Vincent Anderson, Ivan Frase and Arnold Dammen.

CHILD ACTRESS COMMENDED

New York, Nov. 29.—The *Staten Island Advance* carried a double-column article relative to a child actress. The opening paragraph follows: "Little Helen Olcott, playing the role of Comfort in the *Harder-Hall Players'* performance of *A Prince There Was* at the Palace Theater in Port Richmond this week, is a far cry from the preconceived idea of a 'stage child.' Usually considered precocious, stage children are frequently that way. But little Miss Helen is a glad and glorious exception to this rule. She is unusually keen-minded, clear-eyed, straightforward and unconscious of her own importance as a child player of the stage. She holds a deserved position among the juvenile actresses of New York, a position of eminence. Her intelligent, simple portrayal of the part of Comfort in *A Prince There Was* is the best proof of her talents."

BLANEY PLAYERS TO GIVE "IRENE"

Adrian S. Parrin, who has control of the better known musical comedy releases for dramatic stock, has been sufficiently successful in various sections of the country with those plays to warrant the dramatic stock house managers in and around New York utilizing *Irene* as a big drawing card. The Blaney Players, at the Yorkville Theater, will be among such producers. Ada Dalton, who was a big drawing card in the Blaney Players' Company about two years ago, has returned. She will enact the role of Mrs. O'Dare, Irene's mother, and on her opening Monday evening she was the recipient of

JULIAN NOA, FORMER QUINCY ADAMS SAWYER, NOW CHARACTER LEADS WITH SAENGER PLAYERS

New York, Nov. 24.—The St. Charles Theater at New Orleans issues an interesting and instructive house program, and under the caption "Foyer Gossip" we found the following:

"Did you notice in the papers last week that Julian Noa has been selected by the Dramatic Club of Tulane University as coach for this season? This amateur organization has already achieved considerable success on the campus and in town with such productions as *Clarence* and *The Importance of Being Earnest* to its credit despite its youth.

"Mr. Noa has expressed himself as complimented at the choice. He intends to stress lighter comedy work with the Tulane men, using the plays of such writers as Pinero, Wilde and Sutro, with Du Maurier's *Trilby* as a possible objective. Under his intelligent direction the Dramatic Club is sure to appreciate the wisdom of selecting Mr. Noa to guide its destinies."

After reading the article we wondered if he was the same Julian Noa that succeeded James T. Thatcher as the juvenile lead in Charles Atkinson's production and presentation of *Quincy Adams Sawyer*, when we were the advance agent of the company some 20-odd years ago. We were on the point of writing to Noa to enlighten us when he should walk into our office but Dottie Davis Webb, accompanied by Jane Sallsbury. The latter observing the article in our hand inquired if we were interested, and then modestly admitted that she was in private life Mrs. Julian Noa, and just to even up past grievances against Noa for his call-downs because his name was misspelled in advance notices and house programs, we wisd Miss Sallsbury up to Julian's conquests of feminines 20-odd years ago. Gee, it's great to get even with an actor.

many floral tributes showing the esteem in which the patrons of the Yorkville Theater hold her. Since leaving the Blaney Players Miss Dalton has been supporting the Irish tenor, William Scannon, in the romantic play, *Irish Eyes*.

With Leona Powers and Walter Richardson in the leading roles, the Saenger Players at the St. Charles Theater, New Orleans, La., will present *Whispering Wires*, a former Shubert production that ran more than a year in Chicago.

Companies' Openings and Closings

Hawkins-Ball Stock Company

Gary, Ind., Nov. 29.—The Hawkins-Ball Stock Company, after a successful season that began early in June, will close December 20. The Gary Theater's former policy was vaudeville and tabs, and the local theatrical managers presumed that it would be suicidal to attempt a season of dramatic stock, but the Hawkins-Ball people thought otherwise and their showmanship has resulted in 31 dramatic stock presentations, with profit to the house, producers and players and a diversified form of entertainment for the patrons.

F. James Carroll Players

New York, Nov. 28.—F. James Carroll, who has successfully operated several dramatic stock companies in different sections of the country, including one during the current season at the Fifth Avenue Theater, Brooklyn, has found it necessary to close it the week of December 8, due to the recent death of his business associate, Alan St. John, manager of the Fifth Avenue Company. Mr. Carroll will take the company intact from the Fifth Avenue Theater, Brooklyn, to Halifax, N. S., where it will reopen on Christmas Day for a season of 14 weeks. At the close of its engagement there it will be transferred to Bangor, Me., for an indefinite season.

Guy Harrington Players

Binghamton, N. Y., Nov. 29.—Guy Harrington, well-known producer of dramatic stock presentations, has completed arrangements to open a season of stock at the Stone Opera House beginning December 8. Marjorie Dow will be seen in character roles. The Stone Opera House has given up the policy of Columbia Circuit Burlesque, and, with Mr. Harrington's entry, changes its policy to dramatic stock for an indefinite engagement.

To Revive "Old Man Smith"

New York, Nov. 29.—Sam Geneen and

his National Art Players, under the stage direction of Thomas Collin Cooke, at Billy Watson's Lyceum Theater, Paterson, N. J., will revive *Old Man Smith* for an early presentation with a cast that will include a special company for the presentation comprising Walter Jones, Irene Osier, Vincent Coleman, Margaret Burroughs, Lyda Kane, Thomas Rolfe, Thomas Mac Knight, Camilla Lyon, Virginia Springer and Mabel Carruthers. Tom Wise and Glenn Cnders tried the play out on the road some time ago and Cooke believes that with a little revision it can be revived into a profitable presentation. If it meets expectations at Paterson it will be produced later on Broadway.

St. James Theater Rendezvous

Boston, Nov. 29.—The St. James Theater is a favorite rendezvous with actors and actresses playing other houses in the city, for on their off afternoons many of them meet at the St. James to enjoy the presentations of the Boston Stock Company. Among the recent guests was Elsie Shafer, of the *Moonlight* Company, who found an old acquaintance in Charles R. Hector, musical director, for he was director at the Palace in Berlin ten years ago when Elsie was a skater with *Charlotte*. William Hodge, when in the city, is a frequent visitor at the St. James, for he is an old friend of Elsie Hitz, her sister Gertrude Hitz being a former leading lady with Mr. Hodge for several years.

Stuart Walker Augments Cast

The Stuart Walker Players' presentation of *The Proud Princess* at the Cox Theater, Cincinnati, called for an augmented cast that included Aldrich Bowker, Beulah Bondi, Rikel Kent, Mildred MacLeod, Julia McMahon, Ika Chase, McKay Morris, Zelle Tilbury, Jack King Davis, Timothy Thomas, Hans Herbert, Francis Murray, John James, Mitchell Burani, Kapa Davidoff, Larry Fletcher and Armand Cortes.

Duffy Players

"The Cat and the Canary" at Alcazar Theater, San Francisco

(Reviewed Wednesday Evening, Nov. 19)

For a number of months San Francisco has been unfortunate owing to the dearth of stage plays. The time seemed ripe for someone to step in and present popular-priced stock, receive the paudits of the public and incidentally hear the jingle of the coin of the realm at the box-office window. That conditions were well-nigh perfect, even the many wisecracks shook their heads, is borne out by the enthusiastic reception accorded Henry Duffy and his players with the presentation of the opening vehicle, *The Cat and the Canary*. The house was crowded at the opening performance and it has been crowded at every succeeding presentation, both matinee and evening. Originally scheduled for a week, the success achieved necessitated a second week and now, notwithstanding the fact that rehearsals have been on all week for a new offering next week, the patrons demand still a third week of this mystery play.

Starting with a luke-warm audience, which greeted the players as tho they were strangers, the players worked up to the eerie end of the first act, gradually taking the audience with them. By the end of the second act there was as much atmosphere among the auditors as there was on the stage, many women giving vent to the nervous shrieks of the affrighted. Generous applause and three curtain calls gave Duffy an opportunity to make a talk in front, in which he spoke of his leasing the Alcazar against the advice of those who thought he was undertaking a losing venture; how he had done better than expected, stating that the advance sales for next week were bigger than any previous record at the Alcazar even when *Topsy* and *Eva* played there; how many he had turned away during the previous 11 days, and that he had started with popular prices and would continue them in spite of suggestions for an increase during the holidays, which could easily be effected.

The players themselves seem to have the assurance that usually comes only to older players of long experience. Henry Duffy's representation of Paul Jones has the spontaneous actions of youthfulness, which creates for him a favorable impression from the moment he steps on the stage to the final curtain. As a bashful lover his feet and legs are a story in themselves. The impediment in his speech shows occasional lapses, but outside of this he does not merely act, he lives the part. Dale Winter, leading woman, shows great capabilities as Annabel West and made a hit. Florence Rubberts as Mummy Pleasant gives a characterization of an old colored servant, whose years of service have given her that placidity which is frequently found among colored people who serve quality folks. Her walk, actions and voice are the work of the finished artist. Dorothy Spencer as Cicely Young, the flapper, has the natural proclivities of her type. Dorothy Lamar's delineation of Susan Sillsby was cleverly done. With a good speaking voice she would create a better effect if she would talk to her fellow artists instead of frequently speaking to the audience. Hal Davis in the part of Roger Crosby, the lawyer, is a dignified presentation, and Maurice Franklin as Hendricks and S. Arthur Harris as Paterson are capable actors. Chas. Wilder as portrayed by Ralph Murphy has that quiet characterization so necessary to make effective the final denouement. No small credit is due this player for the efficient stage management under his direction.

Henry Duffy and his players, judged by their reception tonight, can play in San Francisco as long as they will give productions that nearly equal the present bill.

Duffy is to be congratulated on his selection of Richard Marshall as resident manager of the theater. Marshall is a young man whose quiet geniality and efficient manner will go far toward making a success of the house.

E. J. WOOD.

WEBER ENTERTAINS PRISONERS

H. Price Webber, for nearly half a century the manager and owner of the Boston Comedy Company, and now residing at Augusta, Me., recently entertained prisoners at Thomaston, Me., at the invitation of Commissioner Hitchborn of the State prison commission. Webber gave his monolog entertainment to 200 inmates, after which there was community singing. He came in for plenty of newspaper publicity.

PERSONALITIES Here and There

Sidney Broughton has been engaged for a role in Little Old New York...

Vaughn Glaser will put on his usual Christmas pantomime at Loew's Uptown Theater...

The Woodward Players at the Majestic Theater, Detroit, Mich., by request of patrons repeated their former presentation of The House of Glass.

Edwin Wilson has succeeded Frederick Muller as leading man in the Jera McCulliffe Players' Company, Woonsocket, R. I.

Edwin Vail, well-known director of stock productions, returned from the South in time to strike a spell of freezing weather in New York.

Harold R. Chase, formerly of the Boston Stock Company, St. James Theater, Boston, likewise with the Jewett Players, was a recent visitor to Broadway...

Henry Duffy and Mrs. Dale Winter Duffy are now firmly established in their respective leading roles with the Henry Duffy Stock Company at the Alcazar Theater, San Francisco, Calif.

Sam Flint, manager of the Circle Players, Circle Theater, Dallas, Tex., has finally succeeded in securing the signature of Alice Mason to a contract as second woman for his company.

Iona Jacobs, well-known character woman, has deserted stock for the current season to handle one of the leading roles in the musical comedy, Cuddie Up...

Edwin Evans has signed as comedian with the Guy Harrington Players, opening December 8 at the Stone Opera House, Binghamton, N. Y.

Stuart Walker has finally concluded negotiations for the re-engagement of Tom Powers for the Stuart Walker Players at the Cox Theater, Cincinnati...

Clifford Dunstan, for two seasons leading man at the Keith Theater in Columbus, O., and more recently juvenile lead with the Warburton Players, Yonkers, N. Y., made his musical comedy debut last week as Madame Lucy in Irene.

Eleanor Brownell will have a part in the next offering of the Boston Stock Company, St. James Theater, Boston, Mass., and the week following she plays with the Everett Players at Everett, Mass.

Roger Allen, of the Temple Players, Miami, Fla., under the direction of Addison Pitt, is receiving excellent notices in the local papers.

Joseph Thayer, a valued correspondent of The Billboard, and for many years a member of the Empire Players, Empire Theater, Salem, Mass., was perfectly at home Thanksgiving in The Old Homestead...

M. Charles Palazzi, well-known stock actor, has been especially engaged by the Everett Stock Company, Everett, Mass., to sing in its presentation of Very Good, Eddie!

The Auditorium Players, Auditorium Theater, Malden, Mass., are proud of the fact that they are 100 per cent Actors' Fund members.

STOCK MANAGERS!!!

When in need of a Scenic Artist for Stock call Bryant 6858, or write 161 West 44th Street, N. Y. C.

UNITED SCENIC ARTISTS

Broadway productions, and make their first appearance for the Auditorium Players in Kempy. Manager Neider is also planning a big night for New Year's Eve...

Maxwell Kennedy, who was recently re-engaged by the Harder-Hall Players to put on the dance numbers for The Gingerbread Girl, the week of December 1, had his engagement extended until after Christmas...

HOLD PLAY-NAMING CONTEST

Brockton, Mass., Nov. 29.—A play produced by Al H. Woods a few seasons ago will be given as The Play Without a Title by the Casey and Hayden Brockton Players' Company at the City Theater next week.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 29.

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Able's Irish Rose', 'Badges', 'Best People', etc.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Able's Irish Rose', 'Appearance', 'Bogart on Horseback', etc.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Carnival', 'For All of Us', 'Nervous Wreck', etc.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'Aren't We All', 'The Busybody', 'Cobra', etc.

IN LOS ANGELES

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS. Lists plays like 'First Year', 'Open Gate', 'Welcome Stranger', etc.

of December 8, the Brockton Players being augmented by several vocalists of note, and the Four Hurley Dancers, a team of lively stepping girls.

"MAJESTIC CALL" IS ISSUED

London, Can., Nov. 28.—The Majestic Call, the official organ of the Majestic Theater, made its appearance this week. It is a four-sheet pamphlet full of interesting and instructive news relative to Cliff Shaufele and his Majestic Players...

Theatrical Notes

Jack Koch has sold the Lyric Theater, Clay Center, Neb., to A. G. Miller.

Yates City, Ill., will have another movie soon, as alterations on a building there are about completed.

Lewis Erb has leased The Iris, cinema theater, at Denver, Col., from Orson Adams, and renamed it Mars.

Victor Gardner has purchased the Waldport (Ore.) Theater from James Kent, and will manage the house.

The Wyoming Theater, Casper, Wyo., has been sold to a group of local business men and will be converted into a business establishment.

The Pacific Theater Building, Beaverton, Ore., was recently purchased by Messrs. Daly and Marsh, who are getting it ready for occupancy.

The Elite Theater, Waukegan, Ill., has opened after an expenditure of \$25,000 on the same, making it one of the prettiest and most up-to-date houses in Waukegan.

Work on the renovation of the Tivoli Theater, San Francisco, is rapidly nearing completion. When it reopens, December 22, it will be known as the Columbia Theater.

W. K. Lytle has bought the 16-month lease on the Cozy Theater, Houston, Tex., from Gabe Laskin for \$10,000. It is reported. The theater is owned by Jesse H. Jones.

Remodeling operations to enlarge the lobby and make other improvements on the Moore Theater, Seattle, Wash., have been announced by Guy and Floyd Walker, proprietors.

Alexandria, Minn., will have one of the finest cinema houses of its size in the West when the work of remodeling a building on Lincoln avenue, East, that city, has been completed. It will seat 750.

With the remodeling of the Franklin Theater, Oakland, Calif., at a cost of more than \$50,000, announcement has been made of the leasing of the theater by the Pacific State Theaters, Inc., under the direction of Ackerman & Harris.

It is reported that Otis Oliver and W. E. Melosh have sold their interest and lease in the Hippodrome Theater, Salt Lake City, Utah, to the Nord Players, who are playing a season of permanent stock.

The Schenley Theater, Pittsburg, Pa., opened Thanksgiving Day after having been entirely remodeled and refurbished. It is under the management of Harry Davis, and is one of the handsomest cinema houses in that city.

Addition of a picture theater, ranking among the finest in Gary, Ind., will be made shortly on completion of the remodeling of the Orphans' Building. A \$20,000 pipe organ will be installed. The house will seat 700 and is to be operated by Edward Hall, who has leased the building for 10 years.

RAY COLLINS OF "CONSCIENCE" TOOK A GAMBLER'S CHANCE ON REACHING BROADWAY AND WON

When we confessed our ignorance as to the meaning of the name Wobble he told us with a merry twinkle in his eyes that it meant "I. W. W." ELITA MILLER LENZ.

WANTED Stock Location

FOR— The Hawkins-Ball Co. Opening Xmas Day of New Year. Closing Dec. 30. Gary, Ind. after a run of eight months. Last season, Auditorium, Kansas City, Carload scenery. Up in all late releases. Can do one or two bills a week. Address FRANK HAWKINS of JACK BALL, Gary Theatre, Gary, Indiana.



HOUSE TENT REPERTOIRE

Boat-Shows "Tom" Shows & Medicine Shows



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Romance and Mystery

Veil World Beyond Footlights to Layman --- Playhouse a Workhouse

Something of a glamour of romance and mystery veils the world behind the footlights to those who have never lived within that mystic circle, but the life is anything but romance and mysteriousness to the players and the workers.

On the contrary, while to the public a theater is a playhouse, yet it is, to those connected with it, very much a workhouse. Either a mental or physical effort is required most every minute of one's working hours.

The ceaseless routine of duties necessary to the completion of a production for the dramatic and repertoire stage commences at the desk of the manager. It is he who reads the manuscripts of countless plays. It is he who selects the one he thinks will most please the public.

These scripts are obtained from either the playwright direct or from the playwright's agent. Accompanying each manuscript is a statement of the royalty to be paid for the play used. This right of royalty oftentimes costs the manager as much as \$200 per week. There are plays that cost even more, but it is said the average is about \$150 per week.

After the manager has selected a play, to follow any given production, the manuscripts immediately go to the stage director, who is the power behind the footlights, who is the autocrat of the world on and beneath the boards of the stage.

After having read the manuscripts the director begins "to plot". This activity is not like that one sees when the villain is in action, but it is done with pencil and paper. He draws scene plots and other plots, which vary in number and importance according to the extent of the production.

Finished with this, he turns the plot over to the scenic artist, who wrinkles his brow for an imaginative conception of an original interior or something new in landscapes.

The stage director assigns the property plot to the property man, who commences getting the hundred and one articles that are to be a part of the coming production.

The light plot goes to the electrician, who at once begins planning the light effects for the play in question.

Still another plot goes to the stage carpenter, who sets about with saw, hammer and nails to make such frames as are necessary to dress the stage.

But the plotting does not end here, for the leader of the orchestra has something to do. It is his duty to select the proper character of music for the various situations. He must pick out something tremulous for the tears, something lively for the laughter, something heroic for the melodramatic. And so he works on his plot.

These plots having been formed and distributed the stage manager then proceeds to cast the play. That is, he mentally canvasses the individual talents of the members of the company and assigns to each one the part most suited to the person. Sometimes a player possesses sufficient versatility to fill any role, but such versatility is rare. Good judgment in assigning the parts therefore is an indispensable attribute of a good stage manager.

Not every player, to be sure, is assigned to a part he would most likely play, but the part he would most like to play is not always the part he could play best. As to that, the stage director is the judge, and upon the correctness of his judgment frequently depends the success of the production.

While the property man goes about getting together the "props" the scenic artist, high up in the flies, is busily working upon the scenery for the production. The paints are "cooked" and the colors blended upon the canvases to be used. For each production there is an entirely new outfit, giving a freshness of scenic investiture to each play that is practically impossible with traveling organizations.

In producing plays at this time nothing is impossible. Lightning is made to zig-zag across the stage at the will of the electrician. Miniature lakes and fountains are the work of the stage carpenter and manager, and, in fact, so far advanced are the methods of the modern stage that a locomotive may be made to appear as though going thru flames at a terrific rate of speed, while in reality it is absolutely stationary. Flames are often made with cloth and colored lights; steam is made to take the place of smoke.

The ear, too, is deceived as well as the

DOTTIE RENO



Pictured is one of the youngest and most versatile leading women in stock in the Central States. The past summer she appeared with the Kinsey Comedy Company, which is now playing with success thru Pennsylvania.

eye, and thus the most realistic effects are achieved. All this varied and elaborate procedure involves a large expenditure, which finds its return with a handsome margin of profit in the patronage received from the theater-loving public.

The popular tendency to crowd before the footlights never seems to diminish, and if the plays are the proper character the amusement and edification obtained from witnessing histrionic productions constitute a wholesome diversion.

REP. RIPPLES FROM K. C.

Kansas City, Nov. 29.—The Chase-Lister Company, one of the popular Mid-West repertoire shows, is reported to be doing its usual good business in South Dakota.

The Haines Players are working circle stock around Fort Scott, Kan., a short distance from here. They are presenting snappy plays and an excellent line of vaudeville.

Reports on business from tent repertoire shows in the South are good generally.

Don Gray left here November 20 for Cameron, Tex., to join the L. D. Brunk Show as juvenile.

Harry Kieffer and wife, Goldie Cole, and son and daughter-in-law, Mr. and Mrs. George E. Oleson, and Ed Feist, of the Feist Theatrical Exchange of this city, motored to Leavenworth, Kan., last Sunday to visit the Schnitz Seymour *Midnight Follies* Company. They report that Schnitz has a classy and pleasing offering and that it is proving a big winner.

Don Melrose has joined one of the Corrigan Amusement Enterprise Attractions to do principal comedy. He was signed thru the Ed F. Feist Theatrical Exchange.

Fred Upchurch has joined the Edgar Jones Players in Texas.

Ted North, manager of the Ted North Players, was a K. C. visitor this week. His company is playing Jefferson City, Mo.

Otis Eaton, who recently closed with the Tilton-Guthrie Players in Iowa, is visiting friends here.

BALL CLOSES GARY STOCK

First Stock in the Steel City Has Eight Months' Prosperous Run in Gary Theater

Chicago, Nov. 29.—Jack Ball, one of the widely known stock managers of the Midwest, has closed his stock in the Gary Theater, Gary, Ind., and is looking about for a winter stock location. The Hawkins-Ball people had an eight months' run in the Gary Theater and it was the first stock in that city. Mr. Ball said he has a contract to open in the same theater June 1 under a six months' guarantee. This company has not lost three weeks in five years.

The Hawkins-Ball organization was in the Auditorium Theater, Kansas City, Mo., all of last winter, 31 weeks in all. The company played Wheeling, W. Va., eight consecutive years; Flint, Mich., three seasons; Terre Haute, Ind., two seasons; Little Rock, Ark., two seasons, and Muskegon, Mich., five seasons.

Mr. Ball is keeping his cast intact for a winter engagement. In the organization are George Whittaker and Florence Lewin, leads; Lem B. Parker, Milton Goodhand, Lillian Larke, Hazel Browne, Albert Moore, Mabel Paige, Bessie Dainty, Jack Ball, Frank Hawkins, Edward McArthur, Master Buddie Ritchey, Bill McEnroe and Helen Russell. Gus Riegeler is the scenic artist and has been with the company five years. George Whittaker has been with the organization seven years.

UNCLE TOM SHOW SCORES BIG

Mason Bros.' (No. 2) *Uncle Tom's Cabin* Company, presented by Newton & Livingston, played at the new Catholic Auditorium Opera House in Bellevue, O., November 20 to turn-away business afternoon and night. Father Tedwood said that it was the biggest *Tom* show he had ever seen and urged the company to arrange a return engagement. Robert McLaughlin as Charley Rector, Miss Steward, Mary Rector, Frank Williams and M. H. Whitney all went over big, while the Jubilee Singers, led by Charles Jones, received an ovation on every appearance. This company has been doing fine business thruout Ohio and is now headed for Northern New York and into Canada. Visitors the past week included Thomas McAllister and wife, Jack Sweetman, Clarence and Denny Harcourt and Al Fuller. Marie Redfield entertained her mother, Mrs. A. B. Wells, of Columbus, O., when the show played Circleville, O., November 17.

BOYES PLAYERS OPEN SEASON

The Chick Boyes Players have opened their season of circle stock in the same territory thru Nebraska which they have covered the past three years and report business bigger than ever. Winnie Lorraine, a favorite member of the company, is taking a much-needed vacation in Kansas City, Mo. She expects to rejoin the company Christmas week. The roster: Chick Boyes, comedian; Billie Bartine, leads; Charles Ohlmeier, characters; Charles Lorraine, heavies, and general business; Paul Delman, props, specialties and bits; Florence Gallant, leads; Kathryn Cady, ingenue; Gertrude Maloney, characters. Nearly all of the players do specialties. A four-piece jazz band is featured. Special scenery for each production is hung.

SPARKS ATTORNEY FOR LYNNE

C. Randall Sparks, a member of the United States Supreme Court, is now attorney for the Ed Lynne Repertoire Company, playing thru Florida, advises Mr. Lynne. Mr. Sparks is well known in legal and theatrical circles and has been the pilot of divers legal battles when the interest of showfolk was at stake, he adds. Jacksonville, Fla., will be the headquarters of the Lynne Company this winter.

BOOKED UNTIL DEC. 20

Then Blondin's "Mutt and Jeff" Company Will Winter in Oklahoma City Until March

The Kansas City office of *The Billboard* is in receipt of a letter from Earl King, mailman on Leo Blondin's *Mutt and Jeff* Show, which states that its tent season, with Mr. Blondin as general agent, opened April 30 and toured Missouri, Iowa, Nebraska, Colorado and Kansas to better business than expected. Mr. Blondin assumed the management of the winter company August 20, opening the season at Brookville, Kan. The company is booked until December 20 and then will stay in Oklahoma City in winter quarters until early next March.

The roster: Leo Blondin, manager; Eleanor Blondin, treasurer; Harry Hendricks, agent; Lee Lamb, stage director; Charles Hicks, superintendent of canvas; William Gaines, "props"; Floyd Kellbler, mechanic; Ina Meyers, Clara Scott, Charles Tyler; Cliff Dunlap, in charge of the band and featured as Mutt. The specialties are the Wolf Twins, singers, dancers and musical act; "Happy" Jack Rehn, bicycle act; Fred De Mello, wire and juggling act, and Little Chester Keeser as Jeff.

The show is transported on five trucks, two touring cars and a roadster conveying the 22 members of the company, and has a top 60x110, a fine band and orchestra and a new circus calliope.

Thanksgiving Day was spent in Grand Saline, Tex., and the steward prepared a big spread for all.

MOVEMENTS OF ACTORS

Chicago, Nov. 29.—Helen Singer, who formerly played an important role in *Ben-Hur* and was with other large companies, is in Chicago the guest of her sister.

Jack Driscoll, leading man with Bert Melville's Comedians, recently lost his father, a nonprofessional, by death.

Low Hawkins, former Chicago actor and a well-known vaudeville headliner, is back in his old haunts after a nine years' absence. He is playing eight weeks in and around Chicago.

Charles Horne, old Chicago actor, has been playing in Harry Holman's act, *Adam Killooy*, at the American Theater this week.

Mr. and Mrs. Elwin Strong, of the Elwin Strong Players, are here in the interests of their company for next summer.

Ray Lewis is reported to have closed his *Huckleberry Finn* Company last week.

George Wakefield and Clarence Griffith, of the *Humbly* Company, have closed for the announced purpose of reorganizing. Mr. Wakefield appeared in *The Cat and the Fiddle* in the old Chicago Opera House years ago and also in other musical comedies.

Former Chicago actors, who are visiting old friends during present engagements here, are Reginald Barlow, of *Seventh Heaven*, and John Maurice Sullivan, Carl Carlton and Gene Raymond, of *The Plotters*.

Leo Carillo has been engaged for the vaudeville act of Caroline Kohl, called *The Minuet*, which will have early booking and a probable opening in New York. George Hoskyn, of this city, is in the cast.

Lester Bryant has returned from New York, where he went to engage principals for *The Girl of the Streets*, which he will produce in the Playhouse. Mary Newcomb has been engaged as leading woman.

Carl Barret is rehearsing *The Love Test*, which will open in the Central Theater tomorrow night.

David E. Russell's new stock opened in the Columbia Theater, St. Louis, Mo., Sunday to good business.

YOUNG-ADAMS COMPANY PLAYS ENGAGEMENT OF FOUR WEEKS

Ed Hugh Barnstead writes that he is back in Nova Scotia after a trip to St. John's, Newfoundland, Can., where the Young-Adams Stock Company, presented by H. Wilmot Young, played a four weeks' engagement to record business. The company made a decided hit there, he states. Mr. Barnstead is advance man for the show. Mr. Young is sole owner and manager, with the following on his executive staff: Edward H. Stauffer, stage manager; Harry W. Young, advertising agent with the show; Edgar Jason, lead man; Clara Crawford, orchestra leader; Ted Crawley, violinist, and Harry W. Young, traps and drums.

In the company cast are: Art Crawford, Harry W. Young, Mabelle Leverton, Marjorie Adams, H. Wilmot Young, Edgar Harris Jason, Joe Lyonell, Marguerite Young, Ann McNell, Art Crawford, Edward H. Stauffer and Alfred Stretton. *The Veiled Woman* and *Mary's Ankle* are among the plays being offered. Marjorie Adams is featured.

MOTORS FROM SOUTH TO CHICAGO

Sydney Burton writes that he is back in Chicago after traveling about 400 miles by motor since closing a successful engagement of 90 weeks with a stock company in the South. He has already booked himself into some of the picture houses in the Windy City, where he will present his yodeling and saxophone specialties.

The Kansas City Offices of The Billboard

have been changed from 225 Lee Building to 424 Chambers Building, southwest corner of 12th and Walnut streets.

Telephone number, Delaware 2684.

REP. TATTLES

The Christmas Special is next.

Have you started framing those New Year's resolutions yet?

Little Old New York, cleverly staged and costumed, recently was offered by the Cloninger Players in the Wilkes Theater, Salt Lake City, Utah. It scored big.

Comes to our desk a neat card conveying "Merry Christmas" wishes from Linden Heverly, the wizard. Thanks, both for the thoughtfulness and earliness.

Harry P. Brown, known in the repertoire field, called at The Billboard's Cincinnati home last week. He recently closed with Cooper Bros. Circus.

Margaret Fuller, Virginia Ainsworth and Jack Weatherby have closed with the Cloninger Players in Salt Lake City, Utah. Weatherby, it is reported, will enter vaudeville shortly.

Edythe Elliott, former leading lady with the Cloninger Players in Salt Lake City, Utah, has gone to Indianapolis, Ind., where she is identified with the Berkell Players.

J. J. Rubens, of the Aurora Theaters Company, Aurora, Ill., announces that a dramatic stock company will be installed later in the season at the Strand Theater there, which is now dark. One bill a week will be the policy.

Mrs. Bonnie Brown, of Tampa, Fla., mother of Edna Park, now playing in permanent stock in San Antonio, Tex., writes that she follows the stock and repertoire columns of Billyboy closely each week.

During the holidays the Repertoire editor would like to receive a card or letter from every one of our large family of readers. Our aim is to test the friendliness of the many folks in repertoire circles. Post a few newsy notes about yourself or the company you're identified with—do it today.

John ("Ducky") Rhoads and wife, Lelia, were visitors in Cincinnati the past week, incidentally calling at the home of The Billboard. They recently closed with the Amsden Players at Elizabethtown, Ky., Rhoads having done juvenile, comedy and character parts and his wife leads, second and general business parts.

Ralph and Grace Wordley write that they are meeting with great success on the Pantages Circuit and expect to be in California Christmas week. Then they will remain on the West Coast for the balance of the season. They are doing a comedy two-act under the billing of Wordley and Peters.

Anne Berryman, last season leading lady with the Ralph Cloninger Players at the Wilkes Theater, Salt Lake City, Utah, has rejoined the company, making her opening in *Triumph of X*. She was remembered by her many friends with floral offerings. During her absence from Salt Lake City she appeared with the E. Forrest Taylor Stock Company at the Hellig Theater, Portland, Ore., and the Denham Players, Denver, Col.

"There was not a dry eye in the house during the emotional scenes in the play, *The Girl From Out Yonder*, staged by the Auger Brothers Stock Company at the Harwha Theater last evening," said *The Little Falls* (Minn.) Transcript under recent date. The work of Louise Sherwood, Fred Harman, Mrs. Roberts, Mr. and Mrs. Lester and B. L. Dickson was given special mention. *Saintly Hypocrites* and *Honest Sinners* and *Facing the Music*, a three-act comedy, are plays in the company's repertoire.

M. A. Moseley writes that he recently switched from Brunk's Comedians to Harley Sadler's Lone Star Attractions without losing a night. Business for the Sadler Company is wonderful, he says, while the weather is delightful. The Sadler Company, of which Moseley is business

HOLIDAY SPECIAL

SATEEN DROPS, any color, 40x21 ft.
Web Top, Chain Bottom, Lined, Fire-proofed, Designed.
\$98.00

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QUIGLEY LITHO. CO. 115-117-119-121 W. Fifth St. KANSAS CITY, MO.

manager, is playing week stands in Texas.

Gene Stuttsbery, band leader and general business man, and his wife, Rilla McMillen, leading woman, for the past two years with the Darr-Gray Stock Company, were forced to close a short time ago owing to the sudden illness of the latter, who underwent an operation. Gene is now playing trumpet in the Miller Theater orchestra, Wichita, Kan., while his wife is keeping house and recuperating.

The Macy-Dory Players, who opened the Hippodrome Theater in Salt Lake City, Utah, recently, were forced to close after a week's run, due to lack of patronage, says our Salt Lake City correspondent. The Hippodrome, long used for prize fights on Monday nights, has never proved a success. Manager Bert E. Hall did his best to make a go of the theater, but the odds were against him. Most of the players have returned to Spokane, Wash.

EQUITY DOING WELL IN TEXAS

The Equity Stock Company, of which Harry Pamplin and Robert Lewis are owners and managers, is meeting with uniform success thru Texas territory, writes Otto Johnson. There are 20 people in the company. The repertoire consists of the latest releases, each being staged and produced efficiently. "Baldy" Wetzel's Iowa Five, a jazz orchestra, is one of the drawing features. The show is 100 per cent Equity and "courtesy" is the watchword within the company and toward the public. Consequently, says Johnson, the show is welcomed to each town and is most liberally patronized.

OBRECHT SISTERS MAKE FRIENDS

Altho making its first appearance in the central part of South Dakota, the Obrecht Sisters' Stock Company is winning many friends and followers, according to press stories coming to our desk. The company was rated "the best stock company that has played Huron in many years" in a daily paper of Huron, S. D., a few days ago. Among the bills offered were *Just Married*, Willie Collier's famous comedy, *Keep It to Yourself*, and *Kempy*. *The White Sister* also is included in the company's repertoire. Manager Julie Obrecht reports that business has been wonderful this season.

DAVIS PLAYERS CONTEMPLATED

A. J. Davis, comedian and musician, formerly known in repertoire and vaudeville as Dennis Thornton, of the team of Thornton and Berkeley, is completing arrangements for the organization of his own company, to be known as The Davis Players, he writes *The Billboard*. He plans to open the first of the year in houses, carrying eight people in the acting cast, with a feature orchestra for concerts. Later he will go under canvas for the summer months. Doris Berkeley will be ingenue leading woman.

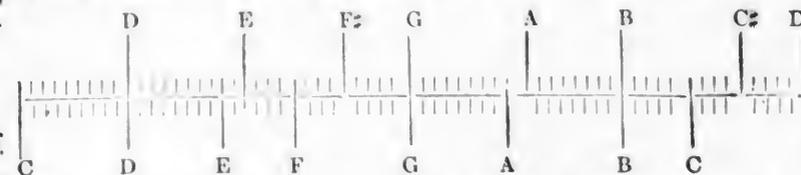
TENT THEATER IS BURNED

Los Angeles, Nov. 29.—The tent theater of the Taylor Players, owned by R. Ferris Taylor, was destroyed by fire November 16 at Blythe, Calif. Mr. Taylor advises that he will reopen after Christmas.

THE MYTHICAL QUARTERTONE

(Continued from page 23)

but to subdivide these again into quarter-tones is unthinkable, unmusical, unscientific and impracticable. All tones used in combination for harmony must vibrate in simple mathematical ratio to each other.



That statement covers the ground completely in proving that quarter-tone intervals cannot be used in harmony. For instance: The tones used in the common chord are represented by the

numbers four, five, six, eight, and are identical with harmonics similarly numbered. They must vibrate in these simple ratios to each other in order to harmonize. Adding to or taking off a small fraction from these vibration frequencies would be equivalent to playing out of tune just so much. Surely these facts are plain enough to be understood by anyone.

In making the dominant chord we should use tones vibrating in the ratio of four, five, six, seven, identical with nature's harmonics of similar numbers. In this case it happens that number seven is not found in our scale and so we use the minor seventh instead, which is nearly two commas too high and does not make as good harmony as the harmonic seventh. Many other tones are lacking in our tempered scale but none of them is a quarter-tone. These will be more fully explained and located by the aid of diagrams.

All harmonic intervals in music can be expressed in simple numbers. The octave is an interval the same as from one to two, because the upper tone vibrates exactly twice as rapidly as the lower. The interval of a fifth in music is the same as from two to three, because the fifth, when it is in tune, vibrates exactly three times while the prime or tonic vibrates twice. The interval of a major third is the same as from four to five, because the tones vibrate in this ratio to each other. The third gains one out of every four if it is exactly in tune. The interval of a minor third is the same as from 5 to 6, because the minor third vibrates just that much faster than the first or prime when they are in tune. No possible chance to introduce quarter-tones or to vary these in the least without throwing them out of tune. Harmony is an exact mathematical thing in accord with nature's laws and cannot be altered without throwing it out of pitch. Then it ceases to be harmony and becomes noise.

The intervals of the diatonic scale can also be represented by simple numbers, but the intervals in the tempered scale cannot even be expressed in fractions; so we have to use decimals and logarithms to represent the artificial intervals. The thirteen tones of the tempered scale are represented by decimals thus: 1.00000, 1.05946, 1.12246, 1.18921, 1.25992, 1.33483, 1.41421, 1.49835, 1.58740, 1.68180, 1.78180, 1.88775, 2.00000. How can we expect perfect harmony to result thru a blending of such numbers when nature requires simple mathematical ratios? The logarithms of these thirteen artificially equalized tones look still more formidable: 0.00000, 0.08333, 0.16666, 0.25000, 0.33333, 0.41666, 0.50000, 0.58333, 0.65989, 0.75000, 0.83333, 0.91666, 1.00000. Imagine the difficulties encountered in trying to tune a piano exactly according to such intervals, and yet that is the scale we are using at the present time, and then they talk of subdividing these into smaller units and calling them quarter-tones! Note the simplicity of the whole numbers and fractions representing the diatonic scale, again using the key of C as a model. Of course, it is understood that scales in other keys are exactly similar.

Here are the pitch ratios of true intonation in the diatonic scale: C, 1; D, 1-1-8; E, 1-1-4; F, 1-1-3; G, 1-1-2; A, 1-2-3; harmonic 7th, 1-3-4; B, 1-7-8; C, 2. By multiplying each of these fractions by 24 we can turn them into whole numbers of same ratios. C, 24; D, 27; E, 30; F, 32; G, 36; A, 40; harmonic 7th, 42; B, 45; C, 48. These tones fit only in one key at a time. If we tune an instrument exactly right in one key it would be badly out of tune in all other keys. In the next diagram I have interlaced the tones of two scales showing the misfit of certain tones in scales of C and D.

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misfits. We remedy the semitone by the use of sharps, but we cannot remedy the other tones except by placing them midway between and equalizing all the intervals. Then it ceases to be a diatonic scale and becomes a tempered scale, slightly out of tune in all keys, but quite endurable if well done. Count the commas and you will see that there are nine of them between D and E in the upper scale while in the lower there are only eight. That is because E is third in the key of C while it comes second in the key of D. The other misfit is A. There are only eight commas between G and A in the key of C because A is sixth in the scale. In the key of D this same A becomes fifth in the scale and therefore it must be raised one comma in pitch. Please take particular notice of this important fact. Any tone when used as a second or a fifth in the scale should be a comma higher than when used as third or sixth. We cannot move them at will and so we compromise the matter by tuning them midway between—and then it becomes the tempered scale. When this "tempering" is well done the scale is quite good and serviceable, but when badly done our perfect harmony is destroyed. Any attempt to subdivide these tempered intervals would result in confusion and disaster. We would not even approximate the true scale.

We should use our inventive genius in trying to find a way to use the true scale instead of looking for mythical quarter-tones. In a later article I shall endeavor to show the exact location and pitch of flats and sharps when they occur as accidentals.

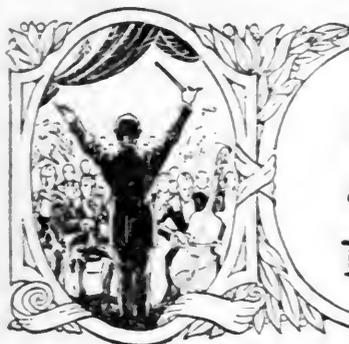
A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

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Hearty Welcome

Accorded Koussevitzky Upon His New York Debut—Huge Audience Taxed Capacity of Carnegie Hall

Ever since Serge Koussevitzky conducted the first concert of the current season of the Boston Symphony Orchestra in the Hub City concertgoers of New York have awaited with keen interest the coming of this brilliant conductor to New York. Further reports of the Boston concerts but served to increase this keen interest and the result is that the entire subscription series for the New York concerts of the Boston Symphony Orchestra is reported as being sold out. Thanksgiving Night was chosen for the debut appearance of Mr. Koussevitzky in New York and the huge audience which assembled taxed the capacity of Carnegie Hall to the extreme limits of the fire laws, and when the new conductor appeared on the platform he was greeted with an outburst of applause which continued for several minutes and certainly should have convinced him that New York was eager to welcome him. He chose as the opening number of the program, Vivaldi's Concerto for Orchestra which was given a most excellent reading and under his skillful guidance there was evidence this early in the evening of great improvement in the playing of the orchestra. Then followed Weber's overture to *Oberon*, which appears so often on orchestral programs that it has become tiresome to this writer, but, as played under the direction of Mr. Koussevitzky, assumed new beauty and every note was listened to with much interest and the audience, too, evidently greatly enjoyed it, as at its close the conductor was recalled to the platform repeatedly and the orchestra also shared with him the applause.

Two numbers by Debussy were given with a beauty of tone which made them stand out as one of the high lights of the concert. Next came Honneger's *Pacific 231*, which has been played several times before in the New York season, and this too received close attention from the audience and again there was long and loud applause. The concert was closed with Scriabin's *Le Poeme de l'extase*, in the directing of which the new conductor further proved his skill as a leader for he obtained tonal effects such as one has not heard from the Boston Orchestra in many seasons.

Altho one must needs hear other concerts directed by Mr. Koussevitzky before reaching a conclusion as to his ability, if this first concert is to be taken as a criterion, we prophesy that ere long the Philadelphia Orchestra and Mr. Stokowski will need to look to their laurels. We do not mean the Boston organization is at present in the same class with that of Philadelphia, but, in our estimation, it does surpass any of the New York ones, and given a few more months' work under Mr. Koussevitzky, we believe there is every possibility it may be a contender for first honors with the Philadelphia body, which organization at present, in our opinion, is the best orchestral body in this country.

JOSEPH BRINKMAN

Wins in Piano Contest

The piano contest given under the Society of American Musicians and with the co-operation of the Chicago Symphony Orchestra Association in Chicago resulted in the award, on an appearance as soloist with the latter organization, being won by Joseph Brinkman. There were four contestants, Margaret Farr, Mabel Lyons, Lillian Magnuson and Joseph Brinkman, each of whom played the Hungarian Fantasy for piano and orchestra by Liszt, and Nicholas Medtner, who was the sole judge, awarded the first place to Mr. Brinkman. The young pianist will play this same Liszt composition for piano and orchestra at the regular pair of concerts to be given in Orchestra Hall, by the Chicago Symphony Orchestra, December 5 and 6.

Rhys Morgan, Welsh tenor, now touring the West, will bring his current season to a close with a concert in Carnegie Hall, New York, in May.

REQUEST RECITAL

To Be Given by Esther Dale

Esther Dale, American soprano, will be heard in a request recital in the Town Hall, New York, the evening of December 10. Her program will comprise exclusively songs which Miss Dale has been requested to give, and so many song requests were received that it was found impossible to include all within a program of the usual length, hence, wherever possible, those requests which do not appear on the program proper will be used as encores. Miss Dale will be assisted by Mabel Farrar, violinist, and John Doane, pianist.

PAVLOWA TO RETURN

For Week's Engagement in Boston

Anna Pavlova is playing a return engagement of one week in Boston this week, and this is said to positively be her final appearance in the Hub City. Her new ballet, *Don Quixote*, will be danced December 2, 4 and 6, and on these evenings the program will include several short divertissements. On Friday evening *Oriental Impressions* and *Chopiniana* will comprise the greater part of the program and for the Saturday matinee *Sleeping Beauty* will be the principal number.

MANY ENGAGEMENTS

Arranged for Ethel Leginska

Ethel Leginska, who has just returned to this country, is in great demand as soloist with orchestras and for recitals. Scarcely had announcement been made that she would return to America earlier than had been planned before her managers, Haensel and Jones, began receiving requests for her services. She will play in Schenectady, N. Y., on December 10; in Forest Hills, L. I., December 12, and Philadelphia on December 15, and on January 9 she will conduct the concert to be given by the New York Symphony Orchestra at Carnegie Hall and will thus have the distinction of being the first woman to conduct an orchestra in New York City. She was the first woman to appear in that capacity in Berlin at a concert given on November 15. Miss Leginska will give a piano recital in Carnegie Hall, New York, on January 26, and will appear in Chicago in a recital, also as assisting artist with the New York String Quartet, when her composition, *Four Poems After Tchaikovsky*, is to be given by the quartet at a concert on March 22. Her tour of this country will continue until the middle of April, when she returns to Europe for numerous concert engagements.

SECOND CONCERT

Of Oklahoma City Symphony Orchestra
Attracts Large Audience

Word received from Oklahoma City is that for the second concert of the newly organized Oklahoma City Symphony Orchestra, on November 16, the Shrine Auditorium was well filled, and the players under the direction of Fredrick Holmberg, Dean of the University of Oklahoma, has made remarkable progress since the first concert was given three weeks ago. The program for this second concert included compositions by Weber, Mozart, Brahms and Tchaikovsky, and in these the orchestra played with commendable skill in tone shading, also there was very apparent greater confidence than at the first concert. Soloists on this occasion were Clark Snell, baritone; Paul Carpenter, violinist; Raymond Sellers, flutist, and their accompanist was Josef Noll.

GEOFFREY O'HARA

Takes One Whole Week To Fulfill Kansas City Engagements

Geoffrey O'Hara, that well-known composer and concert artist, has been booked for appearances before so many organizations in Kansas City that the entire week of December 1 was needed to fulfill the contracts. Commencing on December 1 Mr. O'Hara, with the aid of the Duo-Art, presented programs in Kansas City before the Central Senior and Junior High Schools, Junior College, Knights of Columbus, Co-Operative Club, Chamber of Commerce, Shriners, Missouri State Music Teachers' Association, Rotary Club, Ivanhoe Lodge and several other clubs.

METROPOLITAN TO GIVE

Premiere of "Jenufa" December 6

The first performance of the opera, *Jenufa*, by Janacek, at the Metropolitan Opera House, New York, is announced for December 6, with a cast headed by Marta Jeritzka. The opera has been prepared and will be conducted by Artur Bodansky and the dances have been arranged by Ottokar Bartik. The cast will include Margaret Matzenauer, Kathleen Howard, Grace Anthony, also Laubenthal, Wolfe, Oehman and Ellen Dalossy.

THREE LECTURE RECITALS

To Be Presented by Jeanne DeMare

The Wolfsohn Musical Bureau is presenting Jeanne DeMare in three lecture recitals in New York on December 2, 3 and 30. The lectures will deal with the present-day musical Paris and the assisting artists will be Helena Marsh, contralto; Dorothy Seeger, soprano; Melita Mostyn, dancer, and Frederick Bristol, pianist. The first lecture pertains to the works of Roussel, Satie, Hoerec and Honneger and the second with the compositions of Ravel, Florent Schmitt, Stravinsky, Caplet and Auric.



Esther Dale, American soprano, who has attained much success in the last two years, will this week give a Request Recital in New York and later in the season will appear as soloist with many noted musical organizations thruout the country.

PLANS ANNOUNCED

For Early December Programs of New York English Composer To Make New York Debut on December 7

Walter Damrosch has announced several programs for the early December concerts of the New York Symphony Orchestra. At the regular pair of concerts in New York on December 4 and 5 *Parsifal* music arranged as a violin solo will be played by Mischa Mischakoff. *Pictures From an Exposition*, which composition has been played at a piano recital, will be presented in orchestra form for the first time in America. Fraser Gange will be heard in an aria from *Die Meistersinger* and he will also be soloist for the cycle for voice and orchestra, *The Peep Show*, which will also be given for the first time in this country. At the Saturday afternoon concert, December 6, Albert Spalding will be the soloist and he will also be the soloist at the Sunday afternoon concert, December 7. The New York Symphony Orchestra will give concerts in Washington, Baltimore and Philadelphia on December 9, 10 and 11 respectively, and at each of these Paul Kochanski, violinist, and Felix Salmond, cellist, will play the double concerto of Brahms for violin and cello.

EUGENE GOOSSENS

English Composer To Make New York Debut on December 7

Eugene Goossens, noted English composer, will make his debut before a New York audience as an orchestra conductor at the first subscription concert of the International Composers' Guild in Aeolian Hall on Sunday, December 7. The young composer will direct Ravel's *Tsjana*, which on this occasion will be played for the first time in this country, and the soloist will be Andre Polak, who spent a period studying this composition with the composer during the past summer.

AFTERNOON RECITAL

To Be Given by Julius Biedsoe, Negro Baritone

At the Town Hall, New York, on the afternoon of December 6, occurs the song recital by Julius Biedsoe, Negro baritone. His program includes compositions by Handel, Bach, Brahms, Schubert, Purcell, two songs by his accompanist, Emil J. Polak, also one of his own as well as several spirituals.

NEW YORK MUSICAL EVENTS

The second concert in the sixth season of the Beethoven Association was given in Aeolian Hall the evening of November 24 with the following assisting artists: Helen Stanley, soprano; Sigismund Stojowski, pianist, and the Lenox String Quartet, which is composed of Sandor Hartati, first violin; Woffe Wolfinsolin, second violin; Nicholas Moldavan, viola; Emmet Stoeber, cello. The program consisted of a Hayden quartet, a piano quartet by Schumann, in which the piano part was played by Sigismund Stojowski; a group of songs by Schumann and Schubert, and a French Chanson by Chausson presented by Helen Stanley with the string quartet and Ernest Hutchison at the piano. Helen Stanley has been heard to better advantage than on this evening, as with the exception of the first Schumann number her voice was lacking in color and expression. The Lenox String Quartet played with skill and evident understanding the composition by Haydn and Schumann, but their work in the Chausson number seemed to be wanting the ease and certainty with which they interpreted the other compositions.

After an absence of several seasons Francis MacMillen, one of this country's best-known violinists, gave a recital in Carnegie Hall Tuesday evening, November 25. In the selection of his program Mr. MacMillen is to be commended in that it contained compositions not heard time and time again in recitals, and was composed of works by Faure, d'Erlander, Sliding, Thomson and Saint-Saens. Since we last heard this artist he has greatly improved his technique, tone, and in our opinion now deserves a place in the foremost rank of violinists. Richard Hageman, too, shared in the success of the evening, as his piano accompaniments were given in the skilled manner for which he has become noted.

A recital of piano music was given by Gitta Gradova in Aeolian Hall the evening of November 26, with the program devoted largely to the work of Scriabin. In these numbers the young artist showed technique of a high order which won her much applause. She did not, however, fare so well in the two selections by Chopin, as these were played with a heavy hand and oftentimes at too fast a tempo.

TOSCANINI REPORTED

To Have Accepted Conductorship of Philharmonic for Next Season

It is reported that Arturo Toscanini, noted conductor, of Italy, has finally agreed to conduct a series of concerts of the New York Philharmonic Orchestra next season. The announcement was made at a meeting of the Board of Directors of the orchestra, and while all the negotiations have not been completed the details of the arrangements are expected to be concluded in the next few days. Mr. Toscanini for several seasons was director at the Metropolitan Opera House, which post he left in 1915, since which time his European engagements have added further honors. According to the report, Mr. Toscanini will probably begin his leadership of the Philharmonic in January of 1926, but as to how many concerts that has not as yet been determined.

TOTI DAL MONTE

Makes Debut With Metropolitan This Week

This week, the fifth in the current season at the Metropolitan Opera House, New York, brings the debut of Toti Dal Monte, noted coloratura soprano. In the title role of Lucia di Lammermoor, which is to be presented on Friday evening, December 5. On Wednesday evening, December 3, La Gioconda will be given with a cast including Florence Easton, Jeanne Gordon, Beniamino Gigli, Giuseppe Danise and Adamo Didur; and Carmen is scheduled for Thursday night with Bourskaya, Mario, Martinelli and Mardones in the cast. A matinee on Friday afternoon will be given over to *Marta* with a cast including Aida, Howard, Gigli, and Didur, and the singers to appear with Toti Dal Monte on Friday evening are Mario Chamlee, Giuseppe DeLuca and Jose Mardones. The American premiere of *Jenufa* occurs at the Saturday matinee with Jeritza, Matzenauer, Laubenthal and Oehman in the cast. The popular Saturday night opera will be *Aida*, which will be sung by Peralta, Gordon, Fieta, and Danise.

METROPOLITAN TO GIVE

Benefit Performance for Proposed Open-Air Opera in New York

A special benefit performance, it is said, will be staged in the Metropolitan Opera House at a date yet to be announced for the purpose of raising funds to help finance the proposed free open-air performances to be given by the Mayor's Committee on Music of New York City. Otto H. Kahn, chairman of the Board of Directors of the Metropolitan, in issuing the announcement relative to the benefit performance, explained the undertaking was in no wise a political one and that the gala performance would be given to start the necessary fund to finance the project, as there was to be no endeavor to have the expense paid from the city treasury, and that, inasmuch as free municipal opera had never been given anywhere, New York, if the proposed productions are made, would be the pioneer in the movement.

FIVE ORGAN RECITALS

Announced for Lynnwood Farnam During December

Lynnwood Farnam, noted organist, is to give five organ recitals in the Church of the Holy Communion, New York City, during December. Mr. Farnam opened the series on December 1 with a program including compositions by Daniel Gregory Mason, Baumgartner, Arthur Honneger, Dupre and Byrd. The second concert is announced for December 8, when compositions by Bingham, Mulet, Widor and Franck make up the program. The other concerts are listed for December 15, 22 and 29 and, as is Mr. Farnam's custom at these recitals, he will occasionally repeat on these programs one or more new and interesting works.

Concert and Opera Notes

Robert Ringling, baritone, sailed aboard the Majestic on November 29 for Germany, where he has been engaged for several appearances in opera.

The distinguished Brazilian pianist, Gulomar Novaes, will give a recital in Aeolian Hall, New York City, on December 13.

The only New York concert this season by Bonci is announced for the afternoon of December 7 in the Manhattan Opera

House. The assisting artist will be Charlotte Harvls, coloratura soprano.

Dorsha's Art Theater of the Dance of New York, which recently closed its first series of dance interpretations successfully, opened a new series November 29 and will present four consecutive Saturday programs in this series.

The second regular monthly meeting of the Fraternal Association of Musicians was held the evening of November 23 in the Wurlitzer Auditorium, New York City. Among the artists appearing were A. Ivesani, pianist; Martha Kovacs, and Charles Mimerini, violinists, and Joseph (Continued on page 111)

Motion Picture Music Notes

A number of gay and varied diversissements surround the feature attraction being shown this week at the Piccadilly Theater, New York, with selections from Victor Herbert's *Babes in Toyland* opening the program. This is played by the Concert Orchestra and directed by Mischa Guterson. The popular baritone, Arthur Lang, is singing Squires' ballad, *Three for Jack*, and Elsa Gray, prima donna of *Irene*, and Mr. Lang are singing as their duet *Little Gray Home in the West*. A group of organ specialties, by John Hammond, always an interesting contribution to these musical programs at the Piccadilly, complete the supplementary entertainment for the week.

During the week of November 24 Messrs. Balaban and Katz presented at the Chicago Theater, Chicago, a scene from *Carallera Rusticana*, with Cesar Nesl, tenor; Dorothy Blise, soprano, and Ida May Cameron, soprano, singing the leading roles. Another interesting production given during the same week was entitled *Harvest Days*, with the Three Abbey Sisters, Charlie Calvert, the Cook Sisters, Roy Dietrich, tenor, and Harvest Dancers appearing.

On Sunday, November 23, the University of Rochester Glee Club, directed by Henry D. McLarty, appeared at the Eastman Theater, Rochester, N. Y., and the selections sung were *All Hail to Thee, Campus Song* and *The Genesee*. During the week Weber's *Invitation to the Dance* was interpreted by Dorothy Saunders, Dolores Frank and Margaret Miller.

The Royal Syncopators, conducted by Lou's Forbstein, were featured at Frank L. Newman's Royal Theater, Kansas City, recently.

At the Tivoli Theater, Chicago, Thanksgiving Week, a *Thanksgiving Fantasy* was used as the overture, conducted by Albert E. Short. Helen Yorke, soprano, sang the *Shadow Song* from *Dinorah*, and at the organ Milton Charles featured *How I Love That Girl*.

Doris Niles, who is well known for her excellent dance interpretations in New York, was among the entertainers who appeared at the recent opening of the Monday Opera Club at Sherry's, New York.

Due to the length of the feature picture, Griffith's *Isn't Life Wonderful*, showing this week at the New York Rivoli, there is but a brief musical program. This consists of the overture and a dance diversissement by the Rivoli Ensemble, which serves as a prelude to the picture, and John Wenger, art director for the Riesenfeld theaters, has designed some special settings for this number.

At the Palace Theater, Dallas, a Thanksgiving treat was offered to the patrons last week. Under the direction of N. Murskey, the orchestra played the 1620 Overture, arranged by M. L. Lake, and

this depicted the story of the Pilgrims from their departure in England to the time of the First Thanksgiving Day.

The Panther, with the Berkoffs in their own dance creation, was presented at the Riviera Theater, Chicago, during the week commencing November 24. Marie Horron and Frank Sylvano assisted Edward House in the rendition of *Honest and Truly*, and Mile. Chantal, concert pianist, was soloist for the week.

During Thanksgiving week Milton Slosser featured at the organ of the Missouri Theater, St. Louis, *Dreamer of Dreams* (Ted Florito), and Joseph Littau directed his orchestra in a special Thanksgiving overture by M. L. Lake. There was also an appropriate revue, the entire production of which was produced in the Missouri Theater Studios, with the musical direction by Mr. Littau.

This week's presentation of *Janice Meredith* at the New York Capitol Theater is distinguished by the use of the original music score which was composed for this picture by Deems Taylor. Mr. Taylor has woven into the fabric of the score all the color and contrast of the American Revolution, and especially interesting is his dramatic treatment of the various musical themes. The full strength of the splendid orchestra at the Capitol, with David Mendoza conducting, is used, and there is also an orchestral introduction and a tableau of *Washington Crossing the Delaware*.

Hurtado's Marimba Band, the Mark Strand Male Quartet, the Ballet Corps and concert singers, headed by Everett Clark, tenor, are being held over this week at the Mark Strand Theater, New York, for the showing of *The Sainted Devil* a second week.

Josef Rosenblatt, noted cantor tenor, was soloist at last Sunday's concert given at the Piccadilly Theater, New York, under the direction of Mischa Guterson.

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MUSICAL COMEDY



BY DON CARLE GILLETTE

GRAVES CO. DOES WELL IN SOUTH

Musical Comedy Stock Organization That Played Many Long Runs in Middle West Now Making Hit in Columbia, South Carolina

Columbia, S. C., Nov. 29.—The Graves Brothers Musical Comedy Company, best known for its *Saucy Baby* production, is now in its sixth week at the Columbia Theater, and judging by the large and highly pleased audiences that are attending its performances regularly it looks good for many weeks to come. This is the first time Graves Brothers have invaded the South. Coming here October 20, after long-run engagements in many cities of the Middle West, their talented aggregation opened at the Columbia Theater and made an instant hit. Already they have stayed in this town longer than any other musical stock company ever did.

Last week due to some previous bookings at the Columbia the Graves organization had to step out of the theater for three days. So the company went down to Savannah and put in the time there with excellent results. Now it is back and will remain indefinitely.

Billy Graves is the star and feature comedian of the troupe. His popularity and ability to please are indicated by the fact that he and his bunch stayed 16 weeks at the Liberty Theater, Dayton, O.; 20 weeks at the Empress Theater, Kansas City; 3 summers at the Park Theater, Canton, O.; 12 weeks at the Victoria Theater, Wheeling, W. Va.; 20 weeks at the Grand Theater, Duluth, Minn., and 20 weeks at the Grand Theater, Minneapolis, not to mention many other nice engagements.

The personnel of the organization includes Billy and George Graves, Lynn Griffin, Mack McGregor, Sid Jacobs, Al Charmion, Reynold Lueth, Marion Grey, Sophie Davis, Ned Haverly, Chill Willis, Pick Maloney, Mae Charmion, Dolly Mack, Anna Reband, Jackie Cholet, Bertie Mack, Billie Lueth, Hallie Richter, Lucille Rasch, Fairy Lee, Irene Hines, Dolly McGregor, Lucille Herrick, Petsy Perry and Gwynn Dawson. It is a jolly, good-looking and hard-working bunch.

The company carries scenery and wardrobe for 35 different musical comedy productions. Al Clarkson, the company manager, is now negotiating with the Famous Players Corporation for one of its houses in this territory for a musical comedy stock date.

ENGAGEMENTS

New York, Nov. 29.—Fred Allen, the comedian who last appeared in *Vogues*, has been added to the new Winter Edition of the *Greenwich Village Follies*.

Jack Hartley has been placed by Eddie Edwards, of the Georgia Wolfe office, with the new Lyle D. Andrews piece, *My Girl*. Hartley will replace Edward H. Wever.

Jane Atwood has joined the Charles Hart Musical Revue in Baltimore.

Mildred Melrose, who appeared in vaudeville with her own act last season, has accepted an engagement in a new musical comedy.

Emeria Mousch, who won a beauty prize in Atlantic City recently, has been inducted into George White's *Scandals*.

Lorna Somerville, said to be the most beautiful girl in Canada, has joined Harsard Short's *Ritz Revue*.

SHOWS UNDER WAY

New York, Nov. 29.—Kilbourn Gordon is having an intimate musical comedy fashioned from Mark Swan's *She Walked in Her Sleep*, the farce which appeared several seasons ago.

Wilmer and Vincent plan to produce, between now and next summer, the Franz Lehár operetta, *Clo-Clo*, to which they hold the American rights, and Emmerich Kalman's *Marisa*, which succeeded *Madame Pompadour* in Vienna.

Russell Janney has postponed, until next spring, at least, his intended production of *If I Were King* in musical form.

NEW PLAY FOR PEGGY WOOD

New York, Nov. 29.—Peggy Wood, who is at present in her third month on the West Coast in *The Clinging Vine*, will appear next in a new play just completed by Zoe Akins. Rehearsals are to start next week, under the direction of Louis Q. Macloon, when Miss Wood's present piece arrives in San Francisco for a run there.

MAUDE EBURNE REPLACES MAY VOKES IN "ANNIE"

New York, Nov. 29.—Maude Eburne, the well-known comedienne, has been secured by Ziegfeld for his production of *Annie Dear*. She will replace May Vokes in the stavey role. This part is said to have been originally written for Miss Eburne, but she was under contract to another manager at the time the play went into rehearsal. Miss Vokes will be seen shortly in a new Woods farce.

"MUSIC BOX" DELAYED

New York, Nov. 29.—The fourth annual edition of Irving Berlin's *Music Box Revue*, which was to have opened on Wednesday or Thursday of this week, now has been postponed until Monday night.

NEW JOLSON SHOW OPENS

Pittsburg Pronounces "Big Boy" Thoroly Excellent Production

Pittsburg, Nov. 29.—Al Jolson, in his new production, *Big Boy*, opened Monday night at the Shubert Alvin Theater to an enthusiastic audience that filled every bit of space in the house. The performance ran until about 11:40 o'clock, but even then the folks didn't have enough and called so loudly for more that it was necessary for Jolson to give them another 20 minutes of entertainment before they would let him go.

Big Boy is one of the best vehicles this talented comedian has ever appeared in. It is snappy, tuneful, clever, pretty and, except for one song number, absolutely clean. A well-devised plot, built around

ZOE BARNETT



To appear soon in new operetta, entitled "Senorita", opening on West Coast.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 29.

IN NEW YORK

| PLAY. | STAR. | THEATER. | OPENING DATE. | NO. OF PERFS. |
|--------------------------------|------------------|---------------|---------------|---------------|
| Annie Dear | Billie Burke | Times Square | Nov. 4 | 31 |
| Artists and Models of 1924 | — | Astor | Oct. 15 | 54 |
| Carroll's, Earl, Vanities | Joe Cook | Carroll | Sep. 10 | 94 |
| Dixie to Broadway | Florence Mills | Broadhurst | Oct. 23 | 40 |
| "Dream Girl, The" | Fay Bainter | Ambassador | Aug. 20 | 118 |
| Grab Bag, The | Ed Wynn | Globe | Oct. 6 | 64 |
| Grand St. Follies | — | Neighborhood | May 20 | 170 |
| Greenwich Village Follies | — | Winter Garden | Sep. 16 | 80 |
| I'll Say She Is | Marx Bros. | Casino | May 19 | 227 |
| Kid Boots | Eddie Cantor | Selwyn | Dec. 31 | 383 |
| Lady, Be Good | Astaires-Catlett | Liberty | Dec. 1 | — |
| Magnolia Lady, The | Ruth Chatterton | Shubert | Nov. 25 | 9 |
| Madame Pompadour | Willie Bennett | Martin Beck | Nov. 10 | 23 |
| Marjorie | Elizabeth Hines | Forty-Fourth | Aug. 11 | 129 |
| My Girl | — | Vanderbilt | Nov. 24 | 9 |
| Music Box Revue | — | Music Box | Nov. 29 | 1 |
| Princess April | Tessa Kossta | Ambassador | Dec. 1 | — |
| Rose Marie | Ellis-Kent | Imperial | Sep. 2 | 107 |
| Short's, Hassard, Ritz Revue | — | Ritz | Sep. 17 | 87 |
| Student Prince, The | — | Jolson | Dec. 2 | — |
| *Top Hole | E. Glendinning | Liberty | Sep. 1 | 104 |
| White's, George, Scandals | — | Apollo | June 30 | 180 |
| Ziegfeld Follies, Fall Edition | — | New Amsterdam | Oct. 30 | 36 |

*Closed Nov. 29.

IN CHICAGO

| | | | | |
|---------------------------|-----------------|----------|---------|-----|
| Greenwich Village Follies | — | Apollo | Oct. 12 | 64 |
| No. No, Nanette | — | Harris | May 4 | 268 |
| Plain Jane | Joe Laurie, Jr. | Illinois | Nov. 23 | 10 |

IN BOSTON

| | | | | |
|--------------------|--------------------|----------|---------|----|
| Artists and Models | — | Shubert | Nov. 24 | 9 |
| Moonlight | Sanderson-Crumit | Wilbur | Oct. 27 | 41 |
| Stepping Stones | Fred Stone | Colonial | Oct. 6 | 61 |
| Top Hole | Ernest Glendinning | Tremont | Dec. 1 | — |

IN PHILADELPHIA

| | | | | |
|---------------------|--------------|------------------|---------|----|
| Chocolate Dandies | Sissie Blake | Dunbar | Nov. 21 | 8 |
| Mr. Battling Butler | — | Christ St. O. H. | Nov. 10 | 25 |
| Passing Show | — | Shubert | Nov. 24 | 9 |

IN LOS ANGELES

| | | | | |
|----------------------------|------------|--------------|--------|----|
| Carroll's, Harry, Pickings | — | Orange Grove | Sep. 5 | 93 |
| *Clinging Vine, The | Peggy Wood | Playhouse | Oct. 5 | 72 |

*Closed Nov. 22.

CURRAN WITH DANCE STUDIO

New York, Nov. 29.—Barry Curran, internationally known dancer, who came to this country in 1920 after successes at the London Hippodrome and the Folies Bergere and who recently closed a long engagement at the Providence-Biltmore Hotel, has taken over the direction of the Roberneo Studios of Stage Dancing. Curran introduced a new method of instruction in the Roberneo studios and its success has induced Roberneo and his business associate, James W. May, to operate their studio permanently under the guidance of Curran. In addition to his direction of this studio Curran will, when he finds a suitable partner, open at a leading New York hotel and later go into a new production that is now in process.

GETS WATCH FROM DUNCANS

Chicago, Nov. 29.—During a whirlwind farewell reception last Sunday night at the St. Wynn Theater after the performance, where more than 500 admirers stormed the backstage to say good-by to Rosetta and Vivian Duncan, the sisters gave a watch wrought in solid platinum to Walter Duggan, the Selwyn manager. The Duncans told Mr. Duggan that they owed him much for their record-breaking success of 47 weeks in the theater thru his skillful and intelligent direction of their publicity. Their *Topsy* and *Eva* Company left the same night for Detroit.

a Kentucky race horse named Big Boy, who is being pointed to win the Derby, keeps the interest alive thruout the proceedings. A real race with four horses takes place on the stage, with a flashback to show some early incidents in the history of the family that owns Big Boy. This gives Jolson an opportunity to bring in some Negro singers, and the scene is a big hit.

There are 13 scenes in the two acts and not a dull minute in any of them. Jolson gives every ounce of energy that he has, while capable support is contributed by Patti Harrold, Leo Donnelly, Edythe Baker and others. The scenery and costumes are magnificent, with the chorus girls wearing sufficient clothes at all times.

Many of the song numbers are destined to become popular in quick time. About the best of the lot is *Keep Smiling at Trouble*. There is also a group of interesting Negro spirituals. Unlike Jolson's several latest shows, this one is a musical comedy instead of a revue. It undoubtedly will be playing to S. R. O. during its entire stay here.

America Chedister, of the *Greenwich Village Follies*, has been chosen by Pierre Tartoue, French portrait painter, as the most representative type of American girl, whom he will paint. Five other *Greenwich Village Follies* girls, Marcelle Miller, Malda Palmer, Ruth Conley, Catherine Crandall and Betty Linn, were chosen to appear before the artist.

NOTES

Lupino Lane, of the *Ziegfeld Follies*, has also been working in D. W. Griffith's latest picture, *Isn't Life Wonderful?*

Marcella Swason has become understudy for her sister, Beatrice, in the dramatic play, *Parasites*.

Earl Carroll is reported back from Texas after a brief vacation for his health.

Rudolph Friml has written a new song, entitled *Someone, Somewhere, Some Day*, which Marion Green is now singing in *Annie Dear*.

Harlan Dixon duplicates the movements of nine different kinds of mechanical apparatus in his solo dance number in *Kid Boots*.

Naomi Johnson, *Ziegfeld Follies* girl, who won the beauty contest at the recent Metro-Goldwyn ball, will pose for a portrait study by Alexander Hess.

Jack Kane, who has long been associated with roles formerly played by Joseph Santley and George M. Cohan, is scoring a tremendous success in the Allen Kearns role in *Little Jessie James* on the West Coast. Last season Kane was with the *Music Box Revue*.

Rose and Arthur Boylan advise it was the original *Artists and Models*, not the new edition, that they were forced to leave after 15 months on account of a slight injury sustained by Arthur while the show was playing in Philadelphia. He is now well again and resting.

Basket ball teams are being organized by the chorus girls in several of the Broadway musical shows. Charlotte Greenwood is manager of the *Ritz Revue* team, which consists of Jackie Huriburt. (Continued on page 104)



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PHIL YOUNG and wife have joined Marshall Walker's *Whiz Bang Revue*, according to Chicago advices.

DON'T FORGET to sign your communications to this department. Anonymous letters hit the basket.

WHERE WILL YOU be Christmas? Drop the Tabloid editor a card or letter today. We'd like to hear from all our friends, old and new alike.

VERN VERNON, violinist, has joined Harvey D. Orr's *Honey Moon Muses* and writes that he is well satisfied in his new surroundings. He was last identified with Fred Hurley's *Jolly Polles* Company.

THAD WILKERSON, producer and comedian in the bills presented by Charles W. Banner's Company, visited *The Billboard's* home offices in Cincinnati while the show was playing the Hippodrome Theater, Covington, Ky.

DON CLARKE wrote under recent date from Milbank, S. D., that he is on his way to the Pacific Coast with the Orpheum Comedy Four, singing baritone. The act played North Platte, Neb., the first half of this week.

BERT (SLATS) WILSON writes that he is putting on a show for Ed (Magic) Miller with 10 people to play the *Gus Sun* Time. The company will be booked as *Miller's Merry Makers*, featuring Miller's illusions.

BILLY DEFORDE and his *Beauty Revue* Company opened the week of November 17 in the Midwest, according to advices from Garrison, Neb. Babe Tiffany, soubret, and Alice Nelson, prima donna, are featured.

NOEL FIELDS is back with the Garden Quartet in the South, writes John Myers. Mr. Fields was out of the "four" since last April, spending most of the past season with Tom Attaway's *Black-Eyed Beauties* Company, touring the Carrigan Time in Oklahoma.

JOE BAKER, straight man of *The League of Nonsense Show*, was out of the cast last week when the company played Hamilton, O., he having been called to Lawrence, Mass., to attend the funeral of a brother, Jimmy McGreevy, old-time trouper.

WILLIAM C. (BILL) MURRAY, well known in tabloid, who has been special advance agent for one of the oldest amusement enterprises the past season, will close when the company goes into winter quarters shortly. He formerly was identified with tabloid in various capacities, he states.

BUDDY LEWIS and Anna Claire write that they have forsaken tabloids for a while and are now rehearsing a specially written act to play the W. V. M. A. Time, with an opening being slated for Chicago in the near future. The act will be called *His Last Day*. Lewis was identified with *The Banner Revue* of 1923 last season.

THE "RED" MACK Musical Comedy Company is meeting with success in its second season at the Capitol Theater, Lansing, Mich., advises our regular correspondent. The company was absent for several months, but when a stock company failed to make good Mack and his coworkers were recalled. Two shows are given daily, with weekly changes of bills.

AN ERROR CONCERNING the Margaret Lillie Show *Girls* Company recently appeared in these columns when it was stated that the show was headed for the Oklahoma oil fields. The company is routed north from Kansas into Missouri and Iowa, corrects Roy Wright, manager of the Atlantic City Four, featured quartet.

THEIR 45TH WEEK of work this season has just been passed by Connelly and Radcliff's *Oh, You Wild Cat*, Company, with the well-known Seeman



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Players. The company is now at the Hippodrome Theater, Joplin, Mo., in its 12th week. A long engagement was recently enjoyed at the Novelty Theater, Topeka, Kan. The company will return to Topeka next June, it is said.

JUNE KENT, prima donna, was out of Charles W. Brenner's *Peck's Bad Boy* Company cast several days last week while attending the funeral of Allen St. John, her stepfather, who died in Brooklyn, N. Y. Mr. St. John was identified as manager of a number of theaters there. Miss Kent rejoined the company November 24 at Huntington, W. Va. The Brenner Company sent a large bouquet for the funeral.

HAL HOYT'S *Chic Chick* Company, one of the newer shows this season, opened its West Virginia dates at the Orpheum Theater, Huntington, W. Va., and did one of the largest weeks since that house started to play tabloids. Franklin Seymour has replaced Johnny Filiber in the cast. Mr. Hoyt had 19 people at the Strand Theater, Charleston, while contracts called for only 13, we understand.

D. E. BENN writes that he and his wife, Florence Allan, were with Saunders & Fleming's *Some Show* Company only three weeks and shouldn't have been listed in the roster of the show recently published in this department. They played straight man and soubret roles. Benn says they closed because the show was misrepresented to them and also because they did not care to play the line of parts assigned them.

THE MAJESTIC Theater, Des Moines, Ia., is now in its fourth year of continuous musical comedy, advises O. J. Kenyon, manager. Mr. Kenyon is a well-known house and park manager, likewise a circus agent of no little prominence. The Majestic offers four shows daily, making 1,460 performances a year for four years without a single day's stop. Musical tabloids, vaudeville and feature photoplays are presented.

COMES AL BAKER with a letter from Baltimore, Md., revealing his whereabouts in answer to the Tabloid editor's recent query. After closing with George Levy's *Boys and Girls* Company in York, Pa., he joined the *Hello, Girls*, Company, an 18-people tabloid, touring the *Gus Sun* Time. Lately he went to Baltimore to be near his wife, confined in the Maryland General Hospital. Mr. and Mrs. Baker's

infant son lived only a short time, we regret to hear. Baker expects to enter burlesque.

GEORGE COLLINS left Ross Lewis' *Radio Dolls* Company at Covington, Ky., last Saturday night to go to his home in Rochester, N. Y., for a vacation over the holiday season. He has been doing characters for Lewis for the past six weeks. Ethel Sherman, chorister, closed with Lewis a week ago Saturday.

RUSSELL LAVALLEE and wife last Saturday night joined the Ross Lewis *Radio Dolls* Company at the Hippodrome Theater, Covington, Ky., and moved with the show to the Orpheum, Charlestown, W. Va., Sunday for this week's appearance there. LaVallee is a straight man, while his wife works in the chorus and both do specialties.

WILLIAM F. PUTNAM pens this: "The *Merry Madcaps Musical Revue* Company played two nights recently in a grade-school auditorium at York, S. C. Attendance was just fair. The show was good. It won the praise of everyone there. This is the first time a tabloid has played the school auditorium and it is likely that some big road attractions will be presented there this season. Jean Gladstone was the outstanding feature of the show, but all the members came in for praise." Mr. Putnam is an amusement promoter of York.

DID YOU ENJOY reading the Tabloid Department last week? There was an abundance of news. Co-operation will make a big, newsy section in *The Billboard* every week for you and your fellow performer. That's all we need. Just address your notes to the Tabloid Editor, Cincinnati offices, and we'll do the rest. This invitation applies to principals, specialty people and choristers alike. There is no discrimination. There are no favorites. Everyone has an equal chance to be represented in an occasional news item. Let's all get acquainted thru the Tabloid columns!

THREE PEOPLE have been added to the *Frisco Frolics* Company, we are advised in a letter written at the Capital Theater, Moose Jaw, Sask., Can. The Cash Brothers are now in their 15th week there and still going strong. Business is good in Canada and natives claim it has been a prosperous year, stated our correspondent. The new roster: Maurice J. Cash, Hebrew comic and producer;

William Cash, straight; Jack Cassin, general business; Morris Luther, Irish comic; Florence Kelly, soubret; Eleanor Pehl, ingenue; Marnella Pedklow, prima donna. The ponies of the chorus are Snookie Luther, Sylvia Coldwell, Emily Schafner, Babe Douglas, Goldie Bonner, Borro Smith and Dorothy Chase.

Lester's Big Revue is the title of a new miniature musical comedy which went on the road last week Thursday—Thanksgiving Day—booking independently out of Cincinnati, where the company was organized. The opening date was at Newcastle, Ind., to be followed by engagements at Bicknell, Ind., and Vincennes, Ind. The Hoosier State will be played extensively.

CHIC DELMAR, manager for King Felton, man of mystery, writes from Osage City, Kan., that the company is finding business and conditions very good in that territory, and that the show is booked solid until next February 4 in Oklahoma and Texas, with New Mexico and Arizona, likewise California, to follow. The company plans to reach the Pacific Coast by the fore part of March. Delmar says they are driving two cars and find most of the roads good.

WALT KELLAM and his *Merry-Go-Round Revue* Company is the way one of the attractions playing Southern Time this winter is billed. The company opened Labor Day, a year ago, at the Lyric Theater, Anniston, Ala. The company's roster recently was published, but a number of changes have since been made, advises Mr. Kellam, so here's the latest lineup of the enlarged show: The Three Astellas, Dan Dolly and Dell, comedy acrobats; Cleex and Clexy, comedy acrobats; Katherine Kellam, ingenue and blues singer; Chief and Princess Little Elk, general business man and prima donna, specialties; Peggy Gilmore, toe dancer and chorus producer; Mr. Kellam, straight, blackface, eccentric, manager, producer, and owner. In the chorus are Dixie Arway, Arrie Palmer, Dorothy Hayes and Nello Musselwhite.

THE MUSICAL MOONS, father and two daughters, write that they have

(Continued on page 35)

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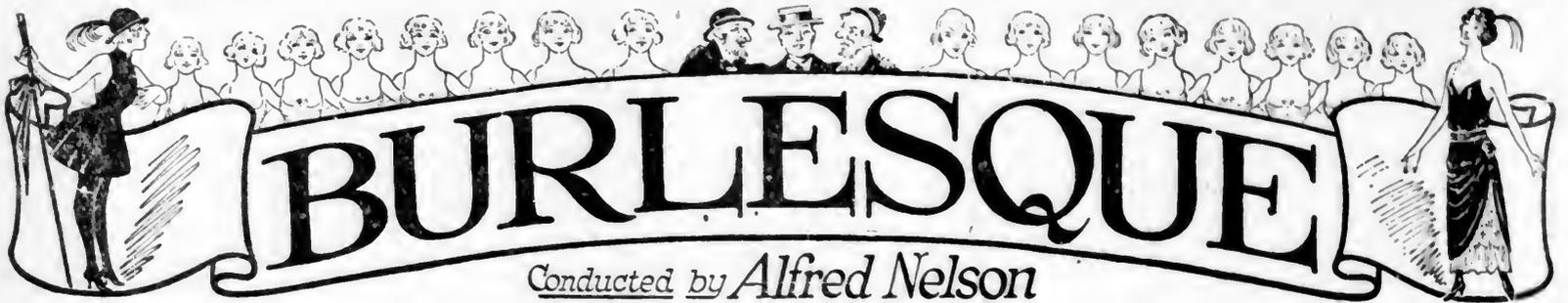
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"CURLY" BURNS



Ever meet this chap? 'Tis said one would know him by his feet. This picture apparently was taken to discredit any allegations to the contrary. Burns, while not on the sunny side of 30, as reached the pinnacle of popularity as a black-face comedian. He is a native of Dallas, Tex., and entered the profession at 18. He was formerly with the team of Halligan and Burns, in vaudeville, and is now featured in the *Cute Little Devils* Company, of which he is a partner in ownership with Howard Paden. The shoes you see were made for "Curly" by the inmates of the Michigan State Prison in appreciation of his entertaining there recently.



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Onenighters Not To Be Slighted, Herk's Dictum To Mutual Managers

Reports Reaching Him To Effect That Shows Play These Cities
With Less Than Sixteen Girls Bring Vigorous Denounce-
ment From Mutual Burlesque Head

NEW YORK, Nov. 29.—Reports reaching him from the managers of theaters in one-night stands of the Mutual Circuit to the effect that companies have been playing their cities with fewer than the regulation 16 girls in the choruses have brought from President I. H. Herk a vigorous denouncement of the company managers who are declared to be to blame.

"It seems incredible," said Mr. Herk yesterday, "that company managers cannot realize how important the one-night stands are to our circuit. As a matter of fact business in most of them this season has been very large and the shows have given splendid satisfaction. The gross receipts in some of these cities have been quite up to the average of the largest cities of the circuit, and the net returns to companies have been proportionately large. I cannot understand why company managers will permit girls of their choruses to absent themselves on any pretext whatever. Managers are in duty bound to present our shows in their entirety and with a full complement of people in each and every city in which they are booked to appear."

In holding company managers to strict account President Herk has written to each the following caustic letter:

"Notice has come to this office that the shows playing the one-night stands are going into them short of chorus girls. Some short as many as four girls. "Now I want to be most explicit in regard to this matter. One-night stands on this circuit are just as important as any week stand; in fact, you probably make more money on them than you do on any week stand that you play. And if you had an ounce of brains you would nurse these towns in every way, shape and manner instead of trying to kill them, or, in other words, destroy the goose that lays the golden egg. "I don't know how to write letters regarding this, because the ignorance displayed is so gross that it is beyond me to even attempt to educate anyone with so little intelligence! "Now to be more emphatic: If you can't go in with a full quota of girls in the one-night stands you are absolutely incapable and we don't want you. I am tired of writing letters. 'Be careful,' 'Do this and don't do that.' "You can consider this an imperative order."

POSTAL EMPLOYEES' PARTY FOR MOLLIE WILLIAMS

Philadelphia, Nov. 29.—A banquet was held Monday night at Moose Hall in honor of Congressman Clyde M. Kelly, given by the Postal Employees of Philadelphia. Over 2,000 postal workers were present. Officers of the various branches of the post office came from New York City, Boston, Brooklyn, Providence and other big cities. Mollie Williams was another honored guest. When Mollie entered the hall there was an ovation that lasted for 10 minutes. Frank Brister, president of the letter carriers of Philadelphia, introduced Miss Williams to the crowd and she spoke for 15 minutes, expressing her delight in helping the postal workers all over the country. In the course of Miss Williams' speech she mentioned the Casino Theater and "Columbia Burlesque". A theater party was suggested by Ferdinand L. Douglas, president of the New York City Letter Carriers, to see the Mollie Williams Show in appreciation for what Miss Williams has been doing in behalf of the postal employees all over the country. A big turnout was on hand Tuesday evening, headed by the Philadelphia Letter Carriers' Band, which played in front of the Casino for 40 minutes. Mollie was presented with three baskets of flowers and boxes of candy.

At a regular meeting of New York Post-Office Clerks' Union, Local No. 10, Mollie was elected to honorary membership of that union, according to an official notice sent out by Louis C. Wolfe, president, and Abraham Gerker, recording secretary.

CHANGES IN CAST

Harry "Smoke" Johnson, black-face comedian in Eddie Sullivan's *Stolen Sweets* Mutual Circuit Company, closed his engagement at the Hudson Theater, Union Hill, last Saturday, due to the fact that there were three comedians in the company and the organization calls for only two.

James Rooney, comique with the Harry Flelds *Hello Jake Girls* on the Mutual Circuit, closed his engagement at the Gayety Theater, Scranton, and was succeeded by Charley Smith.

Jean Dover, the young juvenile, has been booked by Nat Mortan for Dr. Tunison's *Girl From the Follies* Mutual Burlesque show.

Jack Waller, juvenile, has joined the *Kuddin' Kuties* Company on the Mutual Circuit.

Don Clark, famous for several years past as one of the fastest-feeding straight men in burlesque, has returned to circuit burlesque by way of Bard & Pearl's *Good Little Devils* Company at Miner's Empire Theater, Newark, N. J.

Lynch and May, late of the Keith Circuit, will do their singing, dancing and banjo specialty in Dave Sidman's *Peek-a-Boo* Company.

Frankie La Brack, the bob brunet soubrette of burlesque and cabarets, will join William K. Wells' *Red Pepper Revue*, replacing Jean La Coste, at Rochester.

Tom Phillips, the classy, clear-dictioned straight man, has been added to the cast of Ben Levine's *Smiles and Kisses*, Mutual Circuit company.

Sid Green, the singing and dancing juvenile, will join Slim Williams' *Happy Moments* Company at Baltimore.

ENDORSE MUTUAL BURLESQUE

New York, Nov. 29.—Nothing is more pleasing to officials of the Mutual Burlesque Association than the reports concerning the activities of the local managers of the theaters of their circuit in bringing the entertainment value of Mutual attractions to the attention of organized civic bodies. President I. H. Herk has received a letter from Herbert P. Keller, former mayor of St. Paul, that was especially gratifying, in which the writer told of his visit to the Empress Theater in that city. Mr. Keller's letter follows:

"As a member of the Lions' Club I attended your entertainment last week and I desire to compliment you upon the high-class attractions you are offering to the theater patrons of this city. The show was clean, as well as enjoyable. It is apparent to me, harking back to the days when I was a youngster and would once in a while attend a burlesque, that there have been marked improvements from the old-style typical burlesque show. It appeared to me that your show was more in the form of high-class vaudeville, and I believe that, with you holding the standard to the high mark at which you have placed it, your theater will be well attended. It surely should be, as it is manifestly enjoyable."

Jimmie Parelle, formerly in circuit shows and stock in and around New York, is now producing tab. shows for the rotary houses in and around Chicago.

PARTY FOR ANNA TOEBE AND BILLY HAGAN

New York, Nov. 29.—Billy Hagan, comique, and Anna Toebe, soubrette, stars of Sammy Kraus' *Moonlight Maids*, a Mutual Circuit show, were parted when they played a week's engagement at the Olympic, where Sammy Kraus holds forth as house manager.

Sammy started the festivities by a floral tribute, followed by a diamond stick pin to his star comique, Hagan, and a diamond ring to his star soubrette, Miss Toebe, and then capped the climax with an after-show banquet with his stars as honored guests and the entire company and attaches of the Olympic as participating guests.

The attaches of the Olympic, not to be outclassed by Little Boss Sammy, paid their tribute to Sammy's stars in the form of a five-foot floral horseshoe that had previously received the blessings of "Cap" Harry Goldberg, the Masonic-crowned King of Burlesque.

LEW KELLY'S THANKSGIVING

New York, Nov. 29.—What is believed to be an occurrence unprecedented in burlesque marked the Thanksgiving night performance at the Prospect Theater. The audience, which packed the theater from the orchestra to the roof, had demonstrated genuine enthusiasm during the performance of *Lew Kelly's Own Show*, and practically every musical number was the signal for long and continued applause. When the curtain fell on the last scene of the play the audience continued to applaud while the curtain was raised and lowered half a dozen times. The demonstration continued with calls for Mr. Kelly until the star was compelled to come before the curtain. Declaring his appreciation Mr. Kelly stated that he was not gifted as a before-the-curtain orator as was Raymond Hitchcock, but before he had concluded the great audience was convinced of his deep gratitude for the splendid manifestation of approval. Mr. Kelly stated that in all his long experience he had never observed such a spontaneous and evidently sincere demonstration. Incidentally all records for attendance at the Prospect have been broken this week, and the Kelly show will go way "over the top".

CHANGES ON CIRCUITS

Johnny Glennon has succeeded Jim Weedon as manager of the Gayety Theater, a Columbia Circuit house, at Detroit, Mich.

Harry Yost has succeeded Jake Isaacs as manager of the Olympic Theater, a Columbia Circuit house, at Chicago, Ill.

W. H. Todd is the franchise-holding directing manager of Ray Reed's *Grown-Up Babies* Show on the Mutual Circuit and not Dr. R. G. Tunison, as published in this column last week. The *Grown-Up Babies* will change title to *The Speed Girls* beginning December 6, and Dr. R. G. Tunison's show, formerly known as *Pat White and His Irish Daisies*, and later on *Arthur Lanning and His Irish Daisies*, has been retitled *Girls From the Follies*.

Low Talbot's *Wine, Woman and Song* Company will be the last to play Binghamton and Corning, N. Y., Columbia Circuit towns, thereby leaving the first three days open, after December 3, going into Utica the last three days between Rochester and Albany.

TRANSFER APPLIES ONLY TO BURLESQUE ATTRACTIONS

In *The Billboard* of November 1 an item was published to the effect that the Allied Theatrical Transfer Association of New York had made arrangements whereby shows could be hauled out of Newark, N. J., Saturday nights, taken to New York City and held over by the transfer men at the flat rate until they could be taken in by the regular stage crew at the respective theaters Monday morning. E. A. Waiton, secretary of the Allied Theatrical Transfer Association, writes *The Billboard* that this arrangement applies only to burlesque shows and was done on account of Sunday concerts in the burlesque houses.

Martin Bowers, formerly in burlesque and more recently in tabs, in the West, is now in vaudeville with an act billed as Bowers and Johnson, *The Sailor and the Nut*, around New York.

A. F. OF L. OFFICERS ARE RE-ELECTED

Atlantic City Selected as the 1925 Meeting Place

El Paso, Tex., Nov. 29.—James William FitzPatrick seconded the nomination by which Samuel Gompers was re-elected president of the American Federation of Labor at the closing session Tuesday afternoon. All the other officers were also re-elected.

Atlantic City was selected as the 1925 convention city. Most of the officers and delegates left Wednesday or Thursday for Mexico City. Nothing relating to the theatrical profession was brought up on the convention floor and only routine matters handled in the committees. Frank Gillmore, William Canavan, Joseph Weber and other representatives of the theater are making a tour of the Coast before returning to New York.

The concluding event of the Federation convention was the big banquet given in the Scottish Rite Cathedral last night by local musicians, operators and stage hands to the International officers. P. J. Gustat, secretary of the local musicians' union, was toastmaster. All the International officers spoke.

Mexican zarzuelas were presented to Mrs. Eddie Canavan and Mrs. Joe Weber, women guests of honor, by the local committee, C. H. Armstrong, Dayton Payne and Louis Rhea. There were 80 guests at the banquet.

JOHNSON AND MICHAELS GRAB FRONT PAGE

New York, Nov. 29.—Arlone Johnson, ingenue-soubrette-leading lady of the *Bandbox Review*, Mutual Circuit show, and Max Michaels, special representative en tour of Mutual Circuit theaters and shows, broke out on the front page of *The Dispatch-Herald*, Erie, Pa., Monday, with a four-column news article setting forth that Arlone was a native-born Erie girl, and that her attention had been directed to the Andy and Min Fund, evidently a local charitable proposition, calling for the donation of pennies, and Arlone, with the consent of the house manager and manager of the company, wended her way thru the audience and on her return to the stage it was found that she had collected 1,870 pennies for the fund.

A boxed insert in the article referred to Max Michaels being a former sales agent of *The Evening Herald* prior to his entry into the theatrical field.

RAYMOND ENGAGES McAULIFFE

New York, Nov. 29.—Sam Raymond, directing manager of the Star and Gayety theaters, Brooklyn, presenting Mutual Circuit burlesque, is one of the most progressive house managers on the circuit, ever ready and willing to stake his money on added attractions for his houses and the shows playing there.

Sam's latest innovation is the engagement of Jack McAuliffe, the undefeated light-weight champion of pugilism, as an added attraction for the week of Lew Kelly's Company at the Star Theater, December 8. McAuliffe will give boxing exhibitions with Irish Patsy Cline.

MCCLOY'S NEW STUNT

New York, Nov. 29.—Fred M. McCloy, manager of the Columbia Theater, is not only an efficient house manager but an efficient newspaper man, having had years of experience in both lines as writer of special articles for newspapers and magazines and manager of various theaters, including the Columbia. Fred has brought his combined experience into play with the publication, *Hall Columbia*, and as a publicity stunt it has never been equaled in burlesque. Two hundred thousand copies of the paper have been distributed thruout the country.

SEEN AND HEARD

Billy Koud, after doctoring up *The Girls From the Follies*, a Mutual Circuit show at Cleveland, returned to New York to do likewise for Eddie Sullivan's *Stolen Sweets*, a Mutual Circuit company.

Fox and Vinetta desire their professional associates and fraternal friends to know that they are still stepping with *Step This Way*, a Jacobs & Jermon burlesque show.

MUTUAL CIRCUIT

Prospect Theater, New York

(Received Monday Evening, November 24)

LEW KELLY AND HIS NEW SHOW

A Mutual Burlesque attraction. Book by Lew Kelly. Melodies by Harry Von Tiger. Dances and ensembles staged by Dot La Mont. Entire production staged under the personal supervision of and presented by Lew Kelly, week of November 24.

CAST: Lew Kelly, Cress Hillary, Catherine Ross, Billy Maxwell, Mary Lane, Frank Flynn, Gertrude Lynch, Al Sherwood, Frank Young, Dot La Mont and Pauline Hartman.

CHORUS: Edna Seward, Peggy Murphy, Rita Kelly, Billy Dudley, Mabel Whalen, Babe Nord, Jaque Bradley, Dee Dee Powers, Pauline Hartman, Elmo Spohn, Jennette Dyer, Thelma Miller, Fanny Mulhony, Maxine Cross, Sadie Willis and Dorothy James.

REVIEW

The Mutual Burlesque Association, at the time of granting franchises to producers of burlesque, made manifest its logical discernment by inducements to Lew Kelly, famous for his "dope" characterization, to produce and present a show on the Mutual Circuit with himself as the star of the attraction.

That Kelly is a big drawing card on the Mutual Circuit was evidenced at today's matinee, for the attendance broke all known records of the house.

The house was again taxed to its capacity at tonight's presentation.

Kelly has a scenic production equal to the best on the Mutual Circuit and the closing scene of part one is a full-stage, collage front, village background and winding roadway with scintillating snow that compares favorably with many larger productions, and the same is applicable to the lighting effects, gowning and costuming. The choristers work in silk tights throughout the entire presentation.

Kelly is credited with the "book", and this show has a "book" founded on Kelly's dope characterization that starts with Kelly manhandling truth with his new, novel, unique lines of patter that keep the auditors convulsed with laughter that gains in strength until it reaches its greatest height in a courtroom scene, a la Irish justice, with Kelly on trial for murdering "truth".

Lew Kelly, as the comique-in-chief, is the peer of all "dopes" and in this show he makes frequent changes of classy and grotesque attire. We have reviewed Kelly and his work in previous shows, but in tonight's presentation he won additional honors as an actor of remarkable versatility and ability, which were evidenced by the continuous laughter and applause of the auditors at his every line and act.

Cress Hillary, a jovial all-round comique, is new to us in burlesque, but proved himself a real burlesquer and as the judge in the court scene, a dramatic actor par excellence.

Frank Flynn, a short-statured co-comique, doing a putty-nose, begoggled Dutch, is not only a clever comedian but a singer and dancer who can lead numbers and appears equally well in a specialty. In the latter he stopped the show.

Billy Maxwell, a clean-cut, clear-throated singer and dancing straight man, was especially at home in scenes, numbers and specialties.

Frank Young, a likable chap in tux. attire, handled several minor roles in an ad-manner and distinguished himself in several dancing specialties.

Al Sherwood, manager of the company, progressed juvenile who made his appearance on the stage during the second part leading a number in song and dance, and appearing to additional advantage in a singing and dancing specialty, during which he gave remarkable imitations of various musical instruments followed by a dust and double dance with Ingenue Ross that stopped the show cold.

Gertrude Lynch, leading lady, is a dazzling blonde of pep and person-ality, a talented actress in scenes and especially at home as a vocalist, and in an impersonation of Eva Tanguay she tied the show into a knot. Miss Lynch was an optical feast with her captivating smile and modellesque form in leotard and tights.

Catherine Ross, a personally attractive blonde blues and jazz singing ingenue soubrel, added the comedy making fun of the coniques in scenes and put her numbers over for encores.

Dot La Mont is programmed as doing a specialty and we assume that she was the pretty, petite, bob blonde who led a number in song and put over a nifty dancing specialty that fully warrants Producer Kelly utilizing her as a soubrel in numbers and scenes.

Pauline Hartman, a slender, stately, bob-brown-haired girl of the intellectual and refined type, stepped out of line with

a song number of sweetly modulated vocalism that warrants a specialty spot.

The chorus is of the Kewpie type, with pretty faces, slender forms and the ability to sing in harmony and dance in unison in novel and picturesque ensemble numbers. While they evidenced pep and personality on stage and on the running-board, they never overstepped the boundary line of decency.

Taking the show as a whole it was a notable production and presentation of merit and there was only one disagreeable feature to the presentation, and considering the pleasing personality, talent and ability of Catherine Ross, who has been featured in both burlesque and vaudeville, it was uncalled for and inexcusable, and those responsible for its exhibition should be penalized.

We have reviewed this personally attractive, talented and able artiste in other shows and always commended her highly. But in this show, after meriting commendation for her work in scenes and her vocalism, she laid herself open to justifiable criticism for an exhibition of the common garden variety of "coco" that was sufficiently degrading to gratify the most imbecilic of moral degenerates.

The *Billboard* has gone on record as being opposed to this form of indecency upon the stage and it is the policy of *The Billboard* to expose it wherever it may be found, in hopes that those responsible for its exhibition will see the error of their ways and cause its elimination.

I. H. Herk, president and general manager of the Mutual Burlesque Association, issued an edict against lewd exhibitions in Mutual Circuit shows, and in the last issue of *The Billboard* it was made manifest that he ordered Sam Felder removed from the management of the Gayety Theater, Louisville, Ky., for ignoring his edict.

We had occasion to call President Herk's attention to another objectionable exhibition of lewd dancing at the Prospect several weeks ago and this repetition of a similar offense is giving us much food for thought, for if he is conniving at its continuance it makes manifest his insincerity or his inability to control his associates and employees.

TABLOIDS

(Continued from page 33)

joined Charles Morton's *Springtime Follies* Company, doing comedy rube and a novelty musical act. They also have a jazz orchestra offering, they said.

MANAGER J. P. PRICE of the Palace Theater, Oklahoma City, Ok., and Billy Wilson, producing manager of the musical tabloid there, expect to soon send out a show headed by Pete Seymour to play the Corrigan Circuit in the Southwest.

LYNTON W. BRENT, straight man late with Gus Hill's *Mutt and Jeff* Company, closed in Ft. Madison, Ia., and visited in Cincinnati last week, calling at *The Billboard* offices. He said he expects to organize a musical tabloid with Delaine Chalmers, vaudeville actress, in St. Louis, shortly, to be known as *The American Beauty Girls* Company.

GUY RARICK and his *Musical Revue* Company continues to prove a big hit everywhere along the "Sun Path", advises Manager Roy Sampson. The company will spend two weeks at the Bijou Theater, Battle Creek, Mich., beginning December 22, having been booked as a "special holiday entertainment treat", according to billings which are already off the press.

A. COSCIA, manager of the *Petite Mam'zelle* Company, announces the opening of his tabloid season with the following people: Bobbie Ladioux, soubrel; Diana Petrin, prima donna; Warren Kelger, straight; Eddie Moran, characters; Jack Sylvester and Coscia, comedians; Carl Savage, musical director. The chorus: Myrtle Lee, Kathrine Yan-kovitz, Helen Marlowe, Laura Pointon, Mildred Bonan, May Shaulis, Jewel Marlowe and Bebe Brown.

IN SAN ANTONIO, Tex., for permanent stock at the Grand Theater is Greer's *Stepping Stones*, managed by W. J. Lytle. The roster: Bob Greer, comedian; Fred Griffith, producer; Jeanette Kennedy, Danny Galloway, Elsie Pevaux, Mrs. Cal West, Mrs. Bob Greer, Mrs. William Lewis, Mrs. Glen Raridon, Babe Dumont, Bob Greer, Fred Griffith, William Lewis, Mickey Riley, Glen Raridon, Cal West, Virgal Siner, Chuck Sexton and a chorus of 12 pretty girls.

ITS FOURTH SEASON has just been opened by the *Peaches and Cream* Company, owned by the Universal Amusement Company, we are advised. The opening occurred in Chicago. Those in the company include Frank Perry, first comedian; Jean Moroge, second comic; Chick Adams, characters; Walter Jarvin, straight; Alice Cowan, prima donna; B. Perry, soubrel; Orle Moroge, ingenue. The chorus: Annette Ross, Irene Delaplano, Betty Skolka, May Mont, Billie Kernan and Marie O'Neill.

BERMAN AND JIMMIE Rose manage the tabloid presenting *Ikey's Judgment*

Day and other bills at the Lincoln Theater, Stockton, Calif., where an indefinite stock engagement is being enjoyed. The show opened there June 10. In the company are Evelyn Casey, ballet mistress; Marie English, Emma Reid, "Chickie" Jaurdaine, Katie Mallard, Babe Wright, "Pep" Marion, specialty dancer and soubrel; Millard J. Housman, character and heavy; Mrs. Housman, musical directress, with the Rose boys featured.

STELLA LaVALLEE, chorister, has joined Ross Lewis' *Radio Dolls* Company, jumping from Detroit, Mich., to Covington, Ky., where the show played last week. Mrs. Ray Murdock and Mrs. Virginia Volk, sisters of Mr. Lewis, who reside in Columbus, O., visited on the show Thanksgiving week. Owing to an error in the route columns recently, acquaintances of Mr. Lewis have concluded he had taken Freddie Ford in as a partner. Mr. Ford is one of Mr. Lewis' company. Mr. Lewis is sole owner and manager and thru *The Billboard* takes this means of correcting an erroneous impression.

PRACTICALLY an entire new company has been engaged for the tabloid stock company playing at the Hippodrome Theater, Louisville, Ky., writes George W. Milton. Business is big at every performance and each production is clean, modern and a hit, he states. The lineup: George (Jiggs) Milton, producer and principal comic, succeeding Dan Friendly; Mildred LeRoy, prima donna; Margaret Gebhardt, ingenue; George Mitchell, soubrel; Roy Mitchell, straight; Fred Neely, characters and second comedy; Mike Reeves, hits; Mrs. W. Graves, musical director; Billy Rendon, manager. The chorus: George Dane, Mary Burns, Margaret Gebhardt, Bonnie Rose, Nellie Neely and Ora Dunley.

ARTHUR KAVANAUGH submitted the following roster for the *Nightly Babes Revue*: Kavanaugh, owner, manager and second comic; Harry Cordray, straight; Ruth Ramon, soubrel; Kitty Green, character-comedienne; Lew Green, principal comedian; Evelyn Cordray, parts and chorus with Margaret Mayer, Ethel Castor, Kathryn Marlow, Hazel Johnson and Billie Ballin. Lew and Kitty Green and Kavanaugh and Ramon worked together for the past three seasons, having previously been members of Gus Hogan's Winter Garden Girls and the *Broadway Flirt* companies on the Gus Sun and Hyatt Circuits. Green writes a number of the script bills being used.

THERE ARE 14 people in the *Dirie Darling* Company, managed by Johnny (Bozo) Mattise, which opened October 13 at the Orpheum Theater, Waycross, Ga. Billie Saunders is soubrel; Hy Heath, comedian; Korrine Gordon, prima donna; Jack DuVarney, straight; George "Jake" Lewis, characters and comedy; Frank Caggan, featured musical specialties; DuVarney and Rodgers, uke specialties; the Dixie Darling quartet, with Mattise, Lewis, Heath and DuVarney. The chorus: Bee Rodgers, Dorothy Bell, Jenny Rodgers, Marie Baldwin, Mary Davis, Irene Lassiter, Sally Jennings. This show has been on the V. C. M. C. Time for two years, losing only four weeks during that time. The company recently played four weeks at the Park Theater, Miami, Fla.

PLAYING AT THE Star Theater, in Louisville, Ky., is Johnson's *Musical Revue*, with the following people: George Burton, director; Bob Murry and wife, specialty team; Bob Vanderbilt, straight; Jack Wade and Chic Howard. The chorus: Virginia Powell, Beulah Kramer, Lillian Kramer, Helen Kepsch, Alne Schmidt, Kay Vandebuilt, Hettie Murry, Mary Gray. J. J. Musselman is owner of the show. Likewise the *Mildred Austin Stock* Company, playing tabloid stock at the Kerrigan Theater, New Albany, Ind., with the following people: Mildred Austin, director; Bob Fagin, Gilbert Mack, Sam Davis, Al Little, Nellie Clark, Pearl Austin, Lucile Bracken. The chorus: Edith Horine, Bonnie Austin, Marguerite Lynch, Katherine Usher, Katherine Davis, Helen Roehr, Carrie Ray and Mary Nash.

BILLY WILSON informs that he is now producing manager of a musical comedy company which bears his name, playing at the Palace Theater, Oklahoma City, Ok., which has just passed its 20th week there. Nearly a whole new show will be put on commencing November 30, he wrote last week, on account of Harding and Kimling taking their own show into Beaumont, Tex., where they are huge favorites, having played there 79 weeks in the past two years. The Palace is still under the successful management of J. P. Price, says Wilson, who, since going there two years ago, has put the house on a paying basis for the first time in years. In the Wilson Company are: Dan Friendly, principal comedian; Lee Parks, straight; Harry Offenstain, general business; Jean Conlin, second comedy; Ruth LaPoint, characters and blues singer; Sybil Brigman, ingenue; May Smith, soubrel; Wilson, producer. The chorus: Essie Moore, Dolly Greer, Vinita Glivens, Maye Conlin, Robbie Snyder, Ethel Thomas, Stella Reese. Mrs. Wynn is musical director.

THE *BILLBOARD'S* Tabloid editor apparently has started something that is proving of great interest to show and theater managers alike, in giving brief yet comprehensive reviews of tabloids that come to his attention within a reasonable proximity of Cincinnati. Numerous letters come to our desk commending us for our frankness in criti-

cisms. That has been our one aim. Shows clean, bright and with a program of merit will be lauded. Shows with smut, suggestiveness, sham talent and much ado with nothing to offer will be reported in just such terms. These reviews cannot be "bought" in *The Billboard*. Show and house managers know that. Undoubtedly that is why our reviews are gaining such a large following of reader interest. We understand some house managers even put up the Tabloid editor's reviews in their lobbies, use them in their advertising, judge shows strictly by them in requesting the booking offices to send them such-and-such a tabloid for a special week. We are not trying to close any shows, as two managers have already accused the writer, but we are strong for better presentations in Tabloid, be it a 10-people show or one with 25, and we feel that our impartial, unprejudiced opinion from outfront is of value to the people engaged in or identified with this part of the profession, that they may see these shows thru word pictures, be inspired for improvements of all shows in general thruout the country, or agree with our criticisms that the public wants clean, wholesome, snappy, peppy entertainment by talented, versatile people in all lines and that anything to the contrary should be denounced.

PECK'S BAD BOY was the concluding bill of the week presented by the Charles W. Benner Company in the Hippodrome Theater, Covington, Ky., and "caught" by the Tabloid editor Friday night, November 21. Nearly as "old as the hills," the script bill took down the house with rollicking laughter and frequent applause, and, above all, delighted adults and children with equal thoroughness. Granting that it is a time-worn offering, it pleased immensely and from our personal observations we found it a three-day box-office attraction as big as ever. Patrons who expect a heavy theme will be disappointed. However, in Mr. Benner's tabloid version of the Peck play, for, interpolated with songs, specialties and chorus numbers, the continuity is frequently broken, the not at all distasteful. Slapstick comedy runs rampant between Bobby Weber, Dutch groceryman; Thad Wilkerson, village policeman; Joe DeRita, juvenile, who has played the "bad boy" high seven years under Mr. Benner's direction, and Phillips DeRita, youthful soubrel, who plays the little girl part to the admiration of all. The bill is dressed in a country store set, which is mighty handy for house managers wanting to stage country store nights, tho this business of augmenting attendance isn't needed in conjunction with the Peck bill because it has its own strong drawing power. The above four, with Joe Kirby in a stuttering role, handled the principal parts and pleased immensely. A tendency to overadvertise this bill should be guarded against by house managers playing the attraction, tho Peck's Bad Boy is good for turn-away business under average heralding while in tabloid form.

YOUTH AND PEP personify the musical tabloid offering of Ross Lewis' *Radio Dolls* Company, reviewed Monday night, November 24, at the Hippodrome Theater, Covington, Ky., by *The Billboard's* Tabloid editor. Following a good hour and a half picture program, the curtain rose on an attractive house and garden stage dressing, and seven "radio dolls" of the chorus sent the show off to a merry start with their special radio song number, to which the various principals were introduced. Then followed a rapid succession of laugh-lines from a clean script bill called *The Two Sailors*. Johnny Gilmore and Billy Baud, Irish and Jew comes respectively, worked fast thruout the bill and won the plaudits and friendship of the auditors quickly and lastingly. They are a team very likable. Freddie Ford also seemed to be doing a comedy part, judging by his Harold Lloyd make-up and lines. He pleased. As a yodeler he scored heartily and answered several encores. Mr. Lewis plays the straight roles. His several appearances gave him a chance to display some ability. Pauline Grimes, soubrel, in one number, wore a stunning, yes striking, costume of satin and silk, pure white, with brilliant diamond-like decorations, that was very beautiful. *Hard Hearted Hannah* is a number she uses in the bill. Mary Ross, ingenue who offered the *New Kind of Man* song with personality and pleasantry, but like Miss Grimes, lacked volume of voice. A *Little Ray of Sunshine* and other recent releases were sung by a male quartet to big applause, responding to several encores. As for Lewis' chorus, the pretty girls all reveal grace, wear pretty wardrobe and obviously are conscientiously interested in their work; their stepping was neat and uniform. Youthfulness predominates and registers. Lewis rendered an accordion number, followed by a jazz quartet of banjo, violin, accordion and jazz whistle. This last number was the biggest feature of the show and closed it strong. George Collins was seen to some advantage in a small character part. Joe Gray is musical director. The chorus: Fay Stacker, Jeanette DuPree, Eve LaMont, Ruth Murdock, Margaret Murdock, Hope Hannah, Boots Gray. An entertaining tabloid with variety the spice of the program.

CLOG DANCING

Learn From Our Book, Clog Dancing Made Easy. By Henry Tucker. The practice of this art is simply and fully explained, showing all steps and figures, examples, explanations, and terms used necessary to become an expert dancer. Also music for different styles of dances and song and dance sketches with music. Price 20c, postpaid. THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

GARRICK THEATER, NEW YORK
Beginning Monday, November 24, 1924
THE THEATER GUILD Presents

"THEY KNEW WHAT THEY WANTED"

A Comedy in Three Acts by Sidney Howard

The Production Directed by Philip Moeller
Settings and Costumes by Carolyn Hancock

CHARACTERS (In Order of Appearance)

- Joe Glenn Anders
Father McKee Charles Kennedy
Ah Gee Allen Atwell
Tony Richard Bennett
The B. F. D. Robert Cook
Amy Pauline Lord
Angelo Hardwick Nevin
Giorgio Jacob Zollinger
The Doctor Charles Tazewell
First Italian Mother Frances Hyde
Her Daughter Antoinette Bizzaco
Second Italian Mother Peggy Conway
Her Son Edward Rosenfeld

The Mises Cosette Faustine, Helen Fowble, Dorothy Greene, Audrey Thal, Peter Marsters, Eleanor Misch.

The Messrs. Alvah Besale, Edward Hogan, Sanford Meisner, Arthur Sircorn, Ernest Thompson, Angelo de Palma, Michael Zato.

Scene Tony's farmhouse in the Napa Valley, California.

ACT I—Morning, in early summer.
ACT II—Evening—same day.
ACT III—Three months later.

Stage Manager: Robert Lucius Cook.
Assistant Stage Manager: Jacob Zollinger.

At last the Theater Guild has found an American play which is just as fine as the best of the foreign productions they have produced.

The scene of the play is laid in the Napa Valley of California, where grapes flourish. The old Italian owner of a vineyard, grown rich thru the Volsteadian rise in the price of grapes, seeks a wife to comfort him in his old age.

However, the girl falls in love with her husband and his many good qualities, and after that one night has nothing more to do with her erstwhile flame.

This outline of the plot of They Knew What They Wanted is altogether inadequate. It gives no hint of the humanity Mr. Howard has poured into his play.

Mr. Howard's writing receives almost flawless interpretation at the hands of the cast. Pauline Lord, who plays the woman, gives an incredibly natural reading of the role.

Richard Bennett is the old Italian and the part is far away from anything I have ever seen him do. He plays it splendidly, nothing of the comedy or the tragedy eluding him.

The remainder of the parts are all done exceptionally. Charles Kennedy gave a fine account of himself as a priest, and a doctor was splendidly done by Charles Tazewell.

It would be difficult to give too much credit to Philip Moeller, who staged They Knew What They Wanted. He has caught the mood of the play, or rather its moods, precisely and has translated them into action in a way which stamps him as a real master of stagecraft.

THE NEW PLAYS ON BROADWAY

is one of the treats of this or any other season. It is a true, living play and no one within hailing distance of Broadway should miss it under any consideration.

A splendidly written comedy given a faultless production. GORDON WHYTE.

VANDERBILT THEATER, NEW YORK
Beginning Monday Evening, November 24, 1924

LYLE D. ANDREWS Introduces

"MY GIRL"

A Musical Farce
Book and Lyrics by Harlan Thompson
Music by Harry Archer
(Staged by Walter Brooks)

THE CAST (As They First Appear)

- Mary White Jane Taylor
Lily Gertrude Clemens
Betty Brown Marie Saxon
Bob White Russell Mack
Oliver Green Harry Puck
Cynthia Redding Helen Bolton
Harold Gray Edward H. Weyer
Nathaniel D. Green Harry G. Keenan
Mrs. Green Margaret Armstrong
"Pinkie" Roger Gray
Judge Black Patrick Rafferty
Mrs. Brown Harriet Ross
Violet Lucilla Mendez
Cora Frances Upton
Coral Blanche O'Brien
Rose Rose Adaire
Heliotrope Liane Marnet
Ruby Sybil Bursk
Oliver Peggy Watts
Orchid Marie Shea
Goldie Josephine Bryce

THE HARRY ARCHER ORCHESTRA
Ernest Cutting, Director

- Piano George Schelhas
Violin Reginald Child
Viola Arthur Child
Banjo George Lehrtritter
Bass Charles Springer
Saxophones Clarence Donch
and Archy Slater
Wood Wind Cecil Moore
Trumpet and Cello Hayden Shepard
Trombone Charlea Ena
Trumpet William Azmus
Percussion Charles Dowski

Living room in the suburban home of the Whites. Evening.

Judge Black's Court Room and The Rainbow Club. Some months later. Afternoon.

At the Whites'. That evening.

You will notice the program reads "Lyle D. Andrews introduces My Girl. Well, the folks certainly were glad to meet her. For My Girl is the real goods. No blaze of trumpets heralded her coming.

a remarkable degree of modesty My Girl was brought into the Vanderbilt Theater and introduced. She came, she made her bow, and she will conquer.

Lyle D. Andrews won't need to hire a corps of publicity specialists to help him put his show across. My Girl will sell herself. She is the kind of a girl that will be much talked about.

Among the things that make My Girl one of the very best musical shows of the season are a book that, tho not unusually meritorious, makes way for some great comedy; music that is exquisite and lively, a fine collection of lyrics, a group of youthful principals that make up in accomplishments what they lack at present in names of publicity value.

The discrepancies in the book can easily be overlooked. The plot rambles and calls some familiar stuff into play and fluctuates considerably in temperature. But what of it? The fact remains that it does contain a big batch of uproarious and clean comedy.

Of the players, Roger Gray lands the stiffest punch. It is upon his entrance, along toward the end of the first act, that the comedy starts coming in knockout style.

Mack himself in a neatly gifted light comedian. He has been given some fine comedy material and dispenses it in excellent style. He knows how to sell a song for a good price, too, and his rendition of It Never Will Get You Anywhere is a positive hit.

Another most delightful little performer

A LONDON LETTER

Treating of the "Legitimate"
By "COCKRAIGNE"

Brieux for Lang

LONDON, Nov. 14.—James Bernard Fagan has made a version of Brieux's play, L'Avocat, which was for some time held by Charles B. Cochran.

Meantime the first production of his new London season, The Hour and the Man, has crashed, so he is reviving The Wandering Jew in the meantime.

Another French Play

A French play will be seen under Anthony Prinsep's management at the Queen's when the early withdrawal of The Show-Off clears the stage of that fine playhouse.

Leeds Repertory Theater—and Others

Edith Craig's first production at the new Little Theater at Leeds was put on last Monday when Abercombe's The Deserter and Philip the King, by Mansfield, were presented to a good audience.

Meantime the group that is seeking to find a permanent repertory theater in Edinburgh will give a week's show at the end of the month.

Film Light and Blindness

Following the use of a 1,000,000-candle-power arc lamp without a filter for the production of a film at the Queen's Hotel,

is Marie Saxon. Her specialties are high-kicking and smiling, and they enable her to lodge herself solidly in the hearts of the audience. Miss Saxon, like Miss Taylor, will be in line for her name in electric lights when she has advanced more in her acting.

Some good comedy is contributed by Gertrude Clemens, who has the part of a colored maid. Her sessions are not long nor numerous, but in the few innings where she bats she makes herself remembered.

Helen Bolton's role also is a rather lean one. But Miss Bolton is in fine form and is able thru her ability and personality to make a good deal of her opportunities.

Now we come to that best chorus on Broadway. The chorus in My Girl merits this title, because, for its size—the girls numbering only eight—it does more notable things than any of the others do. They sing in tune, they dance as furiously as any bunch of colored dancing demons.

Also among the noteworthy things in the production is the Harry Archer Orchestra, with Ernest Cutting directing. The name of each man in this aggregation is given above, and deservedly so, because not only is the unit as a whole a crackerjack one but every man in it is an artist with special ability.

The production has only one setting—the court room and Rainbow Club interlude being managed on a dark stage with alternate spotlight exposures right and left—but that one set, by P. Dodd Ackerman, is neatly conceived, attractive and serviceable.

Andrews apparently has put most of his investment in entertainment material instead of in sights for the eye, and he has been very wise in so doing.

So you can take The Billboard's word for it that My Girl is a winner. Lyle D. Andrews, in his first musical comedy venture, has done himself mighty proud.

DON CARLE GILLETTE.

What the New York Critics Say

"They Knew What They Wanted" (Garrick Theater)

TIMES: "It is a gentle piece, successful in working its intentions and very much what the author meant it to be."—Stark Young.

WORLD: "Belongs among the best of all American comedies."—Hollywood Brown.

HEALTH-TRIBUNE: "An excellent tale, told with a fine veracity by the authors, the actors and the director."—Percy Hammond.

SUN: "A true, living, witty comedy of American life."—Alexander Woolcott.

"My Girl" (Vanderbilt Theater)

EVENING WORLD: "The snappiest, jazziest little musical show we have seen in months."—Hild Dudley.

POST: "In some respects good entertainment and in others not."—Telegraph.

TIMES: "A tuneful and fast-moving musical comedy with just enough brightness in it to make one long for more."—Tribune.

SUN: "A routine musical play that is neither better nor worse than 100 others."

Godfrey Tearle's Statement

In response to the announcement in the press that Godfrey Tearle had been obliged to join Equity on his arrival in the States, this popular player has issued a statement.

Tearle says he joined Equity voluntarily. This may be, but if he had not joined, surely, according to Paul Dulzell's letter to the A. A., he would not have

(Continued on page 104)

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Prof. Albert I. Cina and His Concert Band will give a concert and dance at the 20th Street Hall, near Third avenue, New York, night of January 4, 1925.

Hank F. Young, late bass drummer with many of the big shows, is now located at the Academy, a Pittsburg movie house. He sends his regards to all his trouper friends.

Homer Lee, until lately with the band on "Christy Bros." Circus, is located at Carters, Mo., where he has a 35-piece band. He will play vaudeville after the first of the year and is to have the band on the Gentry-Patterson Circus for the 1925 season.

William B. Hubb writes from Memphis, Tenn., under date of November 21: "In Memphis this week the following musicians are on their way to Florida: Joe Simon, O. Y. Stewart, Sylvester Larios, G. M. Sparron, Art Edwards and Bill Huff. Some go with Merle Evans, others with McSparron."

Dwight Marshall and His Ohlons are now playing thru Northern Texas. The roster reads: Bob Cook, Jr., banjo and violin; Dwight Marshall, drums; Paul Schnberger, piano; Art Wall, saxophones and clarinet; Orville Bennett, saxophone and banjo; and George Butterbaugh, bass.

Al Hines let's us know that he is wintering in Seattle, Wash., and mentions that he will be out the coming season with a 10 or 15-piece band on one of the large carnivals. He had a 10-piece band with Alton's Best Carnival last season, with the exception of the latter part, when he contracted an eight-piece outfit with the Bernardi Exposition Shows.

"Ive" Fiscus, after a long and death-like silence reports that his outfit, "Ive" Fiscus and His Great White Way Orchestra, has played 265 consecutive nights at Appleton, Wis. He has just completed an indefinite contract at the Pershing Palace Restaurant, Chicago. Incidentally, we almost forgot to mention that "Ive" is celebrating the arrival of a daughter, Letitia Mary, born November 16.

Tad Tieman writes that his Collegians have reached New York okeh and that the novelty orchestra act is continuing nicely on the Keith Time. Says he hasn't lost a day since reaching New York except a couple of days required to rehearse two men who were added to the act. Tad's present personnel reads: James Vincent, trumpet; Lyle Cooper, trombone; Hal Price, feature dancer and banjo; Bob Shafer, piano; Charlie Pasankoff, banjo; "Gonk" Dartina, saxophones and clarinet; "Pinkle" Dees, comedian, saxophones and clarinets, and himself, straightman, voice and drums.

Now for the recent communication of Bob Cleppfl, producing manager and director of the High-Speed Comedy Company and eccentric jazz band, which we mentioned last week. He writes: "Noting the communication of O. A. Peterson of November 15, in regard to the jazz ending of a George Bartlett, with his explanation of the same, I being a jazz artist myself, feel interested in any and all things new in the work, but Mr. Peterson doesn't explain it clearly, so I wish he would come again and state exactly what notes are used in the chord referred to, as the ratios of 4, 5, 6 and 7 will not produce a chord of harmony. "He surely doesn't mean a diminished seventh, for the chord and its relatives have been in harmony study thru a vast period of time, as the origin of melody and harmony was picked from the harmonic tones produced in the generator tone. Thus, we will say, the generator tone, or tonic, is C below the staff, then the natural vibratic harmonics are C octave above, E, G, A-sharp, C, D and E. In this example we find the chord of the fundamental seventh, progression, modulation, melody and harmony."

Referring to the scale of the harmonics, they are produced in a succession of gradually diminished distances from each other until they end in a progression of whole tones, a real diatonic progression, thus: The harmonic, first above its generator, is the eighth; the next is the fifth above that, the distance to the next is a fourth, and the next a major third, etc., etc.

Will Mr. Peterson please explain in musical terms what he means by two commas below the seventh, for there is no ratio that can be expressed in figures that will divide the octave into 12 equal parts, but the ratio expressed by the number 1.0594631 plus (the 12th root of 2) will be found to do so in an exceedingly close approximation? It will still remain 0006 vibrations of being a perfect octave.

Using the C chord with A at 217.4545 plus, we find C vibrating at 258.5984 plus, and the jazz ending I find Mr. Peterson referring to is vibrating at 230.850 plus, thus making it A-sharp, which, when inverted, will make a diminished seventh chord."

THE BOOK SPOTLIGHT
By Gordon Whyte

(Communications to Our New York Offices)

FIVE SHORT PLAYS

PLAYS FOR PAGANS, by Colin Campbell Clements. Published by D. Appleton & Company, 35 West 32d street, New York City. \$1.75.

Colin Campbell Clements, who wrote *Plays for a Folding Theater*, is responsible for the five plays in *Plays for Pagans*. One of these is a drama in four acts, called *The Haiduc*, and it is perhaps Mr. Clements' most ambitious effort. The rest of the plays are in one act.

I prefer Mr. Clements in the short form, rather than the long one. The very qualities which make his one-act plays somewhat different from the ordinary, work against him in the longer form. I do not say I dislike *The Haiduc*. Rather, I like the one-act plays better.

These plays are *Harlequin*, a whimsical little fantasy; *Yesterday*, a clever little piece for two players, laid in a ballroom and originally played by Henrietta Crossman and Tom Wise; *Spring!*, a tender little love story which is told by a sailor and a girl, seated on a park bench, and *Four Who Were Blind*, laid in a Jerusalem wine shop during the war and cast for five men. This latter piece is a deft bit of writing and I like it and *Spring!* better than the other plays in the book.

Mr. Clements, according to the introduction of *Plays for Pagans*, spent a considerable length of time in the Orient and he uses an Eastern background for *The Haiduc* and *Four Who Were Blind*. This lends a touch of color to them and Mr. Clements carefully avoids overusing it. In fact, there is a deal of restraint, just about the right amount it seems to me, in all of this author's writing. He gets his effects simply, yet in a telling manner; his judgment of what is good in the theater and what is not seems nicely gauged. Altogether, I should say these plays would perform well. The settings for one or two might not be so easy to manage on a small stage, but aside from this, I should say that none presented any great difficulties for the producer. The little theaters will find *Plays for Pagans* worth looking over.

SEVEN ONE-ACT PLAYS

GARDEN VARIETIES, by Kenyon Nicholson. Published by D. Appleton & Company, 35 West 32d street, New York City. \$2.

I think all those looking for one-act plays will take a keen interest in *Garden Varieties*, by Kenyon Nicholson. There are seven plays in this volume and they not only read well but will be effective in performance, I feel sure.

Mr. Nicholson is at home in writing either comedy or tragedy and has also the ability to devise a novel way of presenting his work. Thus in *The Casino Gardens* we see a jazz band in a cheap dance hall and in very picturesque slang they describe a tragedy which is taking place on the dance floor. This will doubtless require fine acting on the part of those doing the describing, but, if well done, it ought to be mighty effective. The author has put the right material into the play and the novel way in which he has used it should commend this piece to the producer in search of something new.

The other plays in *Garden Varieties* are *White Elephants*, a comedy of a newly married couple who are visited by burglars and relieved of a lot of burdensome wedding presents; *The Bug Man*, another comedy, dealing with the love affair of a girl who finds her sweetheart is an insect exterminator; *Confession*, a tense play with a dying soldier in France as the chief figure; *The Anonymous Letter*, a domestic comedy having to do with a wife's suspicions of her husband; *The Marriage of Little Eva*, a play concerning theatrical life, and *So This Is Paris Green!*, a burlesque on Paris and the fearsome apache, which has been played in vaudeville by Marie Cahill.

I enjoyed reading all the plays in *Garden Varieties* and was particularly amused by the comedies. I think they should all prove successful in performance.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

That "Continental" Sunday
LONDON, Nov. 14.—About now occurs the annual licensing sessions and the latest stunt comes from the neighboring county of Hertfordshire, where the county council has been debating a recommendation made by a committee that applications for Sunday music licenses should be granted. One good councillor at once objected on the ground that children might prefer to go to concerts and cinemas instead of going to Sunday school. One opposed it because he said that the local people had not had an opportunity of expressing their views on so dangerous a matter. Amos Ford was against the introduction of "continental" habits into England, and unless this "pleasure-seeking" was checked the time would come when there would be no difference in country life here and on the continent. There was at least one doughty champion in favor and he took the opposition right into the camp of the "antis". He said he was all very well for members of the Council, with comfortable homes, voluminous libraries and listening-in sets, to come there and speak about "pleasure-seeking" among the poor. When the baby's clothes were drying before the fire, when father was smoking strong shag tobacco and mother was frying onions, the temptation to seek a more congenial atmosphere was not unnatural. Surely it was better for young people to go to some place where they would be under public observation and hear good music than to be wandering about lonely lanes and getting into mischief. The recommendation was eventually referred back, which means there will be no "Continental" Sunday in Hertfordshire.

The "Chocolat" Ticket
Tommy Dawe has gotten some excellent press space, indeed it's the sole topic of conversation in show business, with his announcement that the tickets of admission at the Shaftesbury Theater will be by the purchase of "boxes of chocolates" priced at the regular selling prices of the stalls, dress circle, pit, etc., for the performances of *Toni*. Tommy thinks that this will obviate the necessity of the patrons having to pay the entertainments tax. Tommy is kicking like blazes—in the press—against this tax and says he objects to the inequality of these things, as the cabarets don't pay entertainment tax, so why should he? He says that as they allege they make the food the first charge on their assets so then he will make his chocolates the same as far as *Toni* is concerned. We opine that Tommy is after a good press stunt for himself and is at the same time getting the public to focus on the idea that the cabarets have better treatment than theaters and vaude houses. Oh, there's a bunch of this kind of talk, and from an advertisement point of view the odds are all on the side of Thomas F. Dawe. But Leadley and Foster, presenting *The Piccadilly Revels* at the Piccadilly Hotel, have gone after Tommy and assert that the money charged for the food at their show was not in excess of the food value. Only 85 cents out of the \$5.25 is earmarked for the entertainment account, while the balance is split up to meet the cost of food, service, bands and upkeep of the establishment. He alleges that the Piccadilly pays \$300,000 yearly in direct and indirect taxes. Instead of the cabarets robbing Tommy Dawe and his colleagues of their theater patrons Major Leadley asserts that 90 per cent of his customers come after and directly from the theater audiences, and that many, many actors and actresses are their regular patrons.

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PLAYERS' and PRODUCERS' REPRESENTATIVES

Chamberlain Brown

There is always something doing in the offices of Chamberlain Brown, the leading artists' representative in New York. Right now Brown is being kept busy listening to offers for the services of Wanda Lyon, who almost ran away with the show in *Madame Pompadour* a few weeks ago, and has since been signed by Arthur Hopkins for the leading role in his new play, *Close Harmony*. One of the flattering offers was for her appearance in the London production of *Rose-Marie*, the current outstanding musical hit in New York. Other leading artists, managed by Brown, whose services have been in constant demand for several seasons past are Katherine Cornell, Flora Sheffield, Fay Bainter, Ruth Chatterton and Regina Wallace.

Clifford Dunstan has signed a five-year contract with Brown and will soon make his debut in musical comedy. Greek Evans, who recently left the Metropolitan Opera Company, with which he was associated for a long while, to appear in a principal role in the operetta, *The Student Prince*, is under a long-term contract to Brown.

Another important placement by Brown last week is Elliott Nugent, the boy star of the four Nugents, who will play the leading role in a new Avery Hopwood farce being produced by A. H. Woods.

Georgia Wolfe

Among the recent engagements effected by Georgia Wolfe's office are the following: Winifred Lenihan, Harry Foulds, Chester Herman, Florence Crowley, E. J. Brady, Nine Walker, John Dorbin, George Prosser, Verna Dean, Walter Keeney and Dorothy Lowry and brother, in vaudeville acts; Olwa Orth, Dorothy Rudd, George Spencer and Edward Martin, in Joe Wright's road show, *Abie's Little Rose*; Jack Hartley, Mildred Melrose and Emerica Mousch, in Broadway musical shows.

From the genial and philosophical Eddie Edwards, of the Wolfe office, it is further learned that casting is being done for several musical pieces. A large number of chorus girls is placed by this office, and many engagements, as models are arranged.

Helen Robinson

With William Postance, who handles the outside work, at present out of town as stage manager for the new Selwyn show, *Quarantine*, which comes into New York soon, Miss Robinson has her hands more than full. She has sent Edwin Evans, comedian, and Marjorie Dow, character woman, to the Guy Harrington Players, Binghamton, N. Y., and placed Sidney Broughton with Loew's Seventh Avenue Theater stock, to play in *Little Old New York*. According to her bulletin board there is a demand for quite a few stock and road show people in a good variety of parts.

Leslie Morosco

Leslie Morosco is busy casting John Cort's new musical production, *The China Rose*, and a fourth company of *White Cargo*. Considering the general dullness that usually prevails at this season of the year, he has quite a bit to do and predicts that there will be considerable activity after the first of the year.

Columbia Burlesque Booking Exchange

Ike Weber has put thru the following engagements: Andy Gardner with the *O'Charlie* act in Keith vaudeville, Lynch and May with *Peek-a-Boo*, and Frankie LaBrack with Billy Wells' *Red Pepper Revue*, Columbia Circuit shows.

Tommy Dawe has gotten some excellent press space, indeed it's the sole topic of conversation in show business, with his announcement that the tickets of admission at the Shaftesbury Theater will be by the purchase of "boxes of chocolates" priced at the regular selling prices of the stalls, dress circle, pit, etc., for the performances of *Toni*. Tommy thinks that this will obviate the necessity of the patrons having to pay the entertainments tax. Tommy is kicking like blazes—in the press—against this tax and says he objects to the inequality of these things, as the cabarets don't pay entertainment tax, so why should he? He says that as they allege they make the food the first charge on their assets so then he will make his chocolates the same as far as *Toni* is concerned. We opine that Tommy is after a good press stunt for himself and is at the same time getting the public to focus on the idea that the cabarets have better treatment than theaters and vaude houses. Oh, there's a bunch of this kind of talk, and from an advertisement point of view the odds are all on the side of Thomas F. Dawe. But Leadley and Foster, presenting *The Piccadilly Revels* at the Piccadilly Hotel, have gone after Tommy and assert that the money charged for the food at their show was not in excess of the food value. Only 85 cents out of the \$5.25 is earmarked for the entertainment account, while the balance is split up to meet the cost of food, service, bands and upkeep of the establishment. He alleges that the Piccadilly pays \$300,000 yearly in direct and indirect taxes. Instead of the cabarets robbing Tommy Dawe and his colleagues of their theater patrons Major Leadley asserts that 90 per cent of his customers come after and directly from the theater audiences, and that many, many actors and actresses are their regular patrons.

Of course, the custom officials are watching the game and they have been making cautious statements to inquiring pressmen. This is their view angle: The law on the matter is quite clear. If these theater people give 18 cents' worth of chocolates for a \$1.25 seat then the tax must be paid on 1.7. The law doesn't say anything about the necessity of issuing a ticket, altho in an unceremonious house a tearable government stamp must be used, of which one-half is returned to the seat holder and the other retained for official inspection. The custom official wasn't to be caught when he was asked about the hotel-cabarets, where you pay \$7.50 for a ticket to include a dinner, dance and a cabaret show. Assume that the dinner is worth \$1.87. Is the tax paid on the \$5.62? The tax man wasn't to be caught. The meal makes all the difference, was the reply. There was a case when Lyons (the counterpart of your Childs) were prosecuted in 1917, and it was decided that a chop could not be taxed because a band was being played while it was eaten. The place where the line has to be drawn is a difficult one, and no doubt the law officers of the Crown will have their hands fully occupied if Tommy

(Continued on page 66)



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.

Los Angeles Office
6412 Hollywood Blvd.

115 West 47th St. NEW YORK Tel. Bryant 241-2
CHICAGO Office - CAPITOL BLDG.

Kansas City Office
Gayety Theater Bldg.

San Francisco Office - 369 Pine St.



Bert Brown an Equity Member

ALBERT O. BROWN, for many years manager of the Playhouse, and known and loved by many Equity members as former Shepherd of the Lambs, has been elected to lay membership in the Actors' Equity Association.

The move was initiated by Mr. Brown. November 3 he wrote to Mr. Gillmore: "A little bird has whispered in my ear that if I was a good boy and lived up to all the rules and paid all my dues and promised never to act on the stage that maybe I might attain the ambition of my life—something I have always hoped for, viz.: to become a member of some kind of what I consider one of the greatest organizations in the world—the Actors' Equity Association.

"If the council can and will accept this as my humble application for membership, and should see fit in its judgment to honor me with election, I should consider it one more honor that my many friends in the theatrical profession have bestowed upon me."

Mr. Gillmore was just leaving for the West when Mr. Brown's letter came, but he replied at once: "What a perfectly charming letter you have sent me. I know the council will be tickled to hear it. This being election day, it met yesterday, but its next meeting will be Tuesday, November 11, when the matter will come up.

"Need I say that I shall leave a strong endorsement of your application, but I shall be away from New York for five or six weeks as I have to go West on business for the association.

"We shall all love to have you for a member of Equity.

"Your gook work in so many, many ways will never be forgotten."

The council elected Mr. Brown to lay membership at its next meeting. Notifying Mr. Brown of his election, Paul Dullzell, assistant executive secretary, wrote: "Your letter of November 3, addressed to Mr. Gillmore, was brought to the attention of the council at the meeting held November 11, and we are glad to inform you that your request to become a lay member of the Actors' Equity Association was unanimously endorsed.

"Permit us, on behalf of the council, to express our thanks for the splendid thoughts expressed by you in your communication, and to say how happy we are to know that your interest in Equity is so finely emphasized. We feel that having the friendship of a man like you is concrete proof that the things Equity has done and is doing are along the right lines and a help toward the general good, not only of the actor but of the theater."

"I promise to be just as good a member as I possibly can," replied Mr. Brown, in acknowledging his notification.

George Arliss Returns

George Arliss is back in America after a very successful run in *The Green Goddess* in England.

He arrived just in time to be present at the benefit of the Episcopal Actors' Guild at the Knickerbocker Theater, New York, which was given in the interest of the proposed resident school for actors' children.

New Equity Physician

Dr. Edmund R. Bondy, 633 Hanna Building, Cleveland, O., has been appointed by the A. E. A. Council an honorary physician for members who happen to require the services of a physician while playing in Cleveland.

Francis Wilson on Little Theaters

Francis Wilson, Equity's president emeritus, recently addressing a Brooklyn audience on *The Little Theater Movement*, describing the close relationship between the Actors' Theater, formerly the Equity Players, and the little theater movement, declared:

"Does Europe excel us in music, architecture, drama and painting? I don't think so; but what, then, is the reason for the scarcity of American plays? Perhaps it may be due to our foreign interests, or our descent from foreign art sources. The Actors' Theater is trying to do nationally what you in Brooklyn thru the little theater movement are trying to do locally. Of the 10 plays recently produced by the Actors' Theater, seven have been the work of American playwrights."

Preceding the meeting Mr. Wilson, Otto Kahn and Helen Gahagan, a Brooklyn girl, were guests at a dinner arranged in their honor by the Brooklyn Little Theater Committee.

Guild Celebrates Annual Mass

The eleventh annual solemn Mass of Requiem for deceased members was celebrated by the Catholic Actors' Guild in St. Malachy's Church in West Forty-ninth street, New York, November 24. The

Guild chaplain, the Rev. William J. Donahue, acted as celebrant. James O'Neill, Harry J. Lane and William Glancy represented the A. E. A.

Frazee Theater Rechristened

John Cort made quite a party of the ceremony of changing the name of the Frazee Theater in West Forty-second street, New York, to Wallack's Theater. Some of the descendants of those who made the old Wallack's Theater an institution were included as guests.

Among those invited were Arthur Wallack and his family, the only surviving son of Lester Wallack; Rose Coghlan, one of the few members of the original Wallack Stock Company, and a long list of social notables.

"Peter Pan" Dinner

Marilyn Miller invited members of the *Peter Pan* Company to dinner after the matinee Thanksgiving Day on the stage of the Knickerbocker Theater, New York. About 65 diners sat down among the tree tops of Never-Never Land.

Art Center for Bronx

The plan for the Municipal Art and Music Center, proposed last year, by Mayor Hylan for Central Park, at 69th street, New York, and which was defeated at Albany last winter, has been revived as a Music and Industrial Art High School at 194th street, adjoining the 258th Field Artillery Armory.

The plot covers an area of 200 acres, and runs north between Jerome avenue and the easterly line of the Jerome Park Reservoir to Moshulu Parkway and Van Cortlandt Park.

Altho many of the former opponents of the scheme have become reconciled to it now that it no longer involves taking a slice from Central Park, there are still those who feel that its location so far north in the Boro of Manhattan will make it unavailable for citizens in Brooklyn, Richmond and Queens.

Clara Morris Misses Audiences

Clara Morris, actress of a bygone generation, who refused an invitation to make a further appearance at the celebration

of the half century of Proctor's Fifth Avenue Theater, New York, in which she appeared in the premiere performance, recently told a reporter of *The New York Sun*:

"Yes, I'd like to go back," she admitted. "It's delicious to hear the applause of an audience.

"But, do you know, I think audiences are much colder than they used to be. The last time I went to the theater the curtain started up the minute the act was over before there was any applause at all. Then came a little light applause—kid-glove applause—and the curtain kept on going up. So now when I read about stage people having a number of curtain calls I wonder whether the audience has really applauded or whether the curtain has just gone up anyhow to a little polite patter.

"By George, they used to have to thunder their approval if they wanted to get us out."

Miss Morris paused for a moment reminiscingly.

"By Jiminy," she continued with enthusiasm, "they used to make us come out, and when we did come, instead of a mild patter of gloved hands, we saw men and women on their feet, their hearts in their faces, the men with their hats up on their canes, and the women, if they had nose-gays, taking them off to throw at our feet."

Actors Asked To Aid Safety Drive

The New York City Council passed a resolution presented by Barron Collier, special deputy police commissioner, in charge of the Bureau of Public Safety, requesting co-operation between the public and the Bureau of Public Safety in its educational drive. Mr. Collier's letter read:

"The Bureau of Public Safety of the Police Department is just at this moment

(Continued on page 105)

CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

SEVENTY-TWO new members joined the Chorus Equity in the past week.

The Chorus Equity has no right to forbid its members to sign a run-of-the-play contract—but it does advise them against such a contract. Run-of-the-play contracts are given only to the most desirable type of chorus girls from the manager's viewpoint. In other words, it is given to a girl to whom he would not think of giving a two weeks' notice. Even if she didn't have the run-of-the-play contract she could be sure of her engagement just as long as she wanted it. The manager gives her this form of contract for two reasons—one that he is afraid some other manager will see her and offer her a higher salary, and the other that he is afraid she will not go on the road when the company leaves New York. If there is a chance of the girl getting a higher salary under another management she is foolish to sign a contract which will prevent her from accepting such an offer—and if it is necessary for the manager to give her a run-of-the-play contract in order to get her to go on the road she evidently doesn't want to go and she is again foolish to sign it. Once she has signed she must live up to the provisions of the contract even if it means going on the road or losing a much better opportunity.

So long as you are in the employ of a management you must attend all rehearsals called after the opening of the production. Such rehearsals are called for the good of the production—and its success means your success. In many cases companies are in such bad condition after the opening that only constant re-writing and rehearsals prevent an immediate closing. Some of our members with the *Greenwich Village Follies* Company have complained because Equity does not stop rehearsals after the opening of a production. Such action on the part of Equity would be most shortsighted, as it would probably cause the closing of the production. Managers do not call rehearsals for amusement, but because re-

hearsals are necessary. The Equity ruling which allows only four weeks of free rehearsals may be one of the reasons for frequent rehearsals during the early run of productions. If it weren't for Equity big revues would rehearse eight and ten weeks, possibly more, before opening, and chorus people in those companies would not receive one cent of salary for that time. And then there would be nothing to guarantee that the company wouldn't rehearse after the opening. The Equity has succeeded in having its people paid after the fourth week of rehearsal. Only those who worked in big revues prior to 1914 can realize what a victory that is.

Three Chorus Equity members would have been dismissed from a New York production last week had it not been for the Chorus Equity. The girls know nothing about it, and one of them, at least, is of the kind who ask: "What does Equity do for you?"

Anyone knowing the addresses of the following members will please notify this office: Mildred Clark, Henry Clay, Norma Cloos, Loretta Caffry, Marjorie Cogle, Gene Collins, Ann Collins, Helen Connolly, Sussane Conroy, Alden Cook, Edith Cooper, Elizabeth Coyle, Walter Crisham, Martha Critchfield, Fay Culmer, Leo Cundiff, Nikola Cunningham, Hazel Cushman, Jean Darling, Allen B. Davis, Billy Davis, Roger Davis, Ann Dolores, Anna Mae Dennehy, Freda Dixon, Manon Dugman, Kitty Dolly, Isadore Donsky, Grace Dorr, Andrew Du Bois, Yvette Du Bois, Fay Duhart, Esther Dunette, Marie Duryea, Eugene Elliott, Lester Elliott, Louise Elliott, Helen Ellsworth, Charline Esdles, Paul Ewell, G. F. Firman, Louise Fonseca, Norma Fontaine, Homer Fraley, Bertha Francis, Amy Frank, John Friederick, Charles Froom, Bobby Galvin, Christine Gambini and Edward Gargan.

Effective December 1, members who are not in good standing and who do not hold excused cards will be fined 25 cents a month. DOROTHY BRYANT, Executive Secretary.

Chickering 3417

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Stage Styles

"Madame Pompadour"
Shows Court Modes

Taffetas, velvets and metal fabrics, in rich color schemes, pastels and deeper tones, with puffs, frills, lacings, laces and ribbons, saucy Watteau hats and velvet tricornees, all combine to make the Louis XV court costumes of *Madame Pompadour* at the Martin Beck Theater, New York, a color feast for the eye. It seems almost incredible that one costume house, that of Wilhelm, of Paris and London, are responsible for the almost endless succession of different gown designs, but such happens to be the case, and each strikingly beautiful "gown portrait" was executed by the Schneider-Anderson Company of New York.

Each design is worthy of detailed mention, but as space is limited we shall devote it to descriptions of Wilda Bennett's apparel. She is always picturesque in colors that emphasize the red glory of her hair, and now that Hope Hampton, who originally rehearsed the role of Mme. Pompadour, is reported to be returning to the cast to alternate with Miss Bennett, it will be interesting to note whether the two stars will wear the same gowns or whether a twin set of apparel will be the order of things. But, at any rate, Miss Bennett wears:

A yellow-pink taffeta with festoons of blue ribbons, following the ample hip silhouette of the period, a tiny apron of fine net, festoons of light blue ribbon and a sapphire blue velvet cape banded with gray fur supplying distinctly feminine and charming touches.

Mauve hangings in a canopy effect, with a crest consisting of a gold crown and yellow plumes, prove an effective background in one scene for ball gowns of plain taffetas in pastels—yellow, blue, green and mauve, over cleverly revealed petticoats of gold lace. The white pompadour, of course, is the collier of the period. Distinctive in this group of pastels is Miss Bennett, suggesting a fairy snow queen, dressed in all white. Her gown of crystal-white satin is elaborately encrusted with rhinestones and crystals, silver lace frills and silk net ruffles on the sleeves subduing the coolness of the crystals and gems. A dainty touch of color is given by roses reposing on one shoulder.

Miss Bennett impressed us most in a riding habit of bottle-green velvet, which is worn with a white satin waistcoat, embroidered with gold. A green hat with a trailing plume is perched saucily on her red tresses. Her riding gloves are not unlike those so popular at the moment, with embroidered gauntlet cuffs.

The brocaded and metal cloth slippers of the present vogue fit admirably with the scheme of things in *Madame Pompadour*.

Odeon Company Brings
Paris Style to N. Y.

Those interested in purely Parisian styles were given a satisfying glimpse of the latest phases of the French mode by the Odeon Company, headed by Monsieur Gemler, which ended its brief engagement at the Jolson Theater last week.

In *L'Homme Qui Assassina*, the first offering by the French group, the narrow, tubular and abbreviated silhouette was seen in all its unrestrained individuality. Altho of decided plainness from neck to hem, unexpected touches were achieved by searf treatments and color touches at the hem. The French seem to be unique in the resourcefulness with which they lead a frock in the rigid path of straightness and then with one whimsical motion introduce a curve, a puff or dash of color that lifts it out of the commonplace.

One such design was a tailleur frock of tan bengaline, its straightness broken by a colored border which gave the effect of a tunic in front only. Another was a dark gray crepe gown of long, classic lines, with long fitted sleeves, which was saved from the commonplace by a one-side flare, accomplished with a searf beginning on one shoulder, draped across the back, cape fashion, and drawn about the front in such a manner as to terminate at the knee.

Mme. Rouer wore a Philippe et Gaston gown, a sheath of silver lame, finding its sole embellishment in a silver scarf, caught at each shoulder and forming a hood-like drapery, the ends falling to the hem.

FASHION NOTES

Style authorities say that despite the prevalence of the "straight and narrow" silhouette each new collection of styles shows a trend toward increased fullness, expressed subtly in a greater width of skirt hem. Sports frocks show box pleats in a front flounce arrangement, and oftentimes inverted pleats are introduced at one or both sides. Inserts, circular cuts and pleated tunic flounces are other manifestations of the fact that Dame Fashion is striving toward more freedom in dress.

In gowns of semi-formal type the fullness of the skirt is sometimes massed to the front and the pleats are introduced

(Continued on page 41)

Christmas Shop
Windows

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.

Sometimes whimsical Santa Claus tucks a pair of evening slippers into his bag of gifts for some pretty lady of his acquaintance, being blessed with the knowledge that thruout the ages women of every clime and degree have coveted lovely footwear. Altho there isn't a thing about women the dear old rascal doesn't know, we are audacious enough to suggest that perhaps he has overlooked the novelty pumps illustrated in the holly wreath in making up his list of gifts for femininity of the stage. Graceful lines, designed to appeal to the actress, are supplemented by a novel arrangement of the instep strap, which curves a bit over the instep and then continues in a diagonal line to the fastening. The short vamp is of black velvet, with collar, heel and strap of black satin by way of a contrast. May be worn with the evening gown or afternoon frock, and the price is \$8.50, representing a theatrical discount. The same model may be had with a black patent-leather vamp and leather trimming (tan apricot), a street-wear model, for the same price.

The folding umbrella, with its little tuckaway bag of leather, is one of the most useful gifts one could select for the actress, to whom a graceful umbrella is a joy, especially when it may be placed in the leather case and carried in the handbag or hung in the wardrobe trunk when not in use. It is made of ultra quality silk, all colors, with satin border, and is priced at \$10 with the leather case. A cheaper model in a mixture of silk and cotton, which has the appearance of silk, may be had for \$7.50. Men's umbrellas also may be purchased in this folding style.

The pearl is the queen of the necklace world this season. And, altho the tinted pearl is introduced, the pure white, cream or opalescent tints are most favored by the smartest women. Not satisfied with one strand of pearls, Madame Fashion has adopted the triple-strand effect, like those sketched in the holly wreath, which are finished with a colored stone clasp. A wholesaler has placed his entire holding of triple pearl necklaces, *Indestructibles*, at the command of our readers, and surprised us very much by offering them the wholesale price, \$2.75. A handsome satin-lined box may be ordered with the pearls at 40 cents extra.



Whether the Mah Jong costume hero presented is used for stage, in the boudoir or for traveling, its beauty distinguishes it as a garment of extremely good quality and of genuine artistic value. The jacket is developed from luxurious silk, black, and is embroidered with red roses. Edging and trimming of Chinese tinselled braid impart richness. The pantalets, ankle length, come in bright shades to contrast with the jacket, altho they are trimmed to harmonize with it. The pantalet shades are green, yellow, old rose, coral, peacock blue and black. The sizes are 36 to 46, and the price is \$15. Comparison will prove the price is low.

Hosiery is always a happy thought for the Christmas gift. Fine silken hosiery, the kind that emphasizes the trimness of the ankle, may be purchased, three in a box, for \$5. All the new shades, atmosphere, beige, nude, fog gray, gunmetal,

(Continued on page 41)



See Christmas Show Windows, this page, for descriptions of articles shown in the holly wreath.

Complexion Charm

Facial surgery and a remedy for acne are two subjects which are the dominant themes of the week's correspondence.

It seems that fine lines beneath the eyes have turned the thoughts of some to face lifting. But face lifting is a dangerous subject, especially when it concerns an operation, and not being thoroughly conversant with it we hesitate to discuss it. However, the obliteration of fine lines beneath the eyes may be accomplished by daily care, by the application of an astringent cream, which also contains rich oils to feed and firm the tissues. Kathleen Mary Quinlan, who has been most successful in treating this condition, uses a cream of her own make called Vah-Dah Cream. It is applied before using powder and permitted to dry into the skin, with the result that lines are banished and discolored skin is made fair. The Vah-Dah Cream is put up in an artistic jar and sells for \$1. It is as fragrant as it is effective, which is a very true statement, as experience will prove.

"Acne," claims a skin specialist, "is a disturbance caused by congestion and bad circulation, and also by the constant use of hot water." We have watched this specialist administering treatment and note that her success in ridding her patients of acne is due to the application of a preparation which draws impurities from the pores. Then the pores are sterilized and finally shrunk to normalcy. If you wish to consult with the specialist, either personally or by mail, concerning her home treatment, phone or

write The Shopper for her name and address.

A gift "she" will adore is a box of Elizabeth Arden's exquisite Poudre D'Illusion, a lovely pure powder of an exquisite peach-like blend, suitable for either day or evening use, packed in a pink satin moire-covered box, lined with satin. The box has an envelope flap, which fastens with a patented snap. Scented vaguely and charmingly, Poudre D'Illusion may be had in warm peach, Rachel or white, at \$3.

Long, sweeping, curling dark lashes enhance the beauty of any woman's eyes. And when nature hasn't blessed her with abundant lashes she wears artificial ones. A hair-goods merchant in New York is selling these artificial lashes by the thousands at \$1.50 a pair, brown or black. They are easily and securely fastened to the eyelids, and may be had in a fine quality for street wear or a heavier and beaded quality for stage wear. If you are tired of beading your lashes and they are scanty the artificial lash is just what you need. It imparts youth to the eye, and whether they make one look ingenious or sophisticated depends on the manner in which you use the eyes after the lashes are applied.

A delightful new perfume is April Showers, suggesting the blended breaths of myriad springtime flowers. A quarter-ounce bottle costs but \$1, and it makes a dainty Christmas gift. Jasmin is another perfume, coming

from the same perfume house, and a half ounce sells for \$1. This is the true romantic Jasmin odor.

SIDE GLANCES

Mrs. Hurley Drops In

Mrs. Julia Hurley, the 77-year-old dress, has recovered from her recent indisposition and now wishes it known that she is again ready to accept an engagement. Mrs. Hurley, who has spent 27 years in the profession, has just finished a picture with Bebe Daniels in *Adventure Love*, and entertains very pleasant memories of the sweetness and thoughtfulness of Miss Daniels.

Leyla Georgie Protests

Never compliment a woman on curves, says the modern oracle. And right is the oracle, say we. Recently we remarked that the lovely Leyla Georgie, the only girl in the cast of *What Price Glory*, evidently owed her curves to padding. Then, on meeting Miss Georgie personally, we apologized for our bad judgment, making a still greater mistake. Miss Georgie writes that she felt there was reproach in our apology; that we have conveyed the impression that she, a foreigner, hopes to take the place of the sweet, slim American girl, whereas that would be impossible. She further states that in the part of Charmaine de la Cognac she wears a costume which makes her look heavy on purpose and volunteers to prove with a bathing-suit photo that she is not so very round.

Dear Miss Georgie: We are at a loss for words. But we do think you are one of the most charming brunets we have ever seen. We intended no reproach. While we did not compare you with the American girl we did feel that you would fill a niche in America that the American girl herself could never fill—that of the perfect French coquette. So there!

Jo Robinson Haywood Writes

Mrs. Jo Robinson Haywood, who is playing the role of Henriette in *Poor Richard*, wrote us from Philadelphia, enclosing a bunch of violets as sweet as her own smile, and the information that Benjamin Franklin's name may be seen on many early real estate deeds. She also informed us where the deeds may be found: Deed Book No. H-7, beginning on page 417, on record in the office of the Recorder of Deeds.

Manstyles

The high silk topper has come back to favor for evening wear. Of course, it isn't as high as it used to be, but it is still, nevertheless, a thing of height and dignity.

Spats are becoming more and more popular with the smartly dressed man. Tans and grays are the leading shades, due undoubtedly to the popularity of gray and tan soft hats. The spat is never really smart unless it matches the hat.

Winter overcoats that bear the stamp of authoritative approval have broad shoulders and snug-fitted backs.

An importation from England is a detachable fleece lining which may be worn under any light-weight overcoat for extra weight in cold weather. This was designed for the husky, whose splendid vitality makes it impossible to wear the heavy overcoat during those exceptionally mild days that have become the rule after a cold snap. It means he may wear a light-weight coat and supplement it with a fleece lining when necessary.

The Prince of Wales has set the style for a white-pleque waistcoat for evening wear, which is backless, with the exception of a buckling belt. These waistcoats sell for \$15.50.

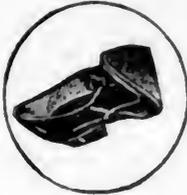
Shopping Tips



The suit illustrated embodies all the new-style features and is in addition a perfect example of clean-cut tailoring. Made up in a fine woolen fabric, with a fine pin stripe, two pairs of trousers, for \$36. If you are interested in knowing more about the suit we shall be glad to have sent to you a sample of the fabric used, or if you prefer another color and style of fabric please mention just what it is and sample of same will be included.

The maker of the tuxedo which was so popular with our readers last season is again offering this dependable and good-looking outfit for the same price. It may be ordered thru The Shop-

If you are a professional dancer you will appreciate the hand-turned flexible soles and hollow heels of the Cantor dancing oxford, here shown, which retails at \$7. Made of highest grade patent coltskin, along exceedingly smart lines. A very popular dancing shoe along the Rialto. May be had in sizes 4 to 11, widths A to E.



One of the novelties in the world of men's clothes is a rainjacket, a remarkably lightweight and windproof jacket, which folds into a small pouch. It has an exceedingly swagger appearance and may be had in tan (slipover or coat style) at \$6.50 or in green or yellow at \$7.50 (coat style only). The green and yellow coats have two patch pockets. The type of garment that is appreciated by the hiker, the golfer or the motorist.

A useful gift from one man to another is a bill pocketbook of chocolate pigskin, with bill and card section, for \$2.50. It is also possible to procure a more modest but good-looking pocketbook for \$1.

A box of cigarets with mllord's personal monogram is sure to please him, especially if the tobacco is ultra fine. Two hundred hand-made monogrammed cigarets of fine Turkish tobacco in a satin-lined leatherette box may be ordered for \$7.50. A box of 100 cigarets, \$3. A sample box of cigarets showing different monograms may be had for 30 cents.

If you are in doubt just what to give her, the *Feminine Frills* page, this issue, may suggest just the gift to please.

CHRISTMAS SHOP WINDOWS

(Continued from page 40)
tanbark, sand thrush and the usual colors. Medium weight or transparent

chiffon. This item, too, comes from a wholesaler.

Lingerie of unusual charm and daintiness is designed by a little French woman, who has prepared a catalog illustrating and describing her offerings. Said catalog will be sent you by The Shopper.

Samples of ostrich, marabou and fabrics for stage gowns, not to overlook rhinestones, will be sent on request. There is one ruling governing the sending of samples, however, which we must impress on you and that is but one sample of each will be sent in the shade you mention.

A fashion booklet, containing, in addition to gowns, blouses, coats and accessories, gift suggestions of the more intimate type, such as robes intime, boudoir slippers, caps, underwear, etc., is now ready for our readers. It is a special holiday edition. Please include stamp to cover postage.

Dear Readers—Please note that every article mentioned in this column and The Beauty Box may be purchased thru The Shopper. No charge is made for the transaction, either to our readers or to the shops.

STAGE STYLES

(Continued from page 40)
at the shoulders in flat panels that fall from shoulder to hem.

The newest thing in millinery is the novel contour of the crowns. Peaked or dented crowns are coming to the fore with a rush. Perched on the tops of the peaks are smart little sprays of paradise, coque, barnyard feathers or perhaps a saucy bow. This idea, carried out in velour, suggests the Tyrolean huntsman's hat and is most picturesque. One of the shapes, reminding one of a Happy Hooligan's tomato can, not quite so ridiculous in fit, presents a ludicrous appearance and can be worn only by the woman who has a knack of "getting by" with extreme styles.

THEATRICAL MUTUAL ASSN.

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

Office Grand Secretary-Treasurer

THE holiday season is fast drawing near, so let us all get enthused with the Christmas spirit and see what we can do to make someone else happy.

Many of our lodges have different ways of doing this. Some look after the poor families in their vicinity and others look after the children and old folks in institutions. This is the right spirit, and we ask the lodges that have not done anything along this line to try this year and spread good cheer to those who need it.

And while you are at it inculcate the same spirit in your lodge. Create a feeling of good fellowship among your members, elect competent officers and give them your support.

Great credit is due the members of London Lodge for the way they entertain the visitors, as they certainly did the honors Sunday, November 16, on our visit to their meeting. There was a class of candidates initiated and the work was very nicely handled. They also nominated their officers for the coming year and the lineup looks as if they meant to do something in the future.

We were entertained by Brother Quigley Monday evening November 17, in Rochester, N. Y. He is always on the lookout to boost the fraternity.

Brother Cole, of Rochester Lodge, informs that they are getting ready to start a membership drive at their next meeting.

Brother Jay A. Hubbard, of Chicago Lodge, is busy handing out applications,

but says the members do not turn them in as fast as he would like them to. Brother C. C. Courter, of Philadelphia Lodge, and Brother H. Evans, of New York Lodge, were in town the week of November 17 with the *Shame Woman* at the Majestic Theater.

We ask all road members to let us know when they are in town so that we can visit them.

Binghamton, N. Y., sends word that it would like to revive the lodge there. This is good news and the kind we like to hear. Let others follow.

Our correspondents must have gone into hiding this week, as we have not heard from any of them. May be saving all the news for the holiday issue. We hope so.

Buffalo Lodge, No. 18, held its regular meeting Sunday, November 23, with the largest attendance that has turned out in some time.

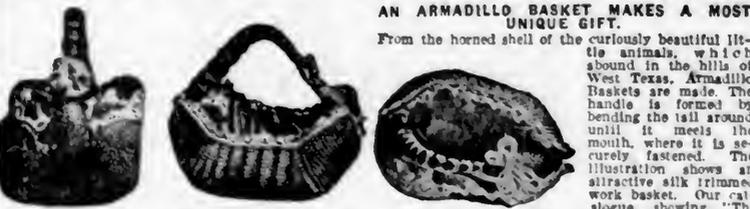
Arrangements are under way for a card party and dance to be held the early part of January. The committee of arrangements includes: David Hunter, chairman; D. L. Martin, John Donovan, George Thomas and Al Laughlin. There will be plenty of prizes and a good time is promised.

Nomination of officers was in order, and, tho some new ones were nominated, the old standbys were held over.

Memorial services were conducted by our chaplain, Brother Thomas, assisted by the officers.

Several applications were presented and balloted upon and a promise of

A CHRISTMAS SUGGESTION



AN ARMADILLO BASKET MAKES A MOST UNIQUE GIFT. 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.

THE APELT ARMADILLO CO., Comfort, Texas.

DEALERS—Send for our interesting proposition.

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 44TH STREET. NEW YORK CITY. Phone, 9476—Bryant—1483.

more for the next meeting. There is talk of organizing a degree team so as to give candidates the work in regular form. Brother Joseph Brown, of Toronto Lodge, was a visitor at this time. Brother Eugene Yeager came in from Alden, N. Y., to attend the meeting.

SUCCESS BRINGS OFFERS

The success of Alfred Lunt and Lynn Fontanne in *The Guardsman* has caused them to receive many flattering offers from New York producers for joint engagements. As they are man and wife, it is presumed this will appeal to them, but their success in *The Guardsman* will keep them busy for some time. It is said the terms offered them were for co-starring and for five-year engagements.

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Arlington-Mahieu, Inc., the new consolidation of Paul Arlington and H. Mahieu, will soon be located in new quarters at 244 West 49th street, New York. The moving work is now under way, simultaneous with the work of completing the organization details of the new combine, and, according to Secretary David Galwey, it looks as tho there will be considerable activity on the part of this firm after it gets set. Among the productions recently costumed by Paul Arlington are Earl Carroll's *Vanities*, Hassard Short's *Ritz Revue, Artists and Models, Passing Show, Ill Say She Is, My Girl*; the Club Alabam revue, Al Jolson's new show, all the *Little Jessie James* companies, the Cunningham and Bennett and the Ledova vaudeville acts, and Lena Daley's burlesque aggregation. Work is now in progress on the costumes for *Gus, the Bus*, in which Eugene and Willie Howard, will appear. When joining the Arlington organization Mahieu brought along with him two expert designers, Hugh Willoughby and John N. Booth, whose creations are being noticed along Broadway.

Arlington-Mahieu also represent Max Weldy, of Paris, who designed and executed the costumes for the current George White's *Scandals*. Weldy, accompanied by Erte, another well-known Parisian costumer, is coming over here within the next few weeks to get a look at the *Scandals* before the show leaves New York. The two will remain here until after the holidays to confer with White, who has commissioned them to do the costumes for his next production. It is said White has signed Weldy and Erte on a five-year contract calling for their exclusive services.

Charles E. Hooker, head of the Hooker-Howe Costume Company, Haverhill, Mass., was a visitor in New York for a few days recently. He said the trip was a business one, but the facts are he made the trip about the time of the Yale-Harvard football game in New Haven and left for that city on the morning of the day that the game was to take place. So draw your own conclusions.

While in New York, it is reported, Hooker "sold" the National Costumers' Association to the Brooks Costume Company, one of the leading Broadway establishments of its kind, and it is expected that this firm will soon be in the N. C. A. fold.

The Fletcher Costume Company, Providence, R. I., of which C. E. Fletcher-Crocker is president and treasurer and W. A. Crocker is manager, costumed the ceremonial of Providence Forest, No. 91, Tall Cedars of Lebanon, of which W. A. Crocker is a member, November 19. At this ceremony S. L. Rothapel, the famous "Roxy" of the Capitol Theater, New York, was initiated into life membership in the Providence Forest. Roxy and his gang were playing a week's engagement in Providence for the Palestine Temple, Shriners.

Crocker states he intends to battle with more and stronger efforts than he put forth at Chicago this year for the 1926 convention of the National Costumers' Association to be held in the East.

On its very comprehensive list of costume supplies the Fletcher Costume Company has the notation: "In ordering costumes for masquerades on short notice always make second choice in order to avoid disappointments." This is good suggestion for anyone who may not be using it already.

Mildred Sydney, internationally known clairvoyant, who recently returned to New York from a five-year tour of the globe with her partner, Percy Abbott, the Australian magician, brought back a wonderful assortment of Chinese costumes and Indian effects. Some of them have since been put to use in shows, and others she is keeping as samples of what can be obtained in the Orient.

The members of the Society of Illustrators, not content with merely writing most of the material for *Artists and Models*, will design the smocks worn by the members of the revue with an individual painting of the player.

Louise Straus, daughter of S. W. Straus, and Fay Lewisoyn, niece of Adolph Lewisoyn, have embarked on their first venture as theatrical costumers in New York. Their creations are seen in the new *Music Box Revue*.

Georges Barbier, who designed the costumes for Rudolph Valentino in *Monsieur Beaucaire*, is at work on costumes for a new Parisian revue which is to come to New York.

Claire Luce, principal dancer in the 1924 *Music Box Revue*, has seven different costumes to wear in as many numbers. The cat motif runs thru all of them, and many are heavy and intricate. Max Ree designed the creations.

REFLECTIONS OF DOROTHEA

If you're looking for the bright side,
Keep it up;
If you're listening for the joy tide,
Keep it up;
Don't mar your sight or hearing
With a tongue that's always fearing—
If your eye or ear offend you,
Shut it up!

THE open season for the manifestation of good will is perpetual, but with the near approach of the Christmas holidays our interest in this particular virtue experiences a renewed impetus. The little selfish impulses that creep into our nature ever so furtively from time to time are given a setback as the thoughts of bringing happiness to others once more completely dominate our minds. While these holidays have the greatest significance for folk of the Christian faith, the wonderful spirit is infectious and spreads to others who take the larger view that the act of scattering happiness is not restricted to crater or season and the world is better for it.

The pitiful case of Meta Van Heden-camp has just come to my notice. Miss Van Heden-camp is the 17-year-old dancer who was seriously injured during a rehearsal of *Dear Sir* in Philadelphia some weeks ago, as told in *The Billboard*. As a result of striking her head while diving into a tank the girl is paralyzed, and attending physicians say she will have to be strapped to her bed for at least two years. She has been lying quite alone in the Jefferson Hospital except for the companionship of her faith-

reads Reflections and his letter plainly indicates that he has at last found the secret of real happiness in making others happy and in his appreciation of life as it is.

Harriet Rooney, too, has found that wonderful contentment that comes of long suffering. If it were not for the clouds that sometimes obscure the sun we would never know the real beauty of sunshine in life.

I don't know what I would do without Ann Borden and Tiny Webb. I have been extremely busy these last few weeks and these good friends have helped me wonderfully. Their cheerfulness is a real comfort and joy to me.

John Cort seemingly has a warm place in his heart for the old traditions of the theater. About a year ago he changed the name of the 63d Street Theater in New York to Daly's in honor of Augustin Daly, and November 24 the Frazee, in West 42d street, was formally rechristened Wallack's, to the memory of Lester Wallack.

I hope you all had an enjoyable Thanksgiving. But don't wait another year to give thanks for your daily blessings. Meet the world with a smile and soon every day will be a day of thanksgiving for you.

Always glad to hear from you at 600 West 186th street, New York City.

Dorothea Antel

life of "Queen Victrola". A youngster very seriously tells the librarian that his father wants a copy of the "Dance of the Divine Comedian". A little boy asks for Shakespeare's "Tale of a Little Lamb", and a grammar-school student asks for a "Biology of Peter Cooper".



Sydney S. Freed, or "Syd", as he is widely and popularly known, is now established in his new studios, 723 Seventh avenue, New York, where he takes great pleasure—and justifiable pride—in showing to his patrons and friends one of the handsomest, best equipped and most efficient scenic studios anywhere. Immediately upon entering the door one is impressed by the unusual atmosphere of the place—an atmosphere that reflects the presence of a thorough artist. They are studios in the fullest sense of the word.

An efficient studio, of course, presupposes an efficient organization, whether it be a one-man affair or an extensive staff. Altho "Syd" makes a point of giving personal attention to all the work done by the Freed Scenic Studios, it is necessary for him to have some capable assistance, and to this end he has surrounded himself with a staff of experienced specialists. He has his own designers, his own builders and his own painters, enabling him to execute his jobs from beginning to end.

Among the information proffered by Mr. Freed's charming personal secretary, Edna (Chic) Adler, who radiates an enthusiastic interest in her work, is the fact that an increasing number of vaudeville acts are beginning to use more special scenery, curtains and drapes. Freed makes a personal study of his vaudeville clients and gives them ideas for settings that will be most suitable for the particular needs of each case. Dance halls, clubs, schools and various social organizations also constitute part of Freed's patronage.

Anyone wanting to see a model scenic artist's studio is advised to call at "Syd's" place and take a good look.

Ben Craig lays claim to the best supply of scenery in New England. Many attractions end their careers in Boston and when they come along Craig usually buys up the productions. He took over a lot of stuff from the old Hollis Street Theater. All of which has helped him to fill up pretty comfortably a warehouse that measures 100 by 80 feet.

In addition to the stock on hand, Craig also makes new sets wherever they are desired, and he has a large studio devoted to this end of his activities. Boston and vicinity being a great center for community and amateur theatricals, Craig does considerable work in that line. He is furnishing scenery for the Junior League Show and the New England Conservatory of Music Show, both of which take place this month, and he builds or supplies the sets required each week by the Clive Repertory Players at the Copley Theater.

Tabloid shows, which are quite numerous in New England of late, also give Craig some work, and the renting of scenery is one of his chief activities.

S. Golding, of the Scenic Art Studios, New York, has made scenic equipment and drapes for the following vaudeville acts put out by Eddie Hayden O'Connor: *The Primitive Woman*, White and Stamford, *Hopless-Hipless-Hippopotamus*, *How Ignatius Got Pneumonia* and Dixon and Barr.

Carolyn Hancock, who designed the excellent setting for the Theater Guild's new play, *They Knew What They Wanted*, has been technical director and Lee Simonson's assistant for several seasons at the Guild. In that time she has designed the sets for *Windows* and *The Race With The Shadow* for the Theater Guild, and *The Locked Door*, produced by Jacob Weiser.

Scenic Artist Jacques of the Ringling-Barnum Circus, is back in New York and says he will take a year's rest after having worked 20 years with the big show.

John Wenger has been invited to exhibit designs he made for the current edition of the *Ziegfeld Follies* in the forthcoming national exhibition of the Theater Arts.

Francis Weldon is designing the scenic effects for the Lolo Bridge Players, musical comedy stock, which opened recently at the Lyric Theater, Atlanta, Ga.

Baron de Meyer, of Paris, designed the production for the revue in which Gilda Gray is now touring thru the West.

Norman Bel-Goddes designed the setting for the new Aarons & Freedley musical comedy, *Lady Be Good*, and they were executed under his direction.

Erte and Weldy, of Paris, have been commissioned by George White to do the scenery for his next *Scandals* production. Report has it that White has signed these gentlemen on a five-year exclusive services contract.

HARD WORDS

ENTRACTE (on'trakt). In French (ā'trakt). An interval between acts of a play.

GHÈRE (g'ia), Will A. Dramatic actor.

GRAND GUIGNOL (g'ā g'ip'ol). Dramatic company in Paris. The (p) is made with the tip of the tongue against the lower teeth, the middle of the tongue lunched on the upper teeth.

HEIDELBERG ('haidlbə:g). "The Student Prince of Heidelberg". Messrs. Shubert's musical play. In German (haidelberk).

KARSAVINA (kar'savina), Thamara (tō'mara). Noted Russian dancer, now touring America.

JAURES (jō're), Jean (jā). Late powerful leader of the Socialist Party in the Chamber of Deputies, France.

JAYWALKER ('dzejwō:kə). The pedestrian who crosses an active street corner diagonally or who winds his way in and out of moving lines of vehicles.

LE BOURGEOIS GENTILHOMME (lə buʒwɑ:r ʒā'tij'om). Play by Moliere. Literally: The middle-class nobleman.

LEITZEL ('li:tsel). Queen of the circus, gymnast.

VLADIMIROFF (vladi'mirof), Pierre. Dancing partner of Karsavina.

VISALIA (var'seilia). A town in California.

For KEY (see Spoken Word).

THE SPOKEN WORD

(Continued from page 39)

ence of Mrs. McQuade and the "feeling" of the *Desert Flower* would probably give Miss MacKellar a plentiful suggestion of dialect if she entirely forgot that she is playing a dialect part. There is something hidden away in the consciousness of Miss MacKellar that she ought to sleep off. These staccato "stops" in her speech ought to relax. It isn't desert flower dialect and it isn't English.

A New York librarian relates amusing experiences in the book-loan department. A little Irish girl asks for "Anthony and Cleopatrik". Another girl requests the

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SCENE AND LIGHT
BY GORDON CRAIG

One of the most charmingly written and most comprehensive books on the subjects of lighting and scenery is Gordon Craig's *Scene*. In one chapter alone he gives 11 "general facts" for the guidance of those seeking information on scenery which are really gems of wisdom. We reprint them herewith:

1. You can see a face, a vase, a statue better when it is backed by a flat, plain, non-colored surface than when backed by something on which a colored pattern or some object is painted or carved.

2. The shadow of a thing (face, hand or statue) is visible to the eye without difficulty or distraction, and is visible at the same time as is the thing itself.

3. When the face, hand or statue is removed a plain screen is a dull thing to look at—the eye tires.

4. The eye cannot look at two objects at the same time. When we listen to a speaker, be it in a room or in a hall or in a theater, we look at one thing only—his face.

5. In a theater our eyes follow the speaker; therefore when two are speaking it is usual, and it is best, for these two to be as near one another as possible.

6. It is essential they shall be in sympathy in their work. Any division in this and we shall at once feel the division and see neither of the actors—our thoughts will wander to the scenery.

7. The screen against which an actor is best seen is a white one—for it can be shaded to any tone of gray, blackened by shade, colored any color, and that without changing the color of the actor's face, hands or figure.

8. There is no need at all for any actor's face to be cast into shadow and the expression lost until it loses distinction of expression—then, indeed, it seems best to blot it out.

9. There was never any need of scenery to take an overdue prominence until the day when the actor lost his power of expression, his power to act and until he began to resent the right uses of scene and light.

10. The use of light to the actor is that it will aid him and collaborate with him if he will show it consideration. For light can be used in many dramatic ways—it is for the actor to come to know at least 50 or 80 of these ways. At present he acknowledges about six.

11. The use of light to the actor is only to be studied by the actor if he will observe the way light plays its subtle part in real life. If he will observe he will soon come to realize that stage lighting can be his best friend in his work. As an aid to his observation the treatise by Leonardo da Vinci on light can help an actor sufficiently advanced in his studies.

Mr. Craig then proceeds to state the relation of light to this scene, contending that light and scene are like two dancers or two singers who are in perfect accord.

The student of lighting could find no better opportunity to study the effect of light and scene in perfect harmony than at Kathleen Kirkwood's Triangle Theater down in Greenwich Village. Miss Kirkwood has overcome the limitations of space to such an extent that she is able to give a performance of *Uncle Tom's Cabin* in her tiny theater—lighting playing a big part in its effectiveness.

THE PASADENA PLAYERS
ENCOURAGE PLAYWRIGHTS

To encourage the dramatists of America the Pasadena (Calif.) Community Players have written the following letter to 185 members of the Authors' League of America, Dramatic Guild:

"As a playwright we are addressing a similar letter to all American Dramatist Guild members, with the approval of Edward Childs Carpenter, president of the Guild. You probably have a script in your trunk that no commercial producer has been able to see. Doubtless this play is very dear to you, because you have put your better self into it. Now this may be the very play we are looking for to open our new Community Playhouse with.

"Please do not confuse this with a play contest; neither misconstrue it as an effort to get something for nothing, as we will pay \$250 a week royalty for the play selected. We are sure our dramatists have written many good plays that never get before the public. This is our way of trying to help bring out at least one of them.

"Remember, we are not especially interested in what is known as the 'Broadway play', preferring something more representative and better suited to the little theater. Any full-length play which is true to life will be considered. This may be the chance to get your 'belly ducking' produced; and who knows what it may lead to?"

Another novel string to the Pasadena Community Players' bow is the willingness of John Golden to co-operate with them. Right now Mr. Golden is conducting a nation-wide play contest. Recently the Pasadena players asked if he would be willing to let them look over his rejected manuscripts. Generously he agreed to do so. From these it is believed that some desirable material may be culled.

Concerning the contest, H. O. Stechhan, who is responsible for the plan, writes:

"I believe that this is an unique procedure—to ask the American dramatists for their plays that have been refused by Broadway. And the best of it is that they are beginning to come in. Have already received three promising scripts from well-known playwrights. Who knows but what we will uncover some-

Little Theaters

(COMMUNICATIONS TO ELITA MILLER LENZ, NEW YORK OFFICES)

thing worth while. Wouldn't it be great if we should find a winner among the rejected of Broadway? This plan is in addition to the winnowing of plays from Mr. Golden's contest." (Since Mr. Stechhan's letter bears the date of November 17 we venture that other worthwhile scripts have been received in addition to the three mentioned.)

He Who Gets Slapped went over so big at the Pasadena Playhouse when it was presented the second week in November that it was extended another week. Mr. Stechhan says that while it is a great play, he wouldn't recommend it for the average group, as the demands on the players are heavy.

THE YPSILANTI PLAYERS
OF YPSILANTI, MICH.

Opened their season November 10 with their customary night for players only, a buffet supper on the stage ending the evening. The program presented from November 1 to 15 comprised three one-act plays: *A Well-Remembered Voice*, by Sir J. M. Barrie; *The Constant Lover*, by St. John Hankin, and *Figureheads*, a fantasy by Louise Saunders.

THE HARLEQUINADERS IN
AN IMPROMPTU DRAMA

It is appropriate that an organization called The Harlequinaders should indulge in that form of drama, now obsolescent, if not obsolete, known as the "commedia dell' arte"—the drama of impromptu lines. The first experiment of this nature made by The Harlequinaders was with a performance of *The Path of Virtue*, the occasion being a brief return of Walter Phlyo, former director, to Schenectady, N. Y.

This performance took place October 18. Mr. Phlyo was responsible for the scenario, each of the three acts being plotted immediately before presentation to a small but appreciative audience. Honors of the evening were shared by Harriet Phlyo, as Sophronisba, and Alice L. Bailey, as Rosabella, the slinking vamp. Everett Finch was excellent in his portrayal of the gradual degradation of Heinrich, the husband, a Wagnerian tenor. His rendition in the third act of *Home, Sweet Home*, accompanied by Miss Phlyo on the ukelele, was very affecting. John Loftus appeared to advantage as Dr. Rank (apologies to Ibsen), the dyspeptic father of Sophronisba, and Thomas Keane, as Tim, played up to Miss Bailey admirably.

All members of the cast were amusingly productive of appropriate quips and the performance was an artistic success. Nor is its value as training for the possible necessity of ad libbing to be ignored.

The third season of The Harlequinaders will be formally opened by a program consisting of *Applesauce*, a mock melodrama by Mr. Loftus; *Confessional*, a drama by Percival Wilde, and *Happiness*, a sentimental comedy by J. Harley Manners. This program will be presented November 21 or shortly after.

THE LIGHTHOUSE PLAYERS
IN "LITTLE WOMEN"

The Lighthouse Players of the New York Association for the Blind gave a performance of *Louisa May Alcott's Little Women* at the Lighthouse Little Theater, 111 East 59th street, Saturday afternoon, November 22.

The Lighthouse Players are all blind, members of various Lighthouse classes (dramatic, dancing and music), who for several years have given plays before Lighthouse audiences.

Saturday evening, January 24, this group will give two one-act plays and a dance pantomime, and Sunday evening, March 29, will offer three one-act plays.

CASH PRIZE FOR
THE BEST PLAY

The little theater of Birmingham, Ala., will award a cash prize of \$50 to the author of the best play submitted to them by February 1. Plays submitted should be of the one-act type and are not to exceed 45 minutes' running time. The prize-winning play will be produced by the Birmingham Little Theater, under the direction of Bernard Szold.

HERE'S A CHANCE FOR
YOUR ONE-ACT PLAY!

The Garret Players, formerly known as the Brooklyn Theater Guild and now located at 31 W. Eighth street, New York, would like to receive original plays from playwrights who are anxious to see their efforts produced before an audience. Those interested are urged to communicate with the organization.

New members also are desired and persons interested in the little theater movement are invited to attend the meetings, which are held every Thursday night.

DALLAS LITTLE THEATER
GIVES A MASQUE

The Dallas (Tex.) Little Theater presented 12 performances of a masque, with 20 characters, at the Majestic Theater, Dallas, during Community Chest Week. The players having speaking parts were: Irma Mangold, Louis Quince, Julia Hogan and Keith Louise Small. A handsome backdrop of black satin and silver was designed and made by Oscar Blatt,

THE HART HOUSE THEATER
TORONTO, CANADA

Is mentioned as an outstanding example of the numerous little theater experiments in Canada in an article on *The Community Players in The Gazette of Montreal* by J. A. McNeill, dramatic editor.

THE TOWN THEATER
OF SAVANNAH, GA.

The Town Theater, Savannah, Ga., gave its first offering, *Why Marry?*, by Jessie Lynch Williams, at the Bijou Theater November 26.

The membership of the Town Theater Company includes several members of the Huntington Club, the Audubon Society and citizens who have been identified with private theatricals and fraternal benefits.

MR. COBURN ON THE
LITTLE THEATER

Charles Coburn, who with Mrs. Coburn is gathering new laurels of dramatic glory in *The Farmer's Wife* at the Comedy Theater, New York, recently was interviewed by a reporter of *The New York Sun* on the little theater movement. Mr. Coburn expressed himself as follows:

LORRAINE SMITH



—MOSER STUDIOS.
As Pierette in "The Dream Maker", by Blanche J. Thompson, author-director of the laboratory of Theater Arts, Rochester, N. Y., of which Mrs. John J. Sobie is managing director.

"The little theater movement is destined to occupy a very important place in the American drama if it will be confined to plays that fit its physical limitations. There is a large field, in my opinion, in that particular classification for the development of the native drama. Plays of what may be termed as 'folk plays', with each one to occupy its own particular niche. For instance, a Manhattan little theater should be characteristically suited to New York. It should reflect the customs, the ideas and the personnel of the patrons. It will then be appreciated and understood. In every locality there is that which suits that neighborhood alone and might be entirely unsuited and out of place in other environments.

"The larger theaters must necessarily be more universal in appeal, but the so-called little theater, or community playhouse, should have its own special field of endeavor and develop it on those lines.

"The little theater is undoubtedly a splendid field for beginners on the stage. It is a schooling for native talent, but it must always stand for high ideals.

"Mrs. Coburn and I toured across the continent last season and I was glad to observe that the little theater movement is growing in all the larger communities. The movement, however, is as yet in its infancy. The theaters are not as yet as closely in touch with one another as they should be. The element that keeps them apart is the dilletante, and that is the enemy of the movement.

"A national subsidized theater conducted like the theaters of continental Europe is the movement which I am hopeful for and I am looking forward to its realization in the not distant future."

Hart House, Toronto, Can., presented a double bill at the Hart House Theater during the week of November 17—a highly imaginative play for dancers called *At the Hauck's Well*, by William Butler Yeats, and Bernard Shaw's *The Shewing Up of Blanco Posnet*.

MONCLAIR GROUP TO
GIVE "THE CLIMAX"

The Climax will be presented by the Woman's Club of Upper Montclair in the

beautiful auditorium of the new clubhouse, being the second entertainment in the series of five which comprise the club's winter program.

There are but four characters in *The Climax*, three men and one woman. Kathryn Yates, well known to the professional stage, has been cast for the role of Adelina. During a busy professional life Miss Yates has always found time to devote to Montclair's amateur activities. She brings beauty, dramatic ability and a beautiful voice to the role of Adelina.

The men of the cast are James A. Petrie, Robert G. Bellah and Dr. Harold Reid Gelhaar. Winthrop Pratt is directing.

DENVER GROUP LEASES
A LOCAL SCHOOLHOUSE

The Community Players, of Denver, Col., founded in 1921, under the direction of Mrs. Frank Stone, have leased the auditorium of the Wolcott School and remodeled it into a playhouse with a seating capacity of 550. With a rental of \$150 a month and other expenses of operation, it is estimated that \$4,000 a year will be required to finance the project. To assist in financing, the playhouse is to be rented to outsiders and a campaign is being conducted to supplement a membership of 250. The players conduct classes in drama and playwriting and plan State-wide play contests to encourage budding playwrights.

A CHILDREN'S THEATER
IN NEW ORLEANS, LA.

LePetit Theater du Vieux Carre in New Orleans isn't the only backer of a children's theater in the old Southern city. A little theater for children was established there recently by Ruth Voss in the Carnegie Library. It is said that the children have swarmed to the little theater, which has a regular stage, equipped with wings, etc. *Little Lord Fauntleroy* will be the first play offered by Miss Voss' Children's Theater.

COLLEGE PLAYERS OF
HILLSDALE, MICHIGAN

The Hillsdale College Players, under the direction of Professor Sawyer Falk, will present six full-length plays during the coming year. The first of these, George M. Cohan's *Seven Keys to Baldpate*, was given in the College Theater November 10. Among the other plays under consideration are: *Fitch's The Truth*, A. E. Thomas' *Her Husband's Wife*, Barrie's *A Kiss for Cinderella* and Jerome's *The Passing of the Third Floor Back*.

UNIVERSITY OF MINN.
GIVES "APPLEJACK"

We have before us a copy of *The Minnesota Daily*, "the world's largest college daily," published by the University of Minnesota. One of the first stories to catch our eye was that the cast selection was complete for the production of *Captain Applejack*, to be given by the students November 21 and 22. The several college dramatic clubs, The Players, Masquers and Paint and Patches, combined for the production. The cast which gave the play was as follows: Franklin D. Gray, '25, president of National Collegiate Players, in the title role; Mary McCabe as Anna Valeska, Stanley T. Vaill as Ivan Borolsky, Gordon Bowen as Horace Pengard, Evelyn J. Nelson as Mrs. Pengard, Elizabeth Hartzell as Mrs. Agatha Whatcombe, Richard Fehlihaber as Lush, Catherine C. Cleary as Palmer, Jules Ebin as Dennet and Einar W. Anderson as Johnny Jason.

Little Theater Brevities

The Vanderbilt Players, of Nashville, Tenn., presented *The Rivals* at the Centennial Club November 19 under the direction of Prof. A. M. Harris.

At a banquet held at the Hammond Avenue Presbyterian Church, Superior, Minn., plans were made for the organization of a little theater group. J. Hooker Wright will be the director.

The Dramatic Club of Goodwill, Ok., offered *Suppressed Desires* and *Poor Jim* November 10. Margaret Caswell, professor of public speaking, was the director.

From cast-off odds and ends the pupils of the Classen (Ok.) High School have constructed a stage, dressing rooms, scenery and curtains for their little theater productions. The theater itself is a

(Continued on page 66)

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OPEN LETTERS

If you are a member of the Profession,
You can say your say here

VOLTAIRE
said to
HELECTIUS,
"I Disagree with
everything you say
sir, but will defend
to the death,
your right to
say it."

More Legislation Providing for Bands Needed
Livingston, Mont., Nov. 15, 1924.
Editor The Billboard:
Sir—The writer of this has been a reader of *The Billboard* since 1915, and has noticed from time to time the interest your publication has taken relative to band tax laws and more especially noted the editorial comment and copy of the Iowa Band Tax Law in the issue of November 8, 1924.

Herewith find copy of the Montana Band Tax Law, together with the amended one, the original having been passed in February, 1917, and the amendment in 1921. You will note the amendment changes only the manner of assessment, the original providing that the cities may levy any money out of the general fund while the amendment provides that the levy may be made from the general taxes of the cities.

Might add that the Montana Law was drawn by the writer while City Clerk of this city and fathered by Joseph Brooks, director of the Gateway City Band of this city while a member of the Legislative Assembly. I have been a member of the town band since the early '90s, therefore have a keen interest in the futurance of any legislation for bands—in fact I was reared near Major Landers' town (Marysville, Mo.), where I first started playing. Our city has provided the funds under this law every season since its passage, with good results, as the people seem to enjoy same—in fact I think the future of bands depends largely upon legislation of this kind. I think your publication is doing good work along this line. More power to you. You may use this as you see fit.

(Signed) H. J. REESE,
Secretary Gateway City Band.
(The Montana Band Tax Law, referred to above, appears in another section of this issue.—Editors of *The Billboard*.)

Shows Have Improved, Says Assistant City Attorney of Louisville, Ky.
Louisville, Ky., Nov. 25, 1924.
Editor *The Billboard*:

Sir—In your issue of November 15 you make some very pointed references to the burlesque show on the Mutual Circuit called *Whitebang Babies*.

I thought you might be interested in knowing that a burlesque show belonging to the same circuit, called *Round the Town*, which appeared in Louisville at the Gayety Theater November 9, was closed by the police authorities from November 13 until the end of the week, namely Thursday, Friday and Saturday nights, because of the most flagrant obscenity and indecency.

The theater applied for an injunction to prevent police interference, but the motion was overruled.

Following closing of the theater the general manager of the circuit discharged the local manager, and in a statement in writing agreed to produce clean shows in the future, and he admitted in no uncertain way that the production, as shown by the proof, was indecent. Since that time the shows produced have been of a much higher character and, as I understand, wholly unobjectionable.

I thought you might like to have this information about Louisville and its attitude toward the character of show that you so strongly condemn in your issue of November 15. The editor of your paper will aid materially in putting burlesque back on the plane it formerly occupied.

(Signed) GROVER G. SALES,
First Assistant City Attorney,
Louisville, Ky.

Oldtimer Reminisces

Vancouver, B. C., November 15, 1924.
Editor *The Billboard*:

Sir—I was just reading one of your correspondents' letters in *The Billboard*. I am like "Salter Stanley" and wonder where all the old stars of yesterday are. I came out of the Orpheum Theater last night and saw one of them—J. Francis Dooley, of Dooley and Sales, and I must say that they outclassed the modern acts. It seems to me that present-day vaudeville consists of back drop, piano, dress suits and bare backs—and we never see a show without a band.

Just imagine a vaudeville bill composed of the Cragg Family, Ward and Vokes, Lawlor and Thornton, Elinore Sisters, "Maggie Cline", Conroy and Fox, Harry Kennedy, Bessie Bondhill, "Corinne", Barney Fagan, Tony Williams, Gus Bruno, Sam Bernard, Charles T. Ellis and Pat Rooney. I wonder where they are.

We had Lillian Russell, De Wolf Hop-

per, James T. Powers, Francis Wilson, Della Fox, Jefferson DeAngellis, Montgomery and Stone and our black-face comedians, Billy Van, Charlie Case, George Wilson and Bob Slavin. There must be an awful change on Broadway since I was there, and I can't imagine Irving Berlin or the *Music Box Revue*, which are given now. They must seem like so much tinsel to the old-time theatergoer.

(Signed) ED MACK,
149 Gilmore avenue.

"Hey Rube" for Dorothea Antel

To the Male Members of the Profession—Do you remember, fellers, back in your early days when you were with Uncle Tom shows, tent shows and circuses, how in times of trouble and you needed help, and needed it quickly, all you had to do was yell "HEY RUBE!" and in a minute the whole gang was at your back ready to fight to the finish for you? Well, then, listen, gang; I am hollering "HEY RUBE!" So come a-running.

The other day I went up to 186th street, New York, and called on little Dorothea Antel. And as she can't send out her "HEY RUBE!" I am going to do it for her. And she does not know I am going to do it for her.

Imagine a fellow locked up in a dark, lonely cell. And coming down from the darkness up above somewhere there was one beam of sunlight that in some way found its way to that cell. Can't you imagine how precious that little beam would be?

Then try to imagine a little, slight, golden-haired girl, not only locked up for five years in that lonely cell, but sitting upright, strapped, bolted and riveted into an iron framework that thru all that time has held her sitting upright, day and night, with a broken back that never for one moment is free from pain. And the only "beams of sunlight" that ever find their way into THAT cell and THAT life are the ones YOU and I can bring to her.

Just try and realize, you men and women of the stage, the wonderfully brave spirit that must be in that little, broken, pain-racked body that enables her not only to weather her own storms, but has made that little room up there a REGULAR SUNSHINE FACTORY, sending out cheer and hope to hundreds of others, not only shut-ins, like herself, but to big, healthy, husky guys, like YOU and ME! For I want to tell you that no one can meet or know Dorothea Antel

without becoming better and bigger human beings.

Now I know you can't all go up there and SEE her, altho it would be the biggest and best thing you could do, not only for HER but for yourself, but I will tell you what EVERY ONE OF YOU CAN DO.

Now just picture to yourself a little room way up there on the West Side. There are two windows in the room. They are hung with pretty, bright-colored curtains made and placed there by the loving hands of some actress friend who does not want her name quoted. Drawn up close to one of these windows is a little white iron bed. There is a fine radio set on a sort of tea table that can be wheeled up to the bed—presented by Anne Nichols and the Lambs' Club. For you know the days are mighty long on a bed of suffering and the nights are longer. And "alone is an awful word."

And sitting upright there on this little white bed, strapped and riveted into an immovable position, golden-haired, and smiling thru the years of suffering, and with never a moment's doubt that SOME TIME she is going to be out of pain, SOME TIME is going to walk again, sits this little helpless girl.

And then turn around and look over at the other end of the room. It is covered with big, bright-colored curtains. Get the nurse to draw these curtains to one side, and if the tears don't start to your eyes then you are a tougher guy than I am. For this little, young, pain-racked, bed-ridden girl IS RUNNING A STORE THERE! CARRYING ON A BUSINESS!

And is trying to SELL THINGS! TO YOU and TO ME! We men and women and boys and girls with whom she worked and played before she was taken from us and locked in that little cell. For she knows, as no outsider can, the debt of love and kindness and charity that exists in the hearts of the men and women of the stage. That spirit that makes the THEATRICAL PROFESSION the only one in the world that never asks OUTSIDE HELP to care for its own unfortunate.

But she does not ask CHARITY. She only asks your SUPPORT for her little bedside store. Your patronage, your custom.

She has all sorts of things that women use, but I am not very well posted on that end of it. I know that there are socks. But, anyhow, I am directing this call to THE MEN. Now you all wear socks, don't you? And you have to buy them. Well, why don't you buy them of

Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICE.)

Al Clarkson, late general agent of Golden Bros.' Circus, is now business manager of Graves Bros.' Musical Comedy, *Saucy Baby*, playing indefinite engagements in Southern theaters.

F. J. Harden, of Cleveland, is operating a novel advertising scheme for local merchants catering to the wants of Mutual Burlesquers under the title of Mutual Burlesque Call Board Advertising Company. Just what he is doing and how he is doing it Harden sayeth not.

Harry Mack, contracting press agent of the Sparks Circus, which closed its season in Savannah, Ga., December 1, lost but little time in annexing another engagement. He is now in advance of the *Unwanted Child* Company, and re-engaged by the Sparks Circus for next season.

Henry Pennypacker, late agent in advance of *The Little Jesse James* Company, en tour on the Pacific Coast, who closed with that show and returned to

New York to undergo a surgical operation, is now convalescing at the Lenox Hill Hospital and, according to the attending surgeon, he will be ready for the road again within a few weeks.

Dave Altman, business manager of Fiske O'Hara's tour in *The Big Mogul* Company, in a recent communication comes to the defense of Columbia Burlesque Circuit agents by stating that he has run into them in many cities in which he has checked up the billing of his attraction, and found every evidence of their conscientious work in the tacking of cards and distribution of heralds.

We recently met a Columbia Burlesque Circuit advance agent apparently carrying a grouch, and, upon making inquiries of him as to the cause thereof, he explained: "How does Sam Scribner expect agents in advance of the show to do a real day's work when the house management fails to provide a billroom to which the agent's trunks can be sent?"

(Continued on page 80)



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Dorothea? Now I'll tell you what you do. You sit right down NOW and mail her a five-dollar bill and tell her to pick you out five dollars' worth of hose and send to you. (I'll bet a thousand stage-dollars she will pick out better and tastier ones than YOU would.) Don't put it off until tomorrow, because by that time you will forget it. DO IT NOW!

And don't you want some Christmas cards? Order them of Dorothea.

And don't some of your folks buy magazines? Buy them in year's subscription thru Dorothea.

Just think of it, boys; a little broken-backed girl sitting up there alone in her iron frame, sending out her "HEY RUBE!" to her big brothers of the stage! And does anyone think for a moment that that call is going to go unheeded? I DON'T. I have known you too long and too well. All I am afraid of is that you will put it off, forget it. But don't do it, boys. DO IT NOW!

You can find the address any time in any dramatic paper, for they are all doing their bit in the shape of free advertisements.

So don't forget, fellows, "HEY RUBE" FOR DOROTHEA ANTEL!
(Signed) WILL M. CRESSY

Home Productions

The third annual Rotary Minstrel Revue, recently presented at the Sugg Theater, Chickasha, Ok., was greeted with much applause by packed houses, and was said to have been one of the best amateur shows ever put on there. It was produced by Harrington Ames, Inc., under the direction of Larry Blanchette. Notable were the costumes and scenery, and the winging and dancing of the cast.

Scenes and songs from the Gilbert & Sullivan comic opera, *Pinafore*, took life again when staged in the Sunnyside Lodge, No. 163, F. & A. M. Auditorium, Portland, Ore., by the Transfiguration Club and members of St. David's Episcopal Church Choir. The proceeds went toward the alteration and completion generally of the newly erected Transfiguration chapel, that city. Old-fashioned costumes were worn and the scenery was typical of an old English battleship. It was under the direction of Captain H. G. Simmons.

Oh Piffle Pelham, an elaborate revue, recently was staged in the Manor Club Theater, Pelham, N. Y., to a crowded house, receiving much applause. The cast, exceptionally fine, was augmented by a well-schooled chorus of 25 of the fairest Pelhamites. Mrs. J. B. Walker staged the production, which reflected great credit on her ability.

An operetta, *In the Garden of the Shah*, in three acts, was witnessed recently at the High School Auditorium, Newkirk, Ok., by a capacity crowd. It was put on by the High School glee clubs, under the direction of Mabel Clements, director of music in the public schools. The setting of the play was a Persian garden, with an interesting romance as the theme of the production. Assisting was a chorus of 25 voices and the High School Orchestra, under the direction of O. H. Attebury.

Amateurs of society have been busily rehearsing *Carmela*, an operetta composed by Percy D. de Coster, at one time organist at St. Bartholomew's Church, New York, which will be produced December 4 and 5 in the ballroom of the Waldorf-Astoria, New York, for the benefit of the Babies' Hospital and St. Bartholomew's Hospital clinic. The scenes of the operetta are laid in Spain and Paris. It is a sort of cabaret plot, with an entertainment of a "revue" character. There will be an orchestra of 25 musicians directed by the composer.

Oh, Percy, a comedy, was presented November 21 and 22 at the J. E. B. Stuart Auditorium, Richmond, Va., by home talent in a most capable manner. Large and responsive audiences witnessed the production. A pageant showing the history of American development in education preceded each performance.

Fourteen principals and a chorus of 60 voices participated in the recent staging of Chassaigne's comic opera, *Falka*, at the High School Auditorium, Minneapolis, Minn., under auspices of the Central High School Glee Club, highly satisfying performances being given on two consecutive evenings. The production was under the capable direction of Sidney H. Morse.

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MAGIC AND MAGICIANS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

The West Coast appears to be getting its full share of magic entertainment these days. Take the city of Oakland, Calif., for example. Claude Burke, a local magi, writes under recent date that among others the Nippon Company not long ago played the State Theater. The work previous to the "Girl With Double Vision", held forth at the same house, while at the Orpheum Theater house, amazed the patrons with his *Illusive Lady*. Of some of the others, not forgetting the home-town boys, he says:

"Austin, a local wonder worker, recently played the Park Theater, billed as 'The World's Worst Wizard', but he fooled the audience by juggling. Judson Marshall, who is known as 'Oakland's Popular Ventriloquist', is kept busy playing independent dates around the Bay region. Marshall is a clever performer. Ben Roth, another ventriloquist, played the Palace Theater here a few weeks back. Roth has a fine act and is a prince of a fellow. Then there is Coleman, also a voice-throwing artiste, who, with his musical dummy, has been playing thru these parts.

"Prof. El Tab, of this city, is presenting a young mindreader billed as 'Mento, the Unsolved Mystery'. This act is a bit different from the usual run of mind-reading turns inasmuch as Prof. El Tab uses a committee on the stage for the tests. The act is nicely staged and presented in showmanlike manner. It has been playing the better class houses thru-out the Bay region. The writer is working on a new magic act, entitled 'The Magical Bootlegger'. That ought to pull 'em in."

Magical Sunshade Maker

English magicians are enthusiastic in their praise of a new novelty presented recently at the Maskelyne Magic Theater in London. It is called the Magical Sunshade Maker. According to advices from the other side sunshades are seemingly produced from everywhere, until the stage is ablaze with beautiful and dazzling colors, so dear to the hearts of the ladies. The production featured the bill for two weeks and was well received.

New S. A. M. Members

The following applications for membership in the Society of American Magicians were approved by the Council of the National Assembly recently:

- 1160, W. S. Hukill, Jr., Cincinnati, Cincinnati Assembly; 1161, Lloyd Everett Jones, Oakland, and 1162, Gordon Brown, San Francisco, Golden Gate Assembly; 1163, Gerard Schurman, Chicago; 1164, Adolph A. Amrein; 1165, E. H. Bankard; 1166, Michele DeSalvo; 1167, William Jeffrey, Glasgow, Scotland, Chicago Assembly; 1168, Thomas P. Stack, Hyde Park; 1169, Frederick E. Grant, Dedham; 1170, Charles E. Page, Milton, Boston Assembly; 1171, Edwin Wilson, Philadelphia Assembly; 1172, Arthur J. Langford; 1173, Robert Roy Ball; 1174, Raymond Terranella; 1175, Irving T. Holloway; 1176, Harry H. McDaniel; 1177, Paul H. Lalue; 1178, Gus M.

Howell, and 1179, Bernard S. Shields, Dallas Assembly; 1180, Otto H. Grassel; 1181, Mildred Grassel, Detroit Assembly.

Decatur Magi Writes

Under recent date Ben Wiley, Decatur (Ill.) magician, advises of the magical activities in his territory:

"There is an old saying that good things come in a bunch—likewise, we get all our magical entertainment in a very short period.

"Some three weeks ago Reno played an engagement for the City Club, to which children in all the institutions in the city were the club's guests.

"Last week Leroy, Talma and Bosco appeared at the Empress Theater. This company introduces some clever sleight-of-hand, especially the lady doing the coin vanishing and catching. Leroy is a finished showman from the word go, and Bosco places his comedy in the right spots.

"This week we are privileged to witness Roland Travers' *Palace of Illusions*. Travers presents one of the fastest and showy illusion acts seen in vaudeville in this part of the State for several years. Apparently he rushes nothing, simply moves from one surprise to another, and his program shows a great deal of study and showmanship, and everything moves along very smoothly."

Mysterious Steve

Mysterious Steve advises that he is playing to capacity houses in the East with his new 30-minute magic show. He has left a reputation of being a clever magician and illusionist wherever he has played.

Alburtus' Record

The youthful member of the Alburtus family whose picture is printed elsewhere in this department this week is not the only record maker. Her dad's in the same class also. He has played 50 days in Portland, Ore., a record for his class of attraction.

Zangar, the Mystic, is meeting with considerable success in Brooklyn, N. Y.

Mlle. Flo LeRoy, mentalist, writes from Oklahoma that she is booked solid until spring. After three more weeks in Oklahoma she will return to Texas, her home State.

Evans Pleased With the Progress of Magic Shop

Chicago, Nov. 28.—H. C. Evans & Co. are gratified with the attention their new magic shop, 321 West Madison street, is attracting. The magic boys passed the word around and a lot of them have already been in. Scores of them know Joe Berg, assistant to Bob Schwartz, the manager. Mr. Berg, a member of the S. A. M., invites all members of the magic circles to visit him.

William A. Brady wants the clergy to see *Simon Called Peter*, now running at the Klaw Theater, New York. He will give a special matinee December 4 for the gentlemen of the cloth and after the show a debate on its merits will be staged, with Mr. Brady as chairman, to insure fair play for all.

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

Assistant President Spencer and William D. Lang, overlord of the Adjustment and Claim Departments, who attended the Executive Board conference in El Paso, Tex., were tendered a reception Monday at the general office by the I. A. staff. As to what transpired at the board meeting nothing will be given out until President Canavan and General Secretary-Treasurer Green have returned from their sojourn to California. The latter two are expected back some time next week.

Representative Raoul recently installed a new local in Orlando, Fla. Upon his recommendation a charter will be granted to the union within a short time.

With the able assistance of Representative Sherman, a new stage employees' union came into being in Port Jervis, N. Y. Upon issuance of a charter it will be known as Local No. 353. Its officers are Harry Campbell, president; George E. Decker, vice-president and business agent; Fred R. Richards, secretary; William Campbell, treasurer, and Edward Clement, member of the executive board.

New York City Motion Picture Operators' Local No. 306 will hold its election of officers December 31. This is a two-day event with the union. The nominees for officers will be announced December 3. The local, which boasts of a membership of 1,000, has increased its death benefit from \$300 to \$1,000.

Every-ready Sherman has finally straightened out the dispute that existed for a time between Glens Falls (N. Y.) Local, No. 524, and the Rialto Theater management at that point.

The General Office is anxiously awaiting a report from Representative Krouse, who is going over the several cases of locals in Scranton and Lebanon, Pa.

Now is the time when all good I. A. officials dig out their soup and fish, in view of the number of annual banquets of locals in New York and all points adjacent thereto. They will be obliged to virtually live in their dinner clothes until well into March.

Youngstown (O.) Local, No. 70, will celebrate its 25th anniversary shortly. Representative Ed. Tinney, the union's chief spokesman, has invited officers of headquarters to come out and see what a silver jubilee looks like.

The staff of the Regent Theater, Hamilton, O., under the management of B. Z. Holverstott, is as follows: Nell Johnson,

carpenter; Henry Janser, electrician; Claude Lambert, property man, and "Doc" Irvin, operator.

Representative W. A. Dillon has been assigned to Lawrence, Mass., to assist (Continued on page 81)

Master Magicians

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A YOUTHFUL MAGI—Zane Elsayc Alburtus, "The Miracle Man", and Ethel Gordon Alburtus. She has a record as a baby traveler, having been in 16 States, also in Canada and Mexico, according to J. W. Randolph, the statistical expert with the Alburtus attraction, who adds that Baby Zane has flown many miles in an airship and by automobile, yet has never been on a railroad train or a street car. The interest she takes in a milk bottle indicates that some day she will be a crystal gazer.

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The Next Issue

-- of --

The Billboard

Will Be the

Christmas Number

Over 200 pages of news, story and statistical data devoted to the theater and every form of show-world activity. Bound in an attractive cover, an example of the art of modern printing, this issue will serve you for weeks with interesting and valuable reading.

MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICE)

Two more weeks—then Santa Claus!

Now that it's all over again, how do you feel after Thanksgiving?

Earl Vall has joined the Van Arnam Minstrels as second violinist and cornetist.

If you all want to get a line into the Christmas Special, you'll have to write a few words of cheer by December 4. Of course, telegrams aren't out of order.

Thomas Gaffney, trick drummer, is leaving the Van Arnam Company to enter motion picture work. He will be succeeded by Harry Richardo, late of the Adams' Showboat.

"Slipfoot" Clifton is holding a featured spot in the olio of the Van Arnam show with a real Southern Negro dance and shuffle. 'Tis relayed that he's answering encores aplenty.

George E. Van Arnam, father of John Van Arnam, owner of Van Arnam's Minstrels, died November 20 at Northville, N. Y., at the age of 71. A flower wreath was sent by the boys of the show in expressing their sympathy.

Bobby North, we understand, has lately been shopping in New York for some costly wardrobe to improve his act on the John H. Van Arnam show. The papers continue lauding his impersonation work, and he is going over big, according to reports from the op'ry.

Ralph Dayton tells us that the Four Aces of Harmony on the Van Arnam Minstrels are going over strong at every show. Besides Dayton are Walter Avery, David Veroff and Harry Breen, the last named doing a hokum jig said to be a scream.

Gerald Fitzgerald, half-owner of the Van Arnam Minstrels, is spoken of by the boys of the show as being a genuine fellow and a real mingler a la sociability. Being well liked is half of the show business.

We understand there is a new song out by the title of *Wasted Years*. Is that the number that Bob Johnson sang on the White Show at the close of the third season in Bucyrus, O.? Zip Lee, of Schep's Minstrels, joins with us in hoping someone will answer this query.

Jeanette Freemando, recovering from a severe illness, is now located in Port Chester, N. Y. This little lady is known in theatrical circles, being the original producer of the Seranee Minstrels, with an entire cast of female minstrels. Later she went into vaudeville.

Hi Tom Long writes from Hot Springs, Ark., that the J. A. Coburn Minstrels played there recently to capacity business.

EDWARD CONARD



Mr. Conard is one of the best known men in minstrelsy in the country. As has been his identification with the Al G. Field Minstrels for a number of seasons, again this year he is managing-director of the show of which he is co-owner.

in the Auditorium Theater. He states: "I was favored with a visit from Rody Jordan, who came to the Army and Navy Hospital, where I am confined, and handed me a purse of money as a gift from the members of the Coburn Company, and I take this means of thanking the boys for their thoughtfulness and kindness."

In Springfield, O., about a week ago the Minstrel editor learned that elaborate preparations are being made already by the Gus Sun Booking Exchange for the entertainment of the Al G. Field Minstrels together with an entire miniature musical comedy company playing at the Bandbox Theater and the vaudeville performers at the Regent Theater that week. We received an invitation to join in the festivities and so we have our calendar marked in red ink for Christmas week.

Twelve live news items, making more than 20 inches of type, were crowded out of these columns last week, which accounts for several of our correspondents not seeing their letters in print. We are sorry it happened, but there are times when all the news cannot be accommodated. Last week's news for Minstrelsy, nevertheless, ran exceedingly heavy, thanks to the splendid co-operation the men of minstrelsy are giving the editor of this department. Keep up the good work, boys. Minstrelsy is a live issue—keep it as such.

Homer Meachum, who contemplates putting his show in the tabloid column routing in a short time, is still going strong as a minstrel op'ry thru Virginia. A correspondent speaks of his offering as a real show with plenty of pep, lots of good singing, brass specialties, and, above all, a snappy chorus of youthful girls. Wayne Hinkle and Eddie Holmes, late of the Gus Hill-Honey Boy Evans Show, have joined. Herschel McQueen, late of the Holland Minstrels, a vaudeville act playing the Keith Circuit, has been added.

"News of the death of Lew Dockstader," said *The New Orleans States* under date of October 27, "cast a gloom over the Al G. Field Company and behind the scenes last night, but there was no sign of this across the footlights and the audience left without knowing that the company had been informed of the demise of the dean of their profession. Many of the minstrels were personally acquainted with Dockstader and many had known him for years." This item appeared in a review which has just come to our attention.

When the Homer Meachum Minstrels stopped at a hotel in Petersburg, Va., recently a special dinner was served the corks for six-bits. It "looks" appetizing on paper and is timely at this post-Thanksgiving season, so we're passing along the menu: Baked chicken a la Meachum, dressing, tomatoes and lettuce, potato salad, cranberry sauce a la Sherroll, green peas, macaroni de Berry, cabbage slaw, hot biscuits a la Morton, coffee, tea, milk, ice cream, cake, apple, peach or pumpkin pie. What could be more delicious?

Jimmie Cooper pens that the Emmett Welch Minstrels are going over as big as ever in their own permanent minstrel home in Philadelphia. The boys recently had the pleasure of meeting the famous team of McIntyre and Heath, who were playing the Keith Theater and celebrating their 50th anniversary as a team. Their vehicle is called *The Man From Montana*. They are as good as ever if not better, opines Cooper. Tox and Ward, one of the older teams in the profession, visited on the show a few days ago. They will open soon on the Keith Circuit. The personnel of the Welch show remains the same.

Who remembers, wonders "Buck" Leahy, when Bobby Gossman was with DeRue Bros.' Minstrels? When Arthur Crawford and James Finning did a minstrel act with the San Francisco Minstrels? When Charles (Deac) DeVaro was with Diamond Bros.' Minstrels? When Hi Tom Ward did leaps with the Forepaugh-Sells Circus? When Billy and Bobbie DeRue were with Gorton's Minstrels? When Al Pinard was with Guy Bros.' Minstrels? When Willard Weber was with Price & Bonnell's Minstrels? When Denton was with Klein Bros.' Minstrels?

Lew Cooper, last season with *The Passing Show*, who now is playing the *Pantages Time*, visited "Sugarfoot" Gaffney when the O'Brien show played in Louisville, Ky. Steve Berrien, formerly an old O'Brien trouper, also visited Gaffney, Joe Cronin and Charlie Wright. Steve is with the Raynor Lehr Musical Comedy Company in Louisville. Harry (Sunshine) Raines, with the

op'ry in 1918-'19, also renewed old acquaintances. Charles Root, playing at a vaudeville house there, likewise made himself known to Jimmy Sherry and Jack Blake, the dancing team.

Songs being used on the Emmett Welch Minstrel show, according to a program relayed by Ed. Leahy, include: *The Pal That I Loved*, sung by Dave Barnes; *Love Sends a Little Gift of Roses*, sung by Billy Starr; *Someone Else Walked Right In*, sung by Jimmie Cooper; *Missouri Joe*, by Bob Girard; *No One Knows What It's All About*, by Charley Boyden; *Sally*, by Joe Hartz; *There Must Be Somebody Else*, by Emmett Welch. Being a permanent stock show, we imagine the song numbers must be changed every week, likewise the gags and skits. How about this, boys of the Welch show? Let's tell the readers of Minstrelsy how it's worked out.

William N. Purtil of Westerly, R. I., sent us a couple of old-time programs issued by Bliven's Opera House in that city in 1898-'99 which tell the printed story of Washburn's Big Double Minstrels, who, no doubt, are remembered by some of our veteran minstrel readers. These names are culled from the program: George Williams, G. A. Hillman, Oscar Paul, Paul Floyd, William Eagleton, Fred Ward, James Moore, John Bailey, Harry Massengile, Eula Chambers, Lon Hall, Frank Berry, Sam Horner, George LeClare, Henry Martino and Jack Hughes. At the bottom of the program was this: "The performance will conclude with the wonder of the age—The Bioscope—the great picture projecting machine, showing life-like pictures of everything that is interesting and pleasing. It will conclude with the wonderful railroad scene, showing the Black Diamond Express running 70 miles an hour."

Dan Fitch's new edition of the John R. Van Arnam Minstrels played the Colonial Theater, Allentown, Pa., for three days a few weeks ago. There are 25 in the company of white performers, giving a 75-minute performance, preceded by a parade and concert "out front". Fred Barnes is interlocutor, while Dan Fitch

(Continued on page 65)

VIENNA

By BARNET BRAVERMAN
Care Fremden Bureau, Wiener Bank Verein
(American Express Co.)

VIENNA, Nov. 7.—Dr. Robert Wiene, one of the few courageous, original directors in the cinema world, has made another contribution to the film which will help advance it in the estimation of those who are tired of hackneyed motion picture productions. *Orlac's Hands* is the name of the picture Wiene recently completed and which is to appear March 1 in European theaters.

For directors and players in the films who are alert and who wish to see a bit of directing and acting that may open new worlds to them, I suggest that they determine to see *Orlac's Hands* when it reaches the United States. In this picture directing and acting is respectively seen in its pure essence, devoid of tricks and hysteria. It is very much unlike *Dr. Caligari's Cabinet*, which Wiene also directed and produced, and which is still being acclaimed as an achievement in film annals.

Dr. Caligari's Cabinet was the first real attempt to put art into the cinema. It eliminated commonplaceness, brushed aside monotonous streets, walls, rooms and prairies. It toyed with space and proportion, and maintained a fantasy and dramatic effectiveness unequalled by any other film. But where *Dr. Caligari's Cabinet*, as directed by Wiene, showed the possibilities of taking liberties with space, proportion and design, in *Orlac's Hands* he demonstrates the expression—not the impression—of emotion and thought by eliminating unessentials and emphasizing acting . . . and nothing but acting. *Orlac's Hands* is a picture in which intensity of feeling and dramatic movement are carried to great ends, yet it doesn't contain a suggestion of melodrama nor the hectic manner of most films. None of the theater's decorations is used, as is the custom with many cinema studios. Not only decorations but space and background are removed to express the emotion or thought of the moment. Such a picture puts an actor to a real test because he must rely on his own efforts—his own art—to tell the story. *Orlac's Hands* is not a naturalistic film—it is a style film—a film in which the actor's and director's expressionist style dominate from start to finish. Here are no frumpieries and properties for camouflage. The actors in this film had to play instead of appear in scenes. In it Conrad Veldt covers himself with distinction, altho he may not know it. His pantomime—his gestures and movement, without the assistance of tricks, decorations or costume—was a story as gripping as ever captured attention and imagination. Actors can learn a great deal by watching Veldt work in this picture. Never have hands said so much in the films.

I decline to mention the story of the picture (albeit richly imaginative and of unusual interest) because it is the acting and directing in which it is best to be interested at this time. Oscar's

Hands is a trail-blazer. It is to the cinema what Gauguin is to painting, what the Zeppelin R-III presages to commerce and civilization. And behind this trail-blazing picture is Dr. Robert Wiene, of whom people know less than of the fifth-rate performers in our film studios at home. Even to this day his name is rarely connected with the direction and production of the famous *Dr. Caligari's Cabinet*. In all the comment written about this film by self-appointed "critics" at home and in England the name of Wiene was never mentioned. This contrasts with the self-exploitation of Griffith, Rex Ingram, Ince and De Mille, who, despite their achievements with the cinema, have in Dr. Wiene a man who's

(Continued on page 65)

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Picked Up by the Page

A number of New York folks went to Washington, D. C., Thanksgiving day to attend the Howard-Lincoln football game and to attend the dances for which the FORD DABNEY Orchestra played. The New York delegation was a big one and helped tremendously to swell the gate receipts of all the affairs connected with the greatest sporting event the Negro has in the country. But, at that time there were enough folks remaining behind to give a holiday appearance at all the regular amusement places in the big town, as well as to provide a splendid patronage to a number of social events.

HARPER AND BLANKS staged a dance and revue at the New Bess Casino, New York, that was one of the most spectacular affairs of the kind ever presented in that house, and it has been many. The daytime sport, provided by the Mid-Western Automobile Association, was a series of races, totaling 100 miles, with both white and colored drivers in mixed and restricted events at the Hoboken track.

On the Sunday prior to the holiday FLORENCE MILLS of Dixie to Broadway, and WILLIAM VOSEY, with the orchestra from that attraction, rendered a program for the Charity Fund of the Dorcas Temple, Daughters of the I. E. P. O. E. W., at Imperial Hall. It was one of their many donations to the cheer of the Christmas season.

RICHARD E. HARRISON, now in charge of entertainment matters for the Abyssinian Church, New York, presented the first of a series of six monthly spoken programs in the church auditorium. LYN-DON CALDWELL, MRS. CHISHOLM DAWSON and RUTH ELLIS, a Sioux Chief's daughter, were the artists who appeared. It was an excellent program. Mr. Harrison is developing plans to cooperate with a number of institutions in the vicinity of New York, so that his artists may be engaged at least five nights each week. It's a project filled with great possibilities and the welfare department of the church is backing him in the enterprise.

The GRACE CONGREGATIONAL CHURCH, accepted religious house of many Race professionals, staged a fair for a week. The Sunday-school room was equipped with all the usual features of a fair. CHARLES QUANDER and a group of other show-wise people hally-hooded money from visitors while in the church auditorium a number of first-rate artists donated their services to a series of programs for five successive nights. Monday LIEUT. JACOB PORTER and the 68th Regiment Band submitted a remarkably well-rendered concert program. On other nights RICHARD E. HARRISON, OLIVE JETER, pianist; FELIX WEIR, violinist; A. T. STRICKLAND, tenor, and MISS PENN, a Greenwich (Conn.) pianist, were featured on programs that included many numbers by church and Sunday-school members. The Y. W. C. A. Girls contributed a very complete fashion show. The affair was a most successful blending of the professional and the lay talent. FRED WORK was musical director.

Incidentally the pastor of this church, the REV. ALEXANDER GARNER, is very active in a movement to erect a statue of ABRAHAM LINCOLN in upper New York.

CHARLES HIGHTOWER, former partner of the late Mr. Jones, known on the big circuits as HIGHTOWER AND JONES, after an unfortunate essay at teaming with "TOOTS" DAVIS, has organized the Manhattan Trio, a dancing act, with ROSCOE SIMMONS and LEMUEL JACKSON, who are clever young dancers, and the former may yet become as famed in his field as is his father on the lecture platform, where ROSCOE CONKLIN SIMMONS is one of the biggest drawing cards in the country.

GARLAND ANDERSON of San Francisco is in New York with a play that has been highly commended by such judges as MARGERY RAMBEAU and ARNOLD BENNETT. We thank BILLY PIERCE for sending the serious-minded young man to see us.

Now look who's here! TABOR AND GREEN opened at Proctor's 23d Street Theater, New York, November 24. Tho often in the metropolis this team has not been on the Keith Time for five years.

November 23 VINCENT LOPEZ and his orchestra of 40 pieces presented a program that included W. C. HANDY'S symphonic tone, *The Evolution of the Blues*, at the Metropolitan Opera House, New York. In the number Mr. Handy has created an arrangement of the bar-baric melodies of the tom-tom of ancient Africa, the music that is credited to the first Negroes landed in America in 1619, the spirituals of slavery days, the songs of hope and triumph of the Civil-War period and the more modern blues, such as his *Harlem Blues* and *St. Louis Blues*, which furnished ample material for discussion by the many who favor the blues as the symphonic basis for operatic music. Joseph Nussbaum created a splendid orchestration arrangement of Mr. Handy's conception for the occasion.

Monday evening, November 24, the DRUMMERS' CLUB staged another of the smokers for which this New York organization of musicians has become famous.

At last we have seen D. W. Griffith's famed film *America* at the Renaissance Theater. Our patriotic impulses were stirred by the story of the founding of



COMMUNICATIONS TO OUR NEW YORK OFFICE

our country. How we thrilled at the way our Negro youth paid tribute to the characters of revolutionary liberty, but the terms were chosen by the organization that MR. GRIFFITH ROBERT CHAMBERS and JOHN L. E. PELL, director, writer and historian of the production, had neglected to give these same youths the satisfaction of seeing their own heroes of those days included. In common with most writers and historians they deliberately "walked around" the first Negro who fell in Boston, and the first who fell at Bunker Hill, or was it Lexington? Anyhow any Boston student can point out the tablets and monuments to PETER SALEM and CRIPUS ATTUCKS. With all the glory that the revolution affords every American this little is not much to grant to a group that has fought, bled and died in every war the country has known. A little credit for our heroes who gave their all would be a great encouragement.

The LAST CAREY Convention of the Baptist Church has just sent a group of missionaries to Africa. The national secretary of the organization was in New York to bid it adieu. With him were two broad-range ministers of the gospel, who are *Billboard* fans. The REV. MARSHALL A. TALLEY, of the Clark Memorial Baptist Church, Homestead, Pa., and the REV. JONES, of the Central Baptist Church, of Pittsburg, Pa., one of the chaplains of the Deacons' Club to whom show-folks may always go with the assurance that he is in sympathy with them.

The Crispus Attucks Press Club of Washington invited the *Page's* to the breakfast dance tendered visitors at the Howard-Lincoln football game Thanksgiving Day. The affair was given in honor of the beauties selected by newspapers of Pittsburg, Philadelphia and Washington to attend the games as their guests. C. Lucien Skinner is the president of the press association.

November 14 MADAME E. J. ROBINSON AND W. H. CORNICK tendered a birthday party to Lawrence Chenault, the film and drama star, in New York, and there was a cake, but Larry declined to permit any figures to become public. Anyhow he is not one of the youngsters. Sure we went to the party and it was a party.

PHILIP RANDOLPH, one of the editors of *The Messenger Magazine*, the finest monthly publication of the Race, was the speaker at the colored Y. M. C. A. in New York November 24. We hear that the journal soon will have a special theatrical number as its annual special.

L. M. LAWSON, writer of *Circusette Dances*, has composed and published a *fox-trot comedy song, How You Goin' To Tell Me About the Morning News When It's Half Past Nine at Night!* It's a great number for vaudeville people.

FATHER QUINN'S GLEE CLUB

Father Quinn, of St. Peter's Church, Brooklyn, N. Y., has taken the initiative and organized an unusually talented group of colored artists into what he calls *Father Quinn's Glee Club* for the purpose of providing entertainment programs for the churches of his neighborhood, the Knights of Columbus and similar organizations allied with the church.

The four artists in the outfit are Alphonse Blake, an escape artist, who doubles traps; J. W. Cooper, ventriloquist, who also does paper tearing and plays both mandolin and guitar; Selgfred Pyles, violinist and tenor singer, and Harry Joyner, pianist and singer, who leads the numbers. Thus in the group we find vocal and instrumental music and three styles of novelties.

Father Quinn is not selfish with his entertainers, and John W. Cooper, who probably engineered the whole matter, says that it will be available to non-Catholic societies on precisely the same terms as to the church affiliations.

LONNIE FISHER REORGANIZES

After a brief layoff in Washington, D. C., while he made an investment in a barber shop near the headquarters of the Colored Actors' Union, and devoted about a month in activities in connection with union matters, Lonnie Fisher has reassembled his company. He is now working with ten people under the title of *Lonnie Fisher and His Ten Jazzy Hounds*. Five male musicians who do some doubling and an equal number of girls make up the outfit. The show opened on the Dudley end of the T. O. B. A. at the Palace Theater, Norfolk, Va., November 24. Then follow Newport News, Petersburg, Washington and Baltimore, closing the eastern end of the circuit week of December 29, after which the Mattin Klein bookings on the western end of the time will begin at the Star Theater, Pittsburg. The act is booked until April 1. The cast is 100 per cent C. A. U.

NATIONAL NEGRO FINANCE CORP.

Never before has this department advocated the interest of any stock-selling proposition. To do so is to violate the editorial policy of *The Billboard*, but here is an instance where the exception proves the value of the rule.

The profession can with great propriety be urged to take interest in the National Negro Finance Corporation, an institution that has been sponsored by the National Negro Business League and by the National Negro Press Association, the National Association of Colored Fairs and every other subsidiary to the big organization that is parent to the business and professional advancement associations of our race.

The purpose of the project is to remove for all time the handicap that our group has borne in the commercial world since the Race emerged from slavery. Inability to secure credit rating, lack of adequate information as to the responsibility of our merchants, manufacturers and other interests, the absolute refusal of Negro notes, securities, stock certificates and mortgages and the impossibility of obtaining banking credit for a Negro merchant despite the heavy deposits of the Race have all operated to obstruct progress.

It is to meet these needs that the responsible business concerns and reputable men of the Race have chartered the National Negro Finance Corporation. In so field is it more needed than that of the amusement and its associated business—and the field is large indeed. It also is a very important outpost of the whole group in the general field of race contacts. Therefore it is but fair that the amusement people should evidence their interest by investing in the concern that can be helpful to them.

The amusement group can grow no faster than does their people. A few may make slight advances here and there, but these cannot long sustain their positions without the substantial support of the whole business fabric of their people.

Further expansion and increases in parks, theaters, fairs, film concerns and any other enterprise based upon investment of money by our group depends upon the creation of a market for the securities that represent these investments. This is what the concern provides.

The one certain way that amusement people may assure themselves of a fair consideration of their interests is to own the right to active participation in the affairs of the National Negro Finance Corporation.

Such names as Dr. Robert Russco Moton, of Tuskegee, president of the National Negro Business League; Benjamin Davis, editor of *The Atlanta Independent* and secretary of the Odd Fellows of Georgia; J. A. Blumes, president of the Winston-Salem Mutual Insurance Company; James T. Carter, president of the Southern Aid Society, of Richmond; Claude Barnett, director of the Associated Negro Press; W. Ellis Stewart, secretary of the Liberty Life Insurance Company, of Chicago; Dr. Clyde Donnell, medical director of the North Carolina Mutual Insurance Co., of Durham, N. C.; S. H. Vick, president of the Commercial Bank of Wilson, N. C.; Fred R. Moore, publisher of *The New York Age*; W. G. Pearson, president of the Bankers' Fire Insurance Co. of North Carolina; Dr. G. A. Edwards, president of Kirtzell College, and the 50 other directors, all nationally prominent in the affairs of the Race, and all men of upstanding reputations, give assurance that the project is a substantial and worthy one. It should be a good investment, measured only in terms of dividend, for it has a market all its own. The fact that C. C. Spalding is in immediate charge of the whole project tells much to us.

"SEVEN-ELEVEN" IN WRECK

The train upon which the Seven-Eleven Company made the jump from Kansas City, Mo., to St. Louis was wrecked en route Sunday, November 15. While several railway employees were killed and seriously injured, members of the troupe, with the exception of Evon Robinson, suffered only from the shaking up and the fright. Miss Robinson sustained a slight injury to her left leg.

The accident prevented the Monday performances, due largely to the confusing condition in which the baggage was found. However, regular appearances were started Tuesday.

The show has been booked for two weeks at the Palace Theater, Detroit, beginning December 8. This house has heretofore presented an eight-act vaudeville bill. Thereafter the show will be headed east, playing Sunday in Sandusky, O., with the Pitt Theater, Pittsburg, and the Auditorium Theater, Baltimore, to follow. The company will appear at the Dunbar Theater in Philadelphia before reaching New York. All of which is according to Bert Goldberg, who was a *Billboard* visitor while in New York on business for the company.

ETHIOPIAN ART THEATER

The National Ethiopian Art Theater presents a concert group at the Renaissance Casino, New York, December 7, in a Sunday afternoon program. The proceeds from the affair will be applied to the building fund of the organization.

Mrs. Jessie Andrews Zachary, coloratura soprano, of Denver, Lydia E. Mason and Florence Mills of Dixie to Broadway are the featured artists. Others programmed are Mme. Cecile DeSavia, John Eckels, Blanche Eklow, Josephine Heathman, George Simpson, Andrew Mitchell, John E. Brown, O. Helmsley Winfield, Berclay Trigg, Harold Bryant, James E. Hollar, Bruce Munsundson, James Johnson, Henry L. Davidson, Andrew Choyke and a chorus of 60 mixed voices from the vocal division of the National Ethiopian Art School.

Adele Dabney and Richard B. Harrison will present dramatic readings. It is rather a formidable program, and if the artists named all appear it will be more than an afternoon function, for any three of the above mentioned are quite capable of providing sufficient entertainment for any one period. However, since they are all volunteering it is entirely possible that some may not appear because of interference of profitable engagements.

The Sunday offering is the third public presentation by the school, the former ones being respectively by the dramatic department and the musical comedy division of the big school. Each has been a credit to the institution and its artistic purposes, tho it is to be regretted that the business phases were not so successfully handled. This has been very largely due to a lack of essential theatrical promotion knowledge of business management, press agency, billing ability and knowledge of the public psychology. So far this has been the big flaw in an otherwise excellent organization. Competent instruction in this direction would complete an excellent curriculum.

BY AND ABOUT "JACK MOONFIXER"

"Never fall out with a friend or an enemy who tells you of your faults. It certainly is better to know them than to be ignorant of them no matter whence the sources of information."

"As no chain is stronger than its weakest link, so no person is stronger than his weakness. Too many of us pat ourselves approvingly on the back because we are strong in some particular qualities and endeavors and forget that weakness which after all is our real measure. It is not so much how we star in the things we like and enjoy, but how we master those other things in which we are weak. A fellow may be a physical giant and at the same time a mental pus-head and a moral degenerate. We may draw folks to us with our power of song or of eloquence and drive them from us with our personal littleness and cussedness. No matter how high we may soar in some things on which we may major, we are the same little weakling we actually are in our secret and private life. Get rid of that weakness so that when you rise you can stay up and not keel over."

Thus speaks "Jack Moonfixer" in *The Los Angeles New Age Dispatch*. He is a columnist whose common-sense writings have commanded attention of colored editors all over the country, and has arrested the interest of staff members of many white publications to whose notice his paper has come, largely because of the broad application of his sayings. While primarily directed to his own people, his is a philosophy from which anyone might profit.

It is a pleasure to record that the nem de plume of the writer has been penetrated. We find that these quotations are from the pen of A. J. Roberts, publisher of the *Los Angeles* weekly paper, and a member of the Legislature of California, who was re-elected to the fourth term in the last election. Strangest of all, these words of wisdom come from a very young man, not from a bewhiskered sage as is to be supposed.

NEW VIRGINIA SUMMER RESORT

Establishment of a shore resort for colored people on property lying about two and one-half miles south of Virginia Beach at Norfolk, Va., is the plan of the Ocean Grove Development Company, organized by local colored capital.

The company has acquired 120 acres of property, having ocean frontage of about one-half mile, from Dr. Charles S. Morris, formerly pastor of the Bank Street Baptist Church (colored), who has operated there for the last six years the fresh air home for children and invalids supported by the colored churches of Norfolk.

The property is located convenient to the Norfolk Southern Electric line.

The development, which its promoters feel will attract colored vacationists from all over Virginia and North Carolina, has been named Ocean Grove. Plans for a building for the use of picnic parties and bathers are being drawn.

The Whitney and Tutt Company, doing four complete pieces, is in the Gulf Coast houses of the T. O. B. A. Circuit. Week of November 24 the company played the Belmont Theater, Pensacola, Fla. They are presenting *Up and Down*, *Who Struck John*, *Between and Between* and *Keep Fit*. The company includes Ina Duncan, Mabel Ridley, Edna Barr and the Harmony Maids, with J. Homer Tutt and Salem Tutt Whitney.

Minstrel and Tent Show Talk

The 38th edition of the Original J. C. O'Brien Famous Georgia Minstrels, headed by the illustrious Colonel himself, played Augusta, Ga., one night recently to a fair-sized but appreciative audience, writes R. S. Moore, of that city. Four carnivals and Ed Lee's *Creole Belles* Company played the same lot in the preceding five weeks, which resulted in the lack of patronage, it was said. Moore states O'Brien presents a clean performance. O'Brien advised that business has been exceptionally good thru the Carolinas and Virginia, with turn-around business at several stands. The show is headed for Florida, where two-day stands will be played in the larger towns this winter.

Alabama Close Suddenly

Booze is responsible for the early and unexpected closing of the E. H. Jones Alabama Minstrels at San Antonio, Tex., November 17, according to a letter from Charles E. Bowen, manager of the show, who informs us that while the town some members became intoxicated and, returning to the car in the absence of the manager, who was visiting the Majestic Theater, began some boisterousness that ended in a shooting.

Vernon Hughes, drummer, was shot in the stomach and has little chance for recovery, according to the diagnosis of physicians at the Robert Green Memorial Hospital, where he was taken and promptly operated upon. William Bryant, trombone player, is held on a charge of assault with intent to kill. "Footie" Robinson also was arrested, but later released.

Mr. Bowen closes his communication with the statement that the balance of the tour was canceled, the equipment shipped to Waco for storage and the people paid off. His comment is indeed sad. It reads: "This is a sample of what whisky does. A man in the hospital who may die, leaving a wife and child; an entirely innocent man, a good musician, in jail facing a possible murder charge; another man with a stain on his name, an entire company thrown out of a month's work and a loss of about \$800 in the management in paper and dates already purchased. The worst of all of this is that Hughes does not drink a drop. Will some professionals never wake up to their own interests?"

Robinson Closed

D. C. Officer, side-show manager of the John Robinson Circus, informs that after 13,526 miles of travel that took them from New York to New Mexico, traversing 24 States, the season is closed and he is again at his home in Sparta, Tenn. He wants to give public expression of his thanks to Duke Mills, side-show manager, under whom he worked, and to the people who so loyally supported him during the season. He is proud of his band, Marcus Hamilton, A. C. Officer, Fred Leftwich, Gribble Leftwich and Kilmer Jackson all went with him to Sparta. W. O. Foulks went to Indianapolis, Albert Kemp to Pittsburg, Pa.; Calvin Clem to Hot Springs, Ark.; Joe Clemmons to Wheeling, W. Va.; Wallace Simmons to Humboldt, Tenn.; Margarite Montague to Carrollton, Mo.; Marie Kitchen to Atlanta, Ga., and Bobby Jones, a performer, gave no address.

Mr. Officer has signed with the same show for next season. In September he was elected as the representative of the outdoor field on the board of directors of the National Deacons' Club of Prince Hall Masons.

Huntingdon Deacons Give Party

The Deacons on the Huntingdon Mighty Minstrels gave a double birthday party November 17 in honor of Bandmaster E. W. Brown, who acknowledged 42 years on the same day that Martin L. McCauley, "The Dixie Kid", admitted that he was 35 years of age. Rastus Alrshp, who is a circuit rider, or national organizer of the showfolks' organization, was master of ceremonies. He reports that the large number of Masons on the show made things lively for their guests and fellow workers. The show is now playing thru Louisiana.

Busby Notes

The Busby Minstrels and Nay Brothers' *Creole Steppers* have been doing nicely in Oklahoma. Things are running smoothly, no sickness, except that Jesse Scott is slightly indisposed, and demands for return dates are plentiful. At Tulsa they played three performances each day, appearing at the Broadway and the Dixie, one white and the other a colored theater, for the whole week. At Claremore the band played for a white football game and the students of the schools, both boys and girls, paraded around with them. At Bayesville the band played for a dance. In this town the Monday performance was given to a mixed audience, the first that has ever been played to in that house, which previously excluded colored people.

The Nay Twins, Lillian Turner, a peppy singer and dancer, and Hoyt Jenkins are making individual hits. Doc Gardner is in the front of the house, and the orchestra that is pleasing 'em includes Mrs. Bernlee Butcher, Ralph Crowley, Charles Hooper, Clinton Davis and John Mitchell. These, with Mr. Butcher, who takes tickets, and Doc Gardner, Sylvester Freels,

Hoyt Jenkins, the Nay boys, Hurl and Harry, and Victor Scott make up that all-fired good band.

Roberta Roundtree, Blesha Lee, Gladys Robinson, Jesse Scott, Selma Sayles, W. M. Sibley and J. M. Busby complete the show.

Creole Belles Close

Ed. Lee's *Creole Belles*, musical comedy company playing under canvas, closed the season at Selma, Ala., November 22. The equipment was shipped to winter quarters at Jackson, Miss. The season as a whole was satisfactory, according to a letter from R. E. Robertson, general agent, who after signing contracts to pilot the show again next season, went to his home in Augusta, Ga.

While two outfits were destroyed during the season very few days were lost because of bad weather. One of the misfortunes was caused by fire and the other by a blowdown in Wilmington, N. C.

There were few changes in personnel during the season. Mr. and Mrs. Lee will winter at their home in Alexandria, La. Joe (Cephus) Thomas went to Hot Springs to take the baths. John Walton will be at home in Galveston, Tex. Charles Lockhart has been booked to play vaudeville. The Paces have arranged to join a musical comedy company and the others have scattered to their respective homes.

Charles Boone and Frank Johnson, billed as Boone and Tadpole, are being featured with Gollmar Bros.' Circus, according to a letter from Boone dated at Putnam, Tex.

James Isom finished his season with the John T. Wortham Shows and is at his home, 418 East Haskell street, Tulsa, Ok.

The Hagenbeck-Wallace Circus closed at Little Rock, Ark., November 19 and the bunch has scattered. Jimmie Ward, side-show trap drummer, went to Chicago.

ELLIS STARS "DEMI-VIRGIN"

The dramatic stock company in which Evelyn Ellis is starring presented *The Demi-Virgin* at the Howard Theater, Washington, D. C., the week of November 17 to a very good business, according to reports from that city.

Alfred Chester, Marie Hicks, Daisy Pizarro, Baby Green, Ruth Carr, Maria Bazil, Margaret Brown, Marion Taylor, Alonzo Henderson, Rudolph Gray and H. L. Pryor are in the cast. Mr. Pryor is stage manager. The piece was staged under the direction of Kendall Holland.

SARAH MARTIN ON GULF COAST

Sarah Martin, record singer, after a month's stay in New York, is again featuring a vaudeville unit on the T. O. B. A. Time. Miss Martin is supported by Mack and Mack, Smith and Smith and Means and Means, the last named being a magic act. The unit is meeting with praise everywhere. An Oklahoma City daily is quoted as follows: "The vociferous applause of the large audiences that

greeted Sarah Martin, "blues" singer and her company at the Dreamland Theater indicates that her singing is okeh, and that the people greatly appreciate her efforts." The unit is in Galveston, Tex., December 15, with Beaumont, Shreveport and New Orleans to follow.

MICHAELS' CARNIVAL

The Michaels Carnival Company played the York (S. C.) Fair week of November 25, and the Bishopville Fair the first week of December. The show is headed south to remain out for the winter. Dan Michaels will meanwhile make a trip to New York to arrange for the organization of a No. 2 show for next season. Willis Lyons and Livingston Mayes will have charge of the original outfit during his absence.

The show has been having a series of successful engagements at colored fairs this season, the last year, when Mr. Michaels first essayed developing this field for a Negro carnival, he met with much discouragement. At Charlotte, N. C., he was the complainant in a suit against Roy Holler and W. G. Wade, who as the Holler Amusement Company operate some of the attractions with the carnival. The suit was for \$740, which Michaels alleges is due him.

THE ST. CECILE SEXTET

Norton Edward Dennis, musical director of Wiley College, Marshall, Tex., announces the winter tour of one of his special units. The St. Cecile Sextet, a vocal and instrumental group of women, is presenting a program of 26 numbers in an unusually cleverly diversified program. Edith Dial and Anna Lacey, sopranos; Geraldine Foster, a contralto; Blanche Dogan, reader; Ruth Grimstead, pianiste; Melreese Claughton, violinist, with Elizabeth Wells and Juanita McGaffey as alternates, make up the organization. Beginning their tour at Marshall, November 19, the group made very successful appearances at Orange, Port Arthur, Galveston, Houston, San Antonio and Beaumont. It is understood that soon a longer tour will be undertaken under school and association auspices. It is indeed a novel group, one that would do well in Eastern territory.

POSTAL EMPLOYEES' ANNUAL BALL

The Triangle Club, composed of Twin Cities colored postal employees, recently gave its fourth annual ball at the Coliseum, Minneapolis. There were approximately 250 couples who attended. The entertainers were Leona, toe dancer, and Wendell Jones, tenor. The E. C. Strut, led by Harvey Moss and Mrs. Dave Francis, was the hit of the night.

The ball followed the annual election of officers. Newly elected officers for the ensuing years are: J. F. Stevens, president; Dave Francis, first vice-president; E. Charleston, second vice-president; James Wilson, secretary; Phillip McCullough, assistant secretary; Jose H. Sherwood, treasurer.

Here and There Among the Folks

D. Ireland Thomas never misses a chance to put on a sales attraction for the Lincoln Theater, Charleston, S. C. His latest was to engage Prince Oskazuma with his Indian display to stage an exhibition in the lobby. The stunt proved a good ballyhoo for the film house. Not long since J. Ireland gave away bills of different denominations. No wonder his house does big business.

The Pags desires to make a correction. In a recent issue mention was made of a 32 deg. Masonic emblem ring that was presented to Al. Wells, of the Darktown Bazaar Company. In error we named Mrs. Wells as the donor, whereas the owners of the Allen & Stokes Show, Mr. and Mrs. Allen, presented the birthday offering to Mr. Wells, his wife functioning as the intermediary.

Daniel L. Haynes, one time bookkeeper with the Pace & Handy Publishing Company and later with the Clarence Williams house, is now with Shelton Brooks, the writer of special song numbers, as office manager.

Claborne White, traveling ahead of the *Silas Green* Show, informs that while hilling his attraction in Tallahassee, Fla., he had the pleasure of hearing Roscoe Conkling Simmons address 85,000 people as a feature of the Tallahassee Centennial celebration. He says the parade was one of the finest he ever saw, and that Simmons' speech aroused even more comment than the parade.

Zachariah White and Eddie Wilson have broken in a new act at the Rink Theater, Temple, Tex. The act is to be routed over the T. O. B. A. White's address meanwhile is at 104 Webster street, Waco, Tex.

The Old Southland Sextet appeared in Portsmouth, Va., November 25 under the auspices of the Iota Omega Chapter of the Alpha Kappa Alpha Sorority. Jerry C. Anderson is the conductor of the group. The proceeds of the engagement were applied to the scholarship of the Sorority.

After four weeks in stock in Philadelphia Virginia Liston and Sam Grey started December 1 for a tour of the T. O. B. A. Circuit at the head of their own tabloid company. While in Phila-

delphia they stopped at Mose McQuitty's theatrical boarding house and Mrs. Dixon, co-owner of the place, tendered them a banquet before the show left the Quaker City.

Mason and Henderson have contracts to remain for the season with their stock company at the Standard Theater, Philadelphia, where they are staging the after-piece to the vaudeville weekly with a change of material weekly.

Mr. and Mrs. Paul Robeson and Mr. and Mrs. James P. Johnson were guests at a birthday dinner given in honor of Lawrence Chenault at the New York home of Madame Robinson and Mr. Cornick November 24.

Harry Fidler sends us a card from Detroit that indicates him to be the stellar feature at the De Luxe Theater there, with special billing declaring it to be the "Only act of its kind in vaudeville." The tack card bears three different likenesses of the beautiful (?) Harry.

The *Howard Medical Journal*, a combined trade and college publication, edited and managed by Kelly Miller, Jr., son of the Dean of Howard University, has made its bow to the public. The first issue, dated November 20, is a well edited and mechanically correct four-page journal filled with news pertinent to its field. The avowed purpose of the paper, as declared in its salutation, is "To keep the alumni and friends of the medical school . . . and the profits will be used for the foundation of medical scholarships. . . . To keep the Howard medical school in the lead." Some high purposes and the young journalist is to be commended.

Leigh Whipper, who declares himself to be "a star in the high grass" when it comes to routing and managing shows, advises that the Tolliver *Smart Set* Company, which he is now directing, was in the Palace Theater, Memphis, Tenn., week of November 24. He could provide no further route at the time he wrote, but assured us that the show would not be permitted to lose a single performance from now on.

MOVIE POWERS VISIT NEGRO THEATER

November 19 T. G. Coleman, manager of the Riato Theater, Macon, Ga., and an important member of the Motion Picture Exhibitors' Association of Georgia, was host to Col. Jason Joy of the New York office of Will H. Hays and DeSalle Harrison of the Georgia exhibitors, of Atlanta. The reason for the visit was a meeting to discuss State censorship of films.

While in the city these important personages in the film industry visited the Douglas Theater, and before leaving they had been given a very much increased interest in the Negro phase of the film business that is going to have a far-reaching effect upon the whole group, for C. H. Douglas and his friends who sponsored the visit availed themselves of the opportunity to emphasize the size and financial importance of the Negro exhibitor and also disclosed the fact that their interests are very much interwoven with those of the white exhibitors of the country.

Miller and Slater's *Come Along Lisa* Company was playing the house at the time and in some measure shared the pleasure of the visit. Lula Whiteby, a native of Macon, and the leading lady of the show, was especially favored by the publicity in local papers that accrued from this unusual visit. Judge Bridges Smith, the associate editor of *The Macon Telegraph*, was one of the visitors to the performance.

CIRCUS PROSPECT GOOD

Prince Oskazuma, the old showman who has been active in an effort to interest colored outdoor showfolks and novelty acts in a circus enterprise, advises in a letter from Charleston, S. C., that his plans are rapidly maturing. He says he has heard from enough acts of the type desired to assure an adequate program, and, what is more important, has been assured of adequate financial support from substantial sources.

REVIEWS

Macon, Ga.

(*Douglass Theater, Reviewed November 17*)

Miller and Slayter presented *Shuffle Along Lisa* for the week with a record of being the best show of that caliber seen here this season. The folks were all good lookers and proved ladies and gentlemen at all times. Eddie Lemons, chief comic, kept the house in an uproar all the time he was on the stage.

Marcus Slayter and the choristers stopped the show with their Charleston number. The chorus will long be remembered here. Birch Williams came near making the auditors jump from their seats with his Charleston. But Slayter and his song cast a little spell on Williams' number. They are spotted too close.

Lula Whiteby, a Macon girl, hit with the home folks with her song offering, despite the fact that the natives here thought she should be attired in more clothes. She registered with *Folk in Georgia*.

Wrightson and Williams engaged in some soft-shoe stuff on the opening scene that pulled applause.

Lemons and Williams presented the *Holdup* sketch, which, oddly enough, was the best of their offerings of this caliber. The comic in this act showed more talent as an ad lib. comedian than he did in 1917, when he was called to serve Uncle Sam.

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Editorial Comment

IT IS often remarked that the typical American has not as yet been formed. That is undoubtedly true.

In this country races and nationalities have not as yet been amalgamated and it is a wonderful thing to be able to study a great people in the formative period.

Every element of American life is having its influence in forming that ideal of the future—the real American. The theater, the movies, the radio, the schools, the churches, the newspapers, the lyceum, the chautauqua—all are elements which are working toward that

one end of finally evolving a type that shall be considered American.

In these elements the work of the platformist is no mean factor. Sometimes belittled by metropolitan newspapers or magazines, antagonized by other interests, yet the platformist has gone his way and given to the American people his best thought.

And that thought has had a deep effect upon American life.

It has caused people to think for themselves.

Those who have watched the movement for the past 25 years realize that platformists themselves have been

chestra leader, inaugurated a contest, open to enthusiasts of that style of music throughout the country, for a new word. Some 700,000 replies are said to have been received and these passed upon by a board of judges, consisting of Edwin Hoban, radio editor of *The Philadelphia Inquirer*; W. Victor Guinness, artist-illustrator; H. Charles Rawlins, editor of *Sport*; Wm. B. Shearman, prominent investment banker and a lover of music; Prudence Nicholas, radio editor of *The Des Moines Capital*, and Jack Binns, the wireless hero of the ill-fated S. S. Titanic. The board finally decided upon Syncopep as

A BROAD-MINDED OPINION ON
HIGH SHOW LICENSES

THAT OLD, ridiculous cry of traveling shows taking all the money out of a town, with prohibitory licenses resulting from that narrow-minded opinion, received a nice wallop editorially at the hands of *The Blade*, of Walnut Ridge, Ark., in its issue of November 6. It's only a small daily newspaper of a small town that speaks, but it speaks intelligently, forcefully and truthfully. The situation is the same in scores of other towns, and as it is covered so nicely in the editorial in question we reprint it in full as follows:

"Several months ago an ordinance was passed by the city council assessing a license fee of \$100 per day upon all tent shows, minstrels, stock companies and the like. There was one, and only one, real reason for this—that is to prohibit all shows of this character from coming to the town. All has gone well with the ordinance until recently the mayor and recorder, together with some of the aldermen, decided that it would not be a bad thing to have a few of these shows come to town, and accordingly issued a license last week to a Negro minstrel and this week to a stock company which is now holding nightly entertainments. And be it said of them, they are a nice clean bunch of entertainers and their shows have been highly enjoyed by all who have attended them.

"We believe in protection of home enterprises to a certain extent. We believe that the men and businesses which go to make up the town are due a certain amount of protection. But there is reason in all things. The ordinance which now stands upon the statute of the town's laws is going just a little strong, we think, and so does a majority of the people of the town. Whoever heard of a town throwing its arm of protection around a newspaper of the town and declaring that it shall be unlawful for another paper to come into the town? Whoever heard of a mercantile establishment or any other business being thus favored? The picture show in this town is a good one. The proprietors of the show are high-class gentlemen and our friends. But license of all descriptions—occupation tax and all—does not amount to more than \$15 per year. We have this on good authority and feel sure that these figures are correct. Last week for a one-night stand of the Negro minstrel the town received \$25 in license. The stock company now here has paid into the town's treasury \$50 in fees. The company carries about 25 people. These people are regular folks and eat three times a day. They pay for what they eat. They spend their money elsewhere in the town. The two newspapers of the town carried advertisements in their last week's issue announcing the coming of the company. In passing we would just say that neither of the town's papers has carried an advertisement for the picture show in several months. We received more money from this stock company for a one-week stand than the picture show has spent with both printing plants of the town since early in the year.

"We don't believe that traveling shows, or local shows for that matter, should be allowed to operate without a reasonable fee being paid by them. But under the existing ordinance the town is deprived of a great deal of revenue which it might otherwise receive. Pick the shows. Do not allow any but those which put on a wholesome entertainment to exhibit here and then charge a reasonable license. If the idea for the present ordinance is to purify the town and the exclusion of shows because of their immorality then it is a failure, because the public is going to have this class of entertainment anyway. If it is for any other reason then, we think, the principle is all wrong and would suggest that the city council reconsider the matter and modify the statute."

obliged to change their methods as the people have changed and grown.

Methods will change.

Business will fluctuate.

Even systems may pass away.

But the platformist and his work is an essential part of American culture and will continue to function in the future as in the past.

JAZZ has come in for a new name. No, it's not Peptune nor Hell's Bells, but Syncopep. The rechristening came about thus:

Conceiving the idea that Jazz as a name had ceased to be explicitly expressive of the modern form of dance music, Meyer Davis, widely known or-

the winner. Hell's Bells was Mr. Binns' suggestion.

Whether the board's decision will be accepted by the general public remains to be seen, but one thing certain, the contest fetched much valuable publicity for Mr. Davis and his numerous orchestra units.

The question of ticket speculating has been receiving considerable space of late in the "open letter" columns of the Chicago newspapers. In *The Chicago Tribune* of November 22 State's Attorney Crowe was handed a "hot one" by Frank I. Foote, who said: "A short time prior to election, when State's Attorney Crowe was hustling for votes,

New Theaters

Eau Claire, Wis., is soon to have a new theater, according to announcement made by the Eau Claire Theater Co.

A theater with a seating capacity of 500 and costing \$30,000 will go up shortly at 30th street and Ames avenue, Omaha, Neb.

John B. Valler has formally opened his St. Ignace (Mich.) Theater. It seats 335 and is one of the best theaters of its size in the State.

The new Saenger Theater, Texarkana, Tex., costing \$300,000, and one of the finest houses in the South, recently was opened. A celebration was held and addresses were delivered by city officials.

Plans and specifications for the Gaston Park Auditorium, Dallas, Tex., recently were approved by the municipal building committee of that city. The auditorium will be finished in time for the next State Fair of Texas, it is said.

York, S. C., has just completed the erection of a \$225,000 graded school building, which contains a 600-seat auditorium. Road attractions will be booked whenever possible. York has been without legitimate attractions since the Opera House was destroyed by fire in 1917.

Simon Labold and Dan W. Conroy plan the erection of a 1,500-seat playhouse at Gallia and Gay streets, Portsmouth, O. Vaudeville, pictures and road shows will be offered. Portsmouth has had no legitimate theater since fire destroyed the Opera House in 1914.

A new theater to replace the present Vogue Theater, Longview, Wash., is planned by the Kelso Amusement Co., Inc. Construction work will be started as soon as possible, and it is hoped to have the house ready for occupancy by next summer. It will seat 1,500.

A two-story Class A building, to cost in the neighborhood of \$500,000, will be erected at Angeles Mesa drive and Slauson avenue, Los Angeles. It will be occupied by the West Coast Theaters. There also will be 15 stores on the ground floor and offices and apartments above.

The new Park Theater, Cranston, Providence, R. I., erected at an estimated cost of \$100,000, has opened under the direction of A. A. Spitz. The seating capacity is 1,000, all on the main floor. It will be operated for the present with motion pictures exclusively.

he made many statements that he was going after the theater ticket scalpers strong. Since election not a word from him on this very important matter. I suppose since he was elected nothing more will be done to change this system of graft. There is a way to stop this holdup, and that is for the public to boycott all theaters and scalpers who engage in the nefarious practice. As soon as Ald. Albert has the time I believe he will give it his attention."

Alabama may soon be in line for more good roads. The State is now contemplating submitting an amendment to the constitution to authorize the issuance and sale of \$75,000,000 worth of bonds for the purpose of constructing highways and bridges. This would mean a minimum guarantee of at least \$500,000 for each county.

Let the good work continue.

We hold no brief for hotel-bill beaters, but cannot undertake to have our editorial columns function as a collection agency. *The Billboard*, thru its advertising columns, brings business to hotels and it is up to their proprietors or managers to see that steps are taken to guard against this bill-beating evil.

In the way of meetings, this is the week of weeks in the outdoor amusement world. Complete reports will be found in the next issue of *The Billboard*, which will be the big Christmas Number.

If there is one thing that annoys people of the intellectual class it's the reading out loud by others of captions or subtitles in motion picture houses. Particularly is this practice prevalent in the film theaters of lesser importance. Exhibitors could probably reduce, if not stop, this by running a slide at the opening of the program, asking that patrons refrain from loud reading.

DANCE MUSIC AND ITS DEVELOPMENT

By PRESTON LANGLEY HICKEY

THE EXACT date of the origin of the dance is quite unknown, but it seems almost certain that, in one form or another, it has existed since human beings first inhabited the earth. The aboriginal tribes originated and still continue certain tribal dances of love, triumph and mourning. Some of the steps in these dances have been borrowed by the more civilized nations, not from the standpoint of a ceremonial in any sense of the word, but merely for recreation.

Originally the only accompaniment to dancing was a definite rhythm, sounds being produced either by striking with the cupped hand the bare thigh of the accompanist or by pounding a hollow log with a club. This was later improved by striking in rhythm a skin stretched tightly over a hollow urn to give greater resonance to the sound. This latter was the forerunner of the modern drum. Gradually, vocal accompaniment—which, perhaps, might be called music—came in to assist the tom-tom.

Many of these tribal chants, used in connection with their dance ceremonials, have come down thru the countless centuries. Musically, all savage races are like children in that they can only keep one or two bits of tune in their mind at any one time. These are repeated monotonously hour after hour. The earliest known tribal tunes are taken from the traditional chants of the Australian bushman and from the natives of Tongatabu, in the Tonga Islands of the Southern Pacific.

MUSIC intended to be used in connection with the dance—and this is probably the very earliest way in which music in the sense of rhythmic sound was used—is characterized by regularity, order and symmetry. Without these three attributes it fails to measure up to the standard required in accompaniment to dancing. Technically speaking, music that divides into even expressions is said to have "balance of phrase". When music is intelligently written, slight contrasts in the endings of a phrase and a clever use of each statement of a verse, serve to give variety and clearness to composition. The ordinary sequence in dance music is: (1) A statement of a theme; (2) Contrast of the theme; (3) Restatement.

Rhythm may be said to mean a characteristic combination of tones as regards their relative length and accent. While music is intangible in the literal sense, since it cannot be touched, the composition of music is based upon certain definite features, called motives, which may be analyzed and formulated. When the church musicians, who were among the very earliest writers of music, were setting down their compositions they disdained the material to be found in the themes of folk songs and folk dances, considering them profane and vulgar. If they had been willing to study them they might have added some desirable vitality to much of the early church music.

IT IS NOT surprising to learn that the writers of German folk songs were among the earliest to make a definite and accurate study of form. So far as is known they were the first to shift the impulse from one beat of a measure to another. Folk songs originally had a solo part only. Possessors of other voices, possibly envious of the prominence given to the solo performer, could not resist the temptation to join in, and since a number of voices singing in unison soon became monotonous, the part-songs, usually of four voices and each part being in harmonic relation with the solo part, came into being. The many-voiced folk song, which we technically call polyphonic, gave "the other fellows" something individual and interesting to do.

If you will look at the score of the average folk song you will see the melody running along at the top and the accompaniment hanging from it like washing on a clothesline. But a Bach fugue, which is, of course, a many-voiced invention, shows four or more interlacing lines of notes.

The first noteworthy composer of polyphonic vocal music was Palestrina, who wrote for his great ecclesiastical choruses. He confined his compositions closely to the church. But in the case of the father of all modern music, the colossal Johann Sebastian Bach, polyphonic writing was applied not only to his ecclesiastical music, but to his secular music as well, and it became universal in scope. It is impossible to overestimate the importance of the work of Bach and his influence upon musical writing. He stands quite alone among musicians.

Bach early recognized and utilized the importance and the value of a change of key from one to another, yet related to the first. This expedient has been used countless times by him and by composers since his day. It is interesting to note and remember that Verdi's *Aida* failed to attract the attention of the audience on the occasion of its first hearing, until the introduction of that striking and remarkable change of key in the trumpet chorus that heralds the triumphant return of Rhadames. In most marches it is customary for the trio to shoot up four notes into what is properly known as the

subdominant of the key in which the first part of the march is written. This always produces a pleasing effect of contrast. The expedient of changing from a major to a minor key is very well known and, within limits, is useful.

THE INSTRUMENTAL music of the 16th, 17th and 18th centuries was absolutely nothing but a transference to instruments of music clearly conceived for voices. This naturally hampered the early composers of instrumental music. Music of this type, being without words, must find some principle of coherence, some kind of definite design to make it intelligible. Ordinarily, dance music is written in balanced phrases and so is the song. Verses of a song are, ordinarily, symmetrical, and the movements of the body are symmetrical also, resulting in a definite form for the music that accompanies them. The necessity for dividing dance music into equal phrases led to the introduction of contrasts and to the use of different keys.

The old dances, as a rule, were played by one melodic instrument, such as the violin or hautboy (oboe), accompanied by the clerks of an instrument of the lute or guitar family. Frequently a drum was used to strengthen the accents. A survival of this type of accompaniment is found in the "plano-and-traps" combination for the dance music of a few years ago. The tambourin, an old dance of the French province Provence, was executed to an accompaniment played by one performer who brought out the melody with one hand on the galoubet—an instrument similar to a shepherd's pipe or flageolet, and beat the rhythm with the other hand on a small drum.

Old dance forms, regulated and formulated by Bach, still retain the names of the dances for which they were originally written—the gavotte, courante, bourree, passepied, minuet, allemande and gigue. Bach was the first to write dances as formal, finished works, but others soon followed his lead and by the end of the 17th century and the beginning of the 18th composers of dance music were numerous. The violin was perfected in the early part of the 18th century and violin virtuosi were prominent. Perhaps the greatest of them was Arcangelo Corelli, whose works are still well liked and occasionally played by concert violinists. By the middle of the 18th century the keyed instruments—like the harpsichord, clavichord and spinet—had been perfected and boasted their masters and virtuosi. Among the greatest of these performers was the Italian, Scarlatti, while France was proud of Couperin and Rameau.

DANCES are the simplest and clearest forms of all music. Dance music, as such, has to be written so as to correspond to regular steps of the dancer. With very few exceptions dance music is written in four-bar or eight-bar phrases, all the way thru. It is well to keep clearly in mind the distinction between music and dance form.

Characteristic dance movements that are familiar to dwellers on the North American continent are those of the American Indian in his ceremonial dances and those of the Negro in his "cake-walking" steps. Strongly marked rhythm is naturally a characteristic of all dance music, since it is intended to guide and stimulate the regular steps of the dancer. Where the rhythm is very strongly marked the impulse that is off the beat—like the second and fourth counts in march time—is strongly felt and where it is emphasized in certain passages, instead of the regular first and third counts, we get syncopation, the basis of all "ragtime" and the popular "jazz".

Many of the dances and several of the pieces of music that have attracted unfavorable attention in late years came from the "Barbary Coast" of San Francisco, the dives of the Montmartre and other equally unsavory localities. The "turkey-trot", "bunny-hug", "shimmy" and other dances of the clutching type, with strong bodily movement, were first danced by the denizens of these places and by the apaches of Paris and their women.

FOR A LONG time composers have contributed enormously to the popularity of certain dances by the character of the music they have composed for them. A striking example of this is the famous "waltz king" family of Strauss, in Vienna. Johann Strauss was born in 1804 and died in 1849, leaving three sons to carry on his work. They were Johann, Eduard and Joseph. While they lived—and their activities may be said to have extended pretty well over a whole century—their influence dominated the dance music of all continental Europe. People were not only waltz mad, but they were Strauss-waltz mad. The *Beautiful Blue Danube* and the *North Sea Waltzes*, amongst almost countless others, were characteristic Vienna products. Their tricks of holding the first note of the measure a little longer and then shortening up on the second and the third beats gave the effect of a bird swooping in flight—and the continental Europeans literally threw themselves into the delights of the dance. It is of this type of waltz that someone said: "It is calculated to strangle expiring

virtue in its tendrils." The music was certainly of a very languorous and seductive type and was severely criticized by many people, with the usual result that it was very, very popular.

While the Strauss waltz kings were flourishing, in 1840 Antoine Josef Sax, also known as Adolphe Sax, was busy inventing musical instruments. To him the musical world owes the saxhorn, well known orchestrally, and the saxophone, well known jazzily. The peculiar timbre of this instrument, in its different registers, enables it to take the place of the cello in band scores, while in its higher tones it may range from horn quality to oboe quality.

WHILE the waltz craze was still at its height in Europe John Philip Sousa was born. He was still a young man when he wrote some of the most stirring marches that had been heard up to that time. The result was that the two-step sprang into instant popularity in America. While Europe was waltzing this country was two-stepping—and some people, as usual, were sidestepping. About 1914 the one-step and the "Castle walk" came into vogue, and the devotion to dancing grew daily. "Castle House" in New York was a monument to the almost incredible extent to which people were interested in dancing. Similar places were organized in other cities both in this country and abroad. At about this time Negro orchestras began to come into favor, but, with very few exceptions, their music was crudely conceived and executed, and their selections had only their unflinching sense of rhythm to recommend them. A feeling for accurately marked rhythm is the birthright of the aborigine. In the depths of the jungles of Africa the masters of ceremonial dancing keep the music going at an absolutely even pace for hours at a time. The thumping of the tom-toms might be governed by machinery, so inevitable, so regular is it. It must have, to some extent, an hypnotic influence on the dancers, who are able to continue their extreme physical exertions over such long periods of time; periods that would tax even the strength of the modern "flapper". We have, however, seen something akin to this in the endurance dancing contests that have recently been staged in many sections of the country. There can be little question of the psychological effect produced by the dance; the Snake Dance of the Indians, in which they inflict wounds on themselves without apparently feeling them; the Snake Dance of the Moquis, the frenzy of the Whirling Dervish and the insane strength of the early Persian priests in their dancing worship are all evidence of the influence exercised by persistent rhythmic movement.

Modern Americans, it has been found, like short chromatic phrases and their introduction is often restored to. Broken rhythms are popular, too, but the rhythm, no matter how it is twisted or broken, must be absolutely steady and dependable. It must be exact, but never mechanical. The indescribably human something is what makes for good dance music material.

DANCE music can be made to exercise a strong influence for good or the reverse on the dancers. An interesting experiment, which has frequently been tried during the course of a fox-trot, has been to change the tempo and note the effect it produces on the dancers. Regardless of how properly the couples may be dancing, the moment that the tempo is changed to slow and draggy, with a sneaky rhythm, the effect is astounding. Instead of a ballroom of refined dancers it immediately changes to a very relaxed, improper and apparently unamoral group of wrigglers, with swaying shoulders and movements of the body not in keeping with their former refined dancing.

A very pronounced tendency in the modern writing for dances is to transcribe a theme from the standard writings of Chopin, Grieg, Puccini or Saint-Saens (to mention only a very few that have been utilized lately), and then by orchestrating it differently, changing the rhythm and method of treatment, adapt it to the dance. Where this is cleverly done it is pleasing, and the result is always interesting to a musician. Chopin's *Fantasia Impromptu*, Opus 66, turned into *I'm Always Chasing Rainbows*; the *Peer Gynt Suite*, the *Un bel Di from Madam Butterfly* and *My Heart at Thy Sweet Voice* have all served their turn at furnishing the modern dance music.

A GREAT deal depends on the makeup of the men in the orchestra that is furnishing the music. The first thing, as a rule, that is looked for in a player is the quality of his tone. In choosing musicians conductors listen to their playing, thereby learning just what kind of tones they produce and how they will blend in with the dynamic symmetry of the whole. Some conductors are even willing to sacrifice a man's knowledge of technique for the right tone qualities. An additional requisite that is desirable is a good musical memory. A musician playing from memory is more plastic to the moods of his conductor.

His musicians, to a conductor, are what paints are to an artist or the keyboard

to the master pianist. The different tones produced by the different instruments are like the different colors on the artist's palette. The conductor uses one tone or more, singly or in combination, trying different tones together to get his effect. In fact, we often speak of "tone color". Different musical instruments, either alone or together, produce certain effects, and experience shows just which ones to use to get the result that is sought.

While the best average speed for conducting dance music is given as eight measures every 10 seconds, 48 to the minute, it has been found that people dance at different rates of speed in different places. For instance, they dance faster in New York than in Chicago, but the rate of 48 measures to the minute is the one that has been established by most conductors as a good average.

Any music that is melodious and pleasing to the ear can be danced to, provided it has a good rhythm. But in order to satisfy people of culture it must have real musical quality.

The jazz band craze hit New York in 1917. It was originally imported from the levee district in New Orleans, where people who danced to jazz tunes were of the lowest order. These tunes were harsh and strident, but were characterized by vigor. It is this attribute that has enabled many of them to survive. However, it has become the consensus of opinion of those of authority that the craze for music that is barbaric and unreasonable is dying out. Better musicians are orchestrating for dance music now, and the old slam-bang school is passing to give way to a high degree of refinement.

There are two absolute essentials to music that is written for dancing—Melody and Rhythm. Unless it has these it cannot be successful. Regardless of the embroideries in the arrangement the melody must be noticeable and discernible always, and the rhythm must be sensed at all times.

THERE are, of course, latter-day purists who decry the modern dance forms. Purists have existed thru the ages. When, in 1816, Rossini wrote his famous opera, *The Barber of Seville*, the purists of that day threw up their hands in horror. He had dared include in the orchestral score three trombones instead of two as theretofore had been the custom. *The Barber*, nevertheless, has since become a classic.

A century or so before the violin, then a new instrument, was first employed in the choir lofts of a few Italian cathedrals. It was ridiculed by the purists of the time as having a "harsh, disagreeable sound," not at all like the viola, which it had supplanted. Few deny its right to a place in the orchestras of today.

The Melster singers of Nuremberg loved the old pedantic forms. The story is familiar. But Waither's pure melody, the expression of a yearning soul, rose triumphant over all their smug, technical excellences. It had the hit, the charm. It stirred the emotions of the greatest judge of all—the people. The purists were overwhelmed.

Modern dance music needs no brief. Anything that is beautiful is its own excuse.

QUESTIONS AND ANSWERS

Artiste—There are now 560 broadcasting stations in the United States and 40 in Canada.

H. D. W.—General Clarence R. Edwards, Boston, Mass., is the executor of Lotta Crabtree's estate.

H. F.—You are right. Elton Thomas is none other than Douglas Fairbanks. The name Elton Thomas appeared upon the screen as the author of some of his biggest screen successes.

B. W. G.—Bennie Krueger was born in Newark, N. J., in 1893 and started playing professionally at the age of 14. He is not married and has been a director of his own orchestra for more than three years.

J. O.—(1) Stock was opened at the Burbank Theater, Los Angeles, Monday, November 27, 1893, with the opening bill L. R. Shewell's *Shadows of a Great City*. (2) Fred A. Cooper was house manager. He was previously of the Park Theater, San Francisco. (3) The cast of the play mentioned follows: Darroll Vincent, Charles J. Edmunds, Grant Foreman, Hal DeForest, Gerald Ryle, C. E. Oliver, H. K. Stanley, Samuel Moorill, Oliver Paul, Lewis Stone, Georgia Cooper, George Woodphorte and Alice Mott. (4) The company was billed as the Darroll-Vinton Stock Company, supported by Cooper's Stock Company.

MOTION PICTURES

Edited by H.E. Shumlin Communications to New York Office

SCHULBERG PLANS NEW EXPANSION

Will Make 16 Pictures This Season. Originally Intended Only 9

New York, Nov. 29.—J. G. Bachman, vice-president and general manager of distribution for B. P. Schulberg Productions, Inc., announced a greatly increased schedule for his company upon his return this week from a month's trip to Los Angeles and the exchanges handling the Schulberg-Preferred pictures. The original Schulberg program called for nine Preferred pictures during 1924-25. A tenth was added with *Capital Punishment*. A further substantial increase has now been made whereby Schulberg will deliver a total of 16 pictures this year.

The New York headquarters of the company is moving into larger quarters at 1650 Broadway, and additional studio space has been secured on the Coast. Three production units will be kept busy at all times. Gasnier will head one and James P. Hogan another, while a third director is to be signed within a few weeks.

Pictures to be produced in the immediate future include *The Parasite*, *When a Woman Reaches Forty*, *The Boomerang*, *The Mansion of Aching Hearts* and *My Lady's Lips*. Already finished are *The Breath of Scandal*, *White Man* and *The Triflers*, with *Capital Punishment* nearing completion.

Negotiations are now under way for the purchase of six stories and plays which will round out the Preferred product to be released this season.

"The reason for this expansion," said Mr. Bachman, "lies in the fact that our first two pictures, *The Breath of Scandal* and *White Man*, were received with such enthusiasm that exhibitors and exchange-men urged extra production."

PRODUCERS' DISTR. GETS

"CHARLIE'S AUNT" FILM

New York, Nov. 29.—Contracts have been signed whereby the Producers' Distributing Corporation will handle the American release of *Charlie's Aunt*, the film version of the famous stage success now being produced by Al Christie with Sydney Chaplin starred. In England the picture will be distributed by Ideal Films, Ltd., which concern is also interested with Christie in the making of the picture.

Charlie's Aunt, which was first presented in 1892 in Suffolk, Eng., has been one of the biggest money makers of theatrical history. As a stage play it has already grossed over \$3,000,000 and has been produced in every civilized country in the world. It is produced in England every year, and is still played by stock companies in this country. Scott Sidney, who is directing the film version, produced the play in Pittsburgh when he was directing a stock company at the Grand Opera House in 1921, paying a royalty of \$2,000 for a run of four weeks.

After its opening engagement in 1892 at Suffolk, the play was brought into the Royalty Theater, London, and ran continuously for four years for a total of 1,466 performances. The original *Charlie's Aunt* was W. S. Penley, who made a fortune out of the play. Others who have played in the comedy are such actors as Lyn Harding, Brandon Thomas, Nina Boucicault, Julian Royce, Reeves Smith and A. E. Matthews. It was first played in America by Girardot.

The picture will not be released until the early part of 1925.

LLOYD REISSUES

New York, Nov. 29.—Associated Exhibitors is reissuing six of Harold Lloyd's old comedies, which will be available for exhibition after January 4. Each one is being re-edited and retitled, and will be released one every three months. The pictures will include *Now or Never*, in three reels; *Among Those Present*, three reels; *I Do*, in two reels; *Never Weaken*, a three-reeler; *A Sailor-Made Man*, in five reels, and *Grandma's Boy*, in six reels.

Lloyd has one more picture to deliver on his contract with Pathe and Associated Exhibitors, which is nearing completion in Hollywood.

Beban Film Released

Associated will also release George Beban's film, *The Greatest Love of All*. Beban has been roadshowing this picture in conjunction with the personal appearance of himself and a cast of 24 that plays one of the scenes of the photoplay out on the stage. The general release

IT STRIKES ME---

"OUR business this year is 50 per cent better than this same period last year. Playing same picture service. Have added one vaudeville turn that we did not have last year. I honestly believe that the picture houses in localities such as ours will do well to inaugurate a combination policy. One good vaudeville turn—15 minutes—with comedy, news reel and feature and seven-piece jazz band to play comedy and overture specialties, looks like a well-balanced evening's entertainment. My belief is that even the best pictures, if continuous, are like beef-steak every night: even if it is the best steak and you like it better than any other kind of meat, still you'll enjoy a change."

The above paragraph is taken from a letter written to me by a theater owner who, in my opinion, is a real showman. He operates a large theater in a suburb town of about 65,000 population, which is but a few minutes from the theatrical district of a large Ohio city. Thus he not only has the competition of several picture houses in the same suburb, but must also count the large first-run theaters in the city as opposition. I have already had the pleasure of calling attention in these columns to the manner in which this man runs his business. A showman from the word "go", he found, when his theater was opened about two years ago, that he had to give the public something else besides pictures if he was to enjoy good business. At first he went into the picture market in competition with his opposition and paid stiff prices for what he and the other exhibitors considered the best pictures. He found that, tho his expenses increased, his business did not build up proportionately. Then, being a showman, he decided to give the public something different—something other than just pictures. He engaged a jazz band, put on one or two acts of vaudeville, and, instead of booking the "big" and expensive pictures, played the cheap pictures, the kind with mass appeal, the kind that come under the heading of claptrap melodrama; pictures such as *On the Banks of the Wabash*—just old hokum from start to finish. The money that he saved on film service he put into exploitation. He ran contests of all sorts, built up public interest in his theater and kept it up. The result was that his business leaped forward. His competitors, playing just pictures, took a back seat.

"You may be interested in knowing," writes the same exhibitor, "that we played Eva Fay as an added attraction and did the biggest business in the history of the house. We actually stood them up at one of her special 'Ladies Only' matinees." That's a free ad for Mrs. Fay, but I cite it to show exhibitors where the money lies. It's the money that counts in business, and an exhibitor who is so proud of being in the picture business that he sticks to pictures alone, regardless of the box-office, is carrying pride too far. If a man has a theater of a thousand or more seating capacity, he can do what this exhibitor is doing. If his theater is a little smaller, he can do the same thing in a lesser degree.

I take off my derby to L. B. Wilson, of the Liberty Theater, Covington, Ky., and point him out as a shining example of showmanship.

H. E. Shumlin

will be made in those territories in which the picture was played as a road show, and which are played in the future. Beban now being on tour. General release is now available in New York, New England, Pennsylvania and Illinois.

MRS. INCE HEADS

INCE CORPORATION

Los Angeles, Nov. 29.—The Thomas H. Ince Corporation will go forward with the activities of Thomas H. Ince. Under plans made before Mr. Ince's unexpected death, and, in accordance with contracts executed by him, the business will be continued. Mrs. Thomas H. Ince, widely recognized as a woman of unusual ability, has taken a desk at the Culver City Studios and will take an active part in the direction of affairs.

Production activities had been planned for months in the future. Several important pictures were in the course of production at the time of Mr. Ince's death. Others had been planned. Contracts call for the delivery of others. As a matter of fact Mr. Ince was planning to go abroad about the first of the year for an extended vacation and the plans of the studio had been made with an expectation that he would be absent for some time.

In the course of his years of active production activity Mr. Ince had built up one of the finest organizations in the history of the industry and the Ince studios were recognized as a model of efficiency in high quality productions.

The business of Thomas H. Ince had been operated for several years as a corporation. This fact makes it possible for an uninterrupted continuance of activities. The corporate official personnel consisted

of Mr. Ince as president, Mrs. Ince first vice-president, Colvin W. Brown second vice-president, and Ingle Carpenter secretary. Mr. Carpenter has long been personal attorney for Mr. Ince and general counsel for the Ince Corporation.

The fact that Mrs. Ince intends to take an active part in the business was received with much gratification throughout the industry. She had always been a close confidant and adviser of Mr. Ince. In his earliest experiences as a director and producer she was his active assistant.

WARNS THEATER OWNERS

Chicago, Nov. 29.—Sixteen owners of neighborhood movie theaters stood "on the carpet" before Health Commissioner Herman N. Bundesen Wednesday. They were alleged to be violating the city ordinance requiring the circulation of pure air in theaters. The health commissioner told the movie owners that their houses would be closed Thursday if the ordinance is not fully complied with. Dr. Bundesen also said that out of a survey of more than 300 theaters in Chicago it was found that only 18 were not living up to the terms of the ordinance. These violators, he said, will either comply with the law or be closed summarily.

CREELMAN IN PARIS

Paris, Nov. 27.—James A. Creelman has been added to the scenario staff of the unit producing the Gloria Swanson pictures. He is now at work adapting *The Coast of Folly*. Creelman was formerly the press representative for the Actors' Equity Association and was one of the organizers of the Film Guild.

U. A. TO CONTINUE AS DISTRIBUTOR

Will Not Release Its Productions Thru Metro-Goldwyn or Any Other Company, Says Joseph Schenck

New York, Nov. 28.—Contrary to widely circulated reports, United Artists will be continued as a distributing entity and will not release its productions thru Metro-Goldwyn or any other company, it was stated by Joseph Schenck, chairman of the board of the reorganized concern upon his arrival here this week.

Schenck, who is now the leading factor in the United Artists and who will distribute the pictures made by his stars, Norma and Constance Talmadge and Buster Keaton, thru that organization after their present contracts expire, left nothing open for discussion in his announcement regarding the future of United Artists. He made one remark, however, which will unquestionably stir up much interest among exhibitors who have had reason in the past to dislike the United Artists' business methods.

"After fully considering the various propositions offered, the United Artists has determined to continue with its own distribution," said Schenck. "Hiram Abrams will remain in charge and we feel that we can best express our thought and maintain our ideals by having our own independent distribution. I have never been fully familiar with the problems of distribution, but I intend at once to start to familiarize myself with these problems and I should like to say that any mistakes of the past will be adjusted and sincere efforts will be made to overcome any difficulties which may have developed. We want exhibitors to make money with our product and to make money on every picture they buy. No exhibitor need buy one more picture from United, than he expects to make money with."

Schenck is going to Europe within a few weeks and it is believed that he will, before leaving, cover the entire ground of his merger with United Artists by a more extensive statement.

"THIEF" ROAD SHOWS STOPPED

New York, Nov. 29.—The ten road companies touring with the last Fairbanks picture, *The Thief of Bagdad*, have been called in by Hiram Abrams, president of United Artists Corporation. The reason for this is said to be that Charles Chaplin would not give his new picture, *The Gold Rush*, to United for distribution unless the Fairbanks picture was also released generally to motion picture theaters so that it would share the expenses of the United distributing machine.

A print of the Chaplin comedy has arrived in New York. It will probably be released around the first of the year and will not be roadshowed, according to present plans.

GEORGE WALSH SIGNED FOR INDEPENDENT SERIES

New York, Nov. 29.—George Walsh has been signed by Chadwick Pictures Corporation to star in a series of features for the independent market. Walsh returned from Italy only recently. He had been chosen to play the title role in the Metro-Goldwyn production of *Ben Hur*, but was replaced by Ramon Navarro. Under contract to Fox for a number of years, Walsh has been freelancing for some time.

MOSES TO ENGLAND

New York, Nov. 29.—Vivian Moses, head of the publicity and advertising department of Fox Film Corporation, sailed today for England for the purpose of launching a special advertising campaign in that country for Fox's new product. He will be gone about a month.

LERNER OPENS NEW HOUSE

Elkhart, Ind., Nov. 29.—Harry E. Lerner's new motion picture theater was opened to the public Thursday. Thanksgiving Day. The new house is called the Lerner Theater, and is built in the latest style of theater construction.

CHI. THEATER ROBBED

Chicago, Nov. 29.—When a messenger for the Pantheon Theater, on the fashionable North Side, drove from the theater Thursday in a taxicab with \$6,000 to deposit in a bank, two men jumped on the running board and took the money.

REVIEWS

By SHUMLIN

"WAGES OF VIRTUE"

Famous Players-Lasky

At the outset it must be admitted that *Wages of Virtue* is a colorful photoplay, which presents Gloria Swanson in a new sort of role—one which gives her unlimited opportunity to display her comedy streak, tho it does not make much demand on her capacity for portraying the heavier emotions. What the picture lacks is that thing known as a punch. It ends rather abruptly, without the strong climax which seems to be on the way but never arrives. If Miss Swanson appeared in a film version of *Mother Goose* I suppose her large public would still go to see her and be perfectly satisfied, but with those people who want to see a good picture, regardless of who the star is, *Wages of Virtue* will not stir up any wild enthusiasm.

In the cast with the star are Ben Lyon, Norman Trevor, Ivan Linow, Armand Cortez, Adrienne d'Ambricourt, Paul Panzer and Joe Moore. All are good in their respective parts. Linow, the ex-wrestler whom it has been my pleasure to praise several times before, has a very important part, which he handles with great ease. Linow is a veritable giant of a man, and, to enter into a sudden criticism of the direction, the sight of him being pummeled freely in a fight with the comparatively infantile Ben Lyon is a bit too much to swallow. There is a limit to the abilities of even movie heroes.

Miss Swanson plays the part of a gay, spirited Italian street dancer, who owes her life to a big brute of a man, Luigi, whom she treats as tho he were her child. Luigi, being more or less sought after by the police, takes his Carmelita to Algiers, where he joins the Foreign Legion. Carmelita sets up a cafe, which soon becomes the place where all the soldiers of the Legion spend their leisure hours. A young American, Marvin, seeking adventure, joins the Legion and falls in love with Carmelita. She, however, tho she likes him, considers herself bound to take care of Luigi. The latter, tho, has, without Carmelita's knowledge, been courting a widow who owns another cafe. Luigi, hearing of Marvin's attentions to Carmelita, waylays him and strips him of his uniform. The penalty for loss of equipment is a terrible punishment, consisting of running around in a circle in the hot African sun laden with heavy bags of sand, and Marvin is rescued from this only after Carmelita bribes his superior officer to release him.

A friend of Marvin in the Legion, an Englishman named Boule, challenges Luigi to a duel, but later withdraws his invitation at the request of Carmelita. Boule, however, insists upon taking Carmelita to the competing cafe, where he shows her Luigi making love to the madame. This convinces her that she can give all her love to Marvin, and she does so. But Luigi returns and fights with the slightly built Marvin, whom he is about to kill, when Carmelita enters the combat and sticks a knife into the big brute's back. Nobody tells the authorities who killed Luigi and Carmelita and Marvin are left to be happy in their love.

The picture was directed by Allen Dwan, and is based upon a story by Percival Wren, adapted by Forrest Halsey.

"TRIGGER FINGERS"

Film Booking Offices

This picture serves to bring forward Bob Custer, a new cowboy actor, who is being featured in a series of low-cost Western melodramas. Mr. Custer, to give him the colorful name he chooses to be known by, is by no means a bad actor, but he has a considerable lack of that thing called, for want of a better name, personality. I can find no fault in his work in *Trigger Fingers*, but, at the same time, try as I will, I find it impossible to conjure up in my mind an image of the fellow. He has no physical characteristic that has made an impression on my memory, tho I pride myself upon my ability to remember faces. Tho I give him the theoretical benefit of the doubt, I cannot dispose of the conviction that Custer will never amount to anything as a box-office card. His pictures, in my estimation, will just be Western pictures, good, bad or indifferent, and the name of the star might be changed in every release without, in my opinion, making any difference at the ticket booth.

As for *Trigger Fingers*, it is a pretty fair picture, with no large faults and just as great an absence of unusually good qualities. It is built along the pattern of the tried and true models for Western pictures that has been done hundreds and hundreds of times before. The cast includes George Fields, Margaret Landis, Bill Dyer, Max Asher, Joe Bennett and Fontaine La Rue. None of them is bad, and none is particularly good.

Custer appears as a brave and modest member of the famous Texas Rangers, known, on account of an unusual shooting ability, as *Trigger Fingers* Steele. A certain part of the State being subject to the depredations of a gang of desperadoes, led by a mysterious person called the

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Black Hawk, Steele is delegated to clean up the gang. Forthwith, he attires himself in the habiliments of a certain gunman, known as Lightning Brady, and hastes away to that certain part of the State mentioned above. There he succeeds in having the gang of Black Hawk take him upon faith as one of them, tho he does not meet the mysterious leader. The gang sets out, on summons from the Black Hawk, and makes captive an old man who is supposed to hold the secret of the whereabouts of a shipment of gold. Trigger Fingers trails them and enters the house of the old man after the gang has crept out and left the Black Hawk alone with them. The Hawk escapes, and Trigger Fingers discovers that by some method the old man has been made mute, his vocal cords having somehow been paralyzed. Trigger Fingers waits, and soon he is joined by a Dr. Deering and his pretty daughter, who is a nurse. The doctor pretends he cannot help the voiceless man and leaves for town to get his surgical instruments, leaving his daughter behind. Next we are shown the Black Hawk talking to the gangsters and instructing them to haste back to the old man's shack, as Trigger Fingers has betrayed them. This leads the suspicious to believe that the Black Hawk is none other than Dr. Deering, and such later proves the case. After several scraps between Trigger Fingers and the gang he succeeds in beating them off and finally in capturing most of them. Then he meets again with the Black Hawk and the two go into a hot clem, and the Black Hawk is killed by a bullet speeded by an Indian girl, friendly to Trigger Fingers, just as the Black Hawk is preparing to send a bullet thru our hero. The girl is dismayed to find, in the one instant, that her father is the mysterious criminal and that he is dead. The affectionate arms of Trigger Fingers being near, however, she creeps into them, and we are assured, as the picture fades out, that she will forget her sorrow thru the love of that strong, silent man of the plains.

The picture was directed by Reeves Eason from an "original" story and scenario by William Lester.

"THE SILENT ACCUSER"

Metro-Goldwyn

A beautiful and sensationally intelligent police dog, Peter the Great, is the star of *The Silent Accuser*. As far as I am concerned, Peter's acting gives me more pleasure than the beautiful Gloria Swanson, and *The Silent Accuser* entertains me more than some of Miss Swanson's best pictures. A good many months ago the Capitol Theater presented another dog actor, Rin-Tin-Tin, in his first picture, *Where the North Begins*. This picture was so remarkably good and the dog so splendid that an enthusiastic audience burst out into applause in the middle of the picture. The same thing

happened at the Capitol Theater when *The Silent Accuser* was reviewed last week.

The story of *The Silent Accuser* is very much the same as the most recent Werner Brothers picture in which Rin-Tin-Tin appeared, called *Find Your Man*. In both a murder is committed, of which a dog is the only witness, and the murderer is obsessed with a fear of the dog and is finally brought to justice by his dumb accuser. There, however, the similarity between the two pictures ends. *Find Your Man* was a cheap, paltry, unintelligent production, not fitted to be classed as better than third rate, while *The Silent Accuser* is interesting, intensely thrilling, splendidly produced and just as intelligent as the former picture is not. *Find Your Man*, also, had a cast of exceedingly poor and quite unknown players, whereas *The Silent Accuser* has the artistic and commercial aid of such actors as Eleanor Boardman, Raymond McKee, Earl Metcalfe and Paul Weigel.

Chester M. Franklin directed *The Silent Accuser* and is to be complimented upon the thorough skillful production. Franklin has instinct for making animal pictures.

The story: A youth named Jack is in love with a girl, Barbara Jane. As the girl's father does not favor the match the two plan to elope. Another man is in love with Barbara and he is jealous of Jack. The jealous man, Phil, is a lodger at Barbara's house, and, just as she is leaving to elope with Jack one night, Phil attacks her and is frightened when she faints dead away. The girl's father is attracted by the noise made in the struggle and confronts Phil. Phil fights him, strikes the old man over the head with a heavy cane and kills him. Jack, with his faithful dog, Peter, is on the way to the house. The dog has run ahead of his master and, peering thru the window, has seen the crime committed. Phil also seeing the dog looking thru the window at him. The dog rushes around the house, thru an open window and into Phil's room, where he is struck down by the murderer, who then runs away. Jack enters the house, sees the body of the dead man and rushes up to it. A servant then appears and, seeing Jack holding the stick with which the man was killed, accuses Jack. Brought before the bar of justice charged with the crime, Jack is found guilty and sentenced to a long term in jail.

The dog follows his master to prison and succeeds in worming himself into the good graces of the warden so that it is given the run of the place. After a time Peter becomes the bearer of messages between Jack and Barbara. He carries to Jack certain implements by which Jack makes his escape from the prison, aided by Barbara. The girl and Jack, with Peter, make their way across the Mexican border to a town where they have learned Phil is residing. They plan to get the truth out of Phil, and Barbara

makes it her business to meet him. She pretends that she is willing to marry him and gets him to go with her to the shack outside the town where Jack is laying in wait. As Phil nears the place, however, the dog spies him, breaks loose from the post to which it is tied and runs out at Phil. He sees the trap laid for him, grabs Barbara in his arms and flies away from danger on his horse. The dog catches up, however, and chews Phil almost into pieces. Mexican police, seeking Jack, come upon the scene in time to hear Phil confess having killed Barbara's father and he is carted off to the hoosegow.

It can be seen from this brief synopsis that there are several weak spots in the story, but these are no obstacle to the enjoyment of the picture.

The picture is based upon a story by Jack Boyle.

"MARRIED FLIRTS"

Metro-Goldwyn

Here is a picture in which there is no villain and which has no fight in it. It will, therefore, be best for the theater owner who must have a rough-and-tumble struggle in every film to leave *Married Flirts* strictly alone. But for any other exhibitor *Married Flirts* is a feature that need give no worry. It is by no means a record breaker, but it has a wide appeal which will satisfactorily entertain all classes, from the masses who like certain pictures, but don't know why they like them, to the smaller class of people who like only a few pictures and know why they like them. This latter class will not be overenthusiastic, but it will be sufficiently entertained, if not by the story then by the clever manner in which it is delineated by actors and director.

The person who directed *Married Flirts* is none other than Robert G. Vignola, the man who discovered how to make Marion Davies bearable. He has the assistance of a fine cast of players, including Pauline Frederick, Conrad Nagel, Mae Busch, Huntly Gordon, Patterson Dial, Paul Nicholson and Alice Hollister. Added to this there is a banquet scene which slyly introduces such other Metro-Goldwyn stars as Norma Shearer, John Gilbert, Aileen Pringle, Mae Murray and others.

The latter parts fall to Miss Frederick, Miss Busch and Nagel, and it would be difficult to say which gives the most finished performance. Miss Frederick, about whom the picture centers, does the lion's share of the work and gets the utmost out of the character she plays.

Miss Frederick plays Mrs. Pendleton Wayne, a lady of middle age, who is so obsessed with the ambition of becoming an author that she forgets all about her husband. She neglects her appearance and even forgets the occasion of her marriage anniversary, than which there is nothing more awful in the movies. Her neglect has given her husband the opportunity to dally with unattached females, including one Jill Wetherill, a young lady who is determined to get herself a husband, even if she has to take some other woman's. Attending a ball with her husband, Mrs. Wayne is, to say the least, nonplused to come upon him embracing Jill in a dark corner. She tells her husband that she will give him a divorce so that he can marry Jill. But Jill, who really loves a young, single chap by the name of Perley Rex, accepts Perley when he suddenly proposes marriage and dumps Pendleton Wayne off the appercat.

We next meet Mrs. Wayne in France, where she is famous as Mrs. Paramor, the author of a sensational novel. She has divorced her husband and, with her new position, has made of herself a very beautiful and sought-after woman. Accidentally becoming acquainted with Perley Rex, who is in the same hotel on his honeymoon, Mrs. Paramor decides to revenge herself upon the now Mrs. Rex and proceeds to make Perley fall in love with her. They return to America on the same boat and the process of seduction continues all the way across the ocean. When Mrs. Paramor goes to live right near the home of the Rexes the young and impressionable Perley finds every excuse for being in her company. When Jill remonstrates with him Perley tells her that he has ceased to love her and intends to make Mrs. Paramor his wife. When Jill pays Mrs. Paramor a visit, recognizes her to be the former wife of Pendleton Wayne, and asks her to give back her husband, Mrs. Paramor's revenge is complete. She becomes merciful, however, at the last moment and sends Perley home with his wife. Then she sits herself down and writes a letter to her divorced husband, whom she still loves, and who has repeatedly asked her forgiveness, and tells him that she will marry him. So all ends well.

The picture is made from the novel *Mrs. Paramor*, by Louis Joseph Vance.

"THE PRICE OF A PARTY"

Associated Exhibitors

The Price of a Party is made to order for the multitude—a tale of virtue and vice, innocence and sinfulness, gayety and sorrow on fabled Broadway. There is a young woman who allows herself to be used as a tool in a plot to ruin a young and handsome man, whom she later comes to love. She does this because she needs

(Continued on page 54)

UNITED STUDIOS RUSHED

Los Angeles, Nov. 29.—Arrangements have been made for the production of 17 motion pictures at the United Studios here. These pictures will involve an expenditure of several millions of dollars. The United Studios is used by independent producing companies, most of which release thru First National Pictures, Inc. Films to be produced this fall and winter include Samuel Goldwyn and George Fitzmaurice productions, A Thief in Paradise, from Leonard Merrick's The Worlding, now being finished; World Without End, adapted from May Edington's story; another Potash and Perlmutter story and others. Colleen Moore's newest vehicle, Solly, a picturization of the famous stage success, directed by Al Green, has just started. Leon Errol recently arrived from New York to play his original role in the film.

Another First National release soon to be started is Edwin Carewe's My Son, from the stage play by Martha Stanley. Negotiations are now under way for the stars to appear in this picture. Frank Lloyd's Judgment, with Antonio Moreno and Patsy Ruth Miller, is now well under way for the First National organization.

M. C. Levee's One Year To Live, adapted from the newspaper serial story by John Hunter and to be directed by Irving Cummings, will soon be started for First National distribution. Corinne Griffith Productions will contribute Zoe Aiken's Declasse, under the direction of Robert G. Vignola, to be followed by The National Anthem, the Hartley Manners stage success, as the next screen vehicle for Miss Griffith's talents.

Announcement concerning the future activities at United of Joseph M. Schenck Productions in the picturization of new screen vehicles for Norma and Constance Talmadge will be made in the near future.

Another important factor in the producing activities at this plant is Cosmopolitan Productions, which organization has already started two giant films. Months will be consumed in the picturization of Marion Davies' new starring vehicle, Zander the Great, in which she portrays the role created on the stage by Alice Brady, and Never the Twain Shall Meet, the Peter B. Kyne story. Bert Lytell and Anita Stewart appear in the latter production under the direction of Maurice Tourneur.

The picturization of Rudolph Valentino's initial picture, produced by Ritz-Carlton Productions and to be released by Paramount, will prove one of the most pretentious undertakings at the United plant.

Another prominent producer new to the United fold is Robert Kane Productions. This organization will shortly start Sackcloth and Scarlet, by George Gibbs, under the direction of Henry King. Another film to be made by Kane will be Arthur Somers Roche's Any Woman.

COSMO. PICTURES STARTED

Los Angeles, Nov. 29.—Work on the Cosmopolitan Corporation's next two big motion pictures, Zander the Great and Never the Twain Shall Meet, is rapidly nearing completion on the West Coast and the two specials, according to word received yesterday, will be finished within the next six weeks.

Zander the Great, Marion Davies' newest production for Cosmopolitan, is progressing rapidly under the direction of George C. Hill. Already the cast is complete for this picturization of the famous stage success which had such a brilliant engagement on Broadway last season. The players who appear in support of the Cosmopolitan star include such prominent artists of stage and screen as Holbrook Blinn, Harrison Ford and Olin Howland, who appear with Miss Davies in her current success, "Janice Meredith". Others include Jack Huff, who plays Zander; Hobart Bosworth, Harry Myers, Harry Watson, Jr.; Richard Carle, Emily Fitzroy and Hedda Hopper. George Barnes is first cameraman on the production.

The Never the Twain Shall Meet Company returned to Los Angeles last week from a nine weeks' trip to Honolulu. The company spent most of its time in Tahiti, where the greater part of the story is located and where many exterior scenes were made. Photography on the interiors is now being completed.

Never the Twain Shall Meet is a picturization of Peter B. Kyne's popular story of the same name. Eugene V. Mullin wrote the scenario. In addition to Anita Stewart and Bert Lytell the all-star cast includes Lionel Belmore, Huntley Gordon, George Siegmann, James Wang, Ben Deley and Ernest Butterworth. Maurice Tourneur is directing. Joseph Urban is now on the Coast designing the settings for both Zander the Great and Never the Twain Shall Meet.

JOHNSTON TO TOUR

New York, Nov. 29.—W. Ray Johnston this week announced that he is scheduled for a six-week tour, visiting the leading exchange centers in the East and in the far West, including Philadelphia, Boston, Pittsburg, Washington, Atlanta, Cleveland, Chicago, Los Angeles, San Francisco and possibly Seattle.

Mr. Johnston plans to spend at least a week in Los Angeles, where five producing units are at work for Rayart and will at that time arrange for the 1925 lineup of Rayart Pictures, as well as the casting of the new Rayart-Harry J. Brown special, The Beloved Pawn, to be

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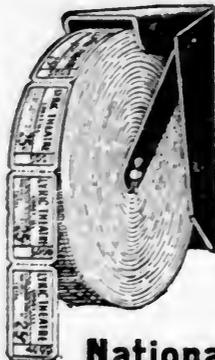
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made from the Titus novel of the same name, and also will arrange for the story and cast on the 1925 Rayart serial to be produced by Dell Henderson Productions.

MENJOU BACK HOME

Los Angeles, Nov. 29.—Adolphe Menjou, having finished his work as the Prince in The Swan, Dimitri Buchowetzki's production of Molnar's play, returned to California to spend Thanksgiving. He was accompanied by Mrs. Menjou. They will return to New York early in December, however, to be ready for work at the Paramount Long Island studio in A Kiss in the Dark, which Frank Tuttle will direct from an adaptation of Cyrill Maude's stage success, Aren't We All.

"THE PRICE OF A PARTY"

(Continued from page 53)

money to send her poor, dear, sick mother to a hospital. Then there is the young and silly sister of this girl, who is almost seduced by the villain of the piece, a base Broadwayite who is the person trying to encompass the ruin of the handsome young man. Then there is a woman who is the mistress of this man, and who is later mixed up in his sudden death, caused by the injection of a solid piece of metal into his body, propelled by a firearm.

The cast of players which delineates these characters is composed of Hope Hampton, Harrison Ford, Arthur Edmond Carew, Mary Axtor and Dagmar Godowsky, who are more or less ably supported by Fred Hadley, Edna Richmond, Edward Lawrence and Donald Lashley. Miss Hampton is more or less of an actress, and as you consider her more or less so will you measure the value of the picture, as she is the center of all its incidents. Miss Astor, on the other hand, is rather more of an actress than less. As the silly, innocent, giddy young sister of the heroine she builds up a most convincing character. Mr. Ford is handsome and able enough, while Mr. Carew is another good actor in the picture—that makes two, all told—who plays the villain with admirable uncton.

The picture has been directed fairly well by Charles Giblyn. Its production is fairly glittery and paints the cabarets of Broadway in the usual false light to be found in most pictures which concern themselves with this part of New York.

It is when the motion picture attempts to show the dressing rooms in theaters or cabarets of actresses that it never fails to be astonishing. These people who make pictures are well acquainted with the appearance and size of theatrical dressing rooms, yet what is the reason for them using rooms that look like the boudoirs of Fifth avenue homes?

To get back to the story, Grace Barrow is a poor but virtuous cabaret dancer. She needs money for her previously mentioned sick mother, so she agrees to pose as the ward of the villain, Kenneth Bellwood, and exert her personality on the hero, Robert Casson, so as to keep him in New York while Bellwood's accomplices in a business plot steal some Brazilian options from him. For the purposes of the plot Grace agrees to use an apartment in which Bellwood had been maintaining his mistress. But she goes to her own little hotel room at night. Then affairs are complicated by the arrival at the apartment of Grace's young sister, come to stay with her. Bellwood makes love to the girl against the wishes of Grace, and succeeds in turning her silly young head. Grace sends her back home, but, at the suggestion of Bellwood, the girl gets off at the first stop of the train, returns to New York and enters Bellwood's apartment. Before she enters, however, Grace and Bellwood's mistress, having discovered the rendezvous, have rushed to the apartment and Bellwood has been killed. So when the young girl gets there she finds the man's body on the floor and is arrested, accused of murdering him. In the meantime Grace has made a clean breast of the whole affair to Casson, whom she now loves, and he, loving her, forgives her and offers to help her. He does, and everything ends more or less happily before the last foot of film is unreel.

The picture was produced by Howard

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THE EDITOR TAKES THE ROAD

For the past week or more I have been filling dates for Dennis. There are those who object to his type of booking. My own conclusion is that he is furnishing lyceum attractions to many communities that would otherwise be without them. I have not seen any communities where I found that his system had cut out Redpath, the Affiliated or other bureaus of that type. Just how Dennis is able to discover so many towns without hotels is a mystery. I have been lecturing in country schoolhouses and meeting audiences of farmers and villagers and have enjoyed it. There has been a "kick" to it very different from that of the larger town.

In one little town in Ohio I found the audience was small and the influence of the lyceum at a low ebb because the Klan issue had divided the town, and the school man who sponsored the course did not belong. Without entering into any discussion in regard to the merit or demerit of the Klan movement, it is a pity that any movement should divide the interests of a community which can succeed in any undertaking only by the united efforts of the entire community.

Nankin, O., is a very small town, with no hotel, two or three stores, but a fine school and a school man whose influence will be felt in that part of the State for years to come. Alva Stine is one of those school men who build for good and whose ambitions are boundless. I could not believe that it would be possible to make a lecture a success in Nankin. Yet I was greeted by an audience that should be an inspiration to any speaker—an audience in which it seemed as if every mother and father of the entire township must be present. I believe that 90 per cent of the success of almost any public enterprise rests with one individual of the community. Stine has been at the head of the Nankin High School for three years. Naturally, he will move up higher soon, but the work he has done in that little town will live on after he has gone. Mrs. Stine is one of the teachers in the school, and together they are going to Ann Arbor next summer for further study. Next week I shall speak in Des Moines, Ia., but I cannot hope for any finer audience there than I had in that Ohio village.

Monette, O., was another surprise. The agent of the electric advised me to drive there, as the station is a mile from the little farm village. I took her advice. It was a rainy night and the audience was small. But Professor C. A. Beener was kindness itself and evidently had the entire respect and confidence of his people. I always feel especially confident for the future of America when I see the wonderfully fine equipment and the able faculties in these little township schools. Again I was surprised at the exceptional and intelligent interest of the audience. I shall not soon forget the kindly attitude of that audience and the handsome little auditorium with which the school was equipped.

What a great thing it would be if every township school might be supplied by the State with a lyceum course of genuine educational value which would be free to the students and available to the adults at a nominal fee!

At Waynesfield, O., a tiny town near Lima, I was chilled at first by the bare and unattractive community hall. But later I found it had been built thru the earnest efforts of a former school superintendent, that it was the result of real sacrifice of the people and that it was as yet unfinished. They are planning better things later, and again I was wonderfully pleased at the receptiveness of the intelligent audience and the splendid young men and women of the school who were eager to make the course a genuine helpful success. As I took the car back to Lima that night I felt as if I had had a real part in that struggle for better things.

At Rising Sun, O., I found a township high school equipped like a city school and in charge of a most able school man. It was a delight to me to make three separate talks to the school children in the afternoon. Somehow, I believe that a speaker who would miss an opportunity of that sort is missing the very best part of his lecturing career. I have never had much sympathy with the speaker who complained of being overworked if he were asked to speak in the schools. It is a wonderful opportunity and not a task.

At Lima I ran across Sorenson, of the Sorenson Bureau, one of the hardest-working men of the lyceum, who is building up his new bureau on the ashes of the old one and succeeding. He is

not complaining about his hard luck, but is simply digging in with true Nordic determination and winning out.

And so this little trip has been a joy, and, if my audiences have enjoyed the experience half as much as I have, I am abundantly satisfied. Long live the little lyceum in the little town and the country schoolhouse, for it is one of the big influences in American life.

ADA WARD, SUCCESSFUL ENGLISH LECTURER

It is popularly believed that the English temperament is such that English lecturers usually fail to satisfy American audiences. If there is any truth in the idea whatever, then Ada Ward has either been able to change her temperament or has discovered the secret of American appreciation. For it is certain that there are few upon the American platform meeting with greater success or whose name I see more frequently in the papers. She spoke recently at Lorain, O., before the Teachers' Club lyceum course, and her address met with a most enthusiastic response. As a matter of fact, Miss Ward has a great deal to say that is really worth while. *The Press*, of Lorain, in commenting on the lecture, said:

"The thing that impressed me most in America," said Miss Ward, "is the 3,000 miles of unarmed frontier between the United States and Canada. In no other place in the world is it possible for two nations to live side by side for hundreds of years without war. In England our people pay millions of dollars a year for the protection of its boundaries, while you Americans pay not one cent for the defense of that glorious borderland sanctified by common sense."

"Another thing that impressed her a great deal," she said, "was the universal use of the English language. In Europe one cannot go 100 miles without changing languages, Miss Ward said, while in America wherever she went English was spoken."

"We have in America, according to Miss Ward, a great many luxuries which we take for granted, but which are seldom seen in England, giving as examples the telephone in private homes, ice for domestic use, porches on houses, and rocking chairs, the latter of which she termed characteristic of 'you eternally restless Americans who cannot be still even when resting.'"

"Particularly amusing were her comments on barber shops, saying that when she first saw an American barber shop she thought it was the operating room of a hospital. It seemed shocking to her to see men being shaved before the eyes of the passers-by. An Englishman would never consent to have any part of his toilet performed in public for fear of looking silly, but she concluded, 'An American doesn't care how silly he looks as long as he is enjoying himself.'"

"In conclusion Miss Ward impressed upon her hearers the fact civilization is moving steadily westward. Persia, Babylon, Egypt and Europe, each is tired of her burdens."

ALLEN BUREAU NOTES

The Allpress All-Star Company opened the lyceum course at Cedarville, O. It was exceptionally well received, and the committee reports that the company is a wonderful one with which to start.

Earl and Mrs. Scott, well known in the lyceum field for the past 10 years for their dramatic art, are making all their dates for the Allen Bureau by car. They had one very long jump, because of a misunderstanding, but made the date in good time and the committee reported their program excellent. They spent a recent Sunday in the home of Mrs. Laura J. Sorenson, bureau manager. A real old-fashioned chicken dinner was served. Mrs. Sorenson knows what it means to anyone on the road to have a home dinner, and her home is usually a stopping place for lyceum friends when coming thru.

F. L. Perry, manager of Ye Olde New England Choir, has had some difficulty in filling his dates, since the contracts were "oversold", and his company could not be two places at the same time. He can always be depended upon to conscientiously unravel such mixups to the satisfaction of all concerned. They are driving a car for their dates with the Allen Bureau, and each member of the company claims a most pleasant season. Many committees report it "the best company we have ever had".

MENCKEN AND CHAUTAQUA

That most brilliant and caustic American writer, H. L. Mencken, has adopted the chautauqua as his pet peeve, along with Methodists, Baptists, Rotarians and Ku Klux. I sincerely doubt if Mr. Mencken ever attended a chautauqua, and his invective against rural America is, perhaps, the result of urban ignorance and superciliousness. I am not in the least inclined, however, to quarrel with him in his clever arraignment of the chautauqua. Whether it is true in whole, in part, or altogether false, I believe that it is in criticism of this sort that chautauqua learns its most valuable lessons. No one believes that the chautauqua is an institution beyond criticism. Most of us do believe, however, that it has served a good purpose and is still doing so. Just why Mr. Mencken should have "spies in such lugubrious regions" is hard to understand. There are few institutions which are beyond criticism. The American schools, our universities, our legislatures and, indeed, our government itself are open to the critic. The hope of converting the world to that plane of mental superiority in which Mencken resides would indeed be a gargantuan task. But I admire the optimism of the attempt and the cleverness of the Don Quixote fighting his windmills, and I am sure that every platformist will thoroughly enjoy the following characteristic bit of Menckenism which I am copying from a recent number of *The Mercury*:

"What the country lacks is obviously an Ingersoll. It is, indeed, a wonder that the chautauquas have never spewed one forth. Certainly there must be many a Jincy Demosthenes on those lonely circuits who tires mightily of the standard baldersdash and longs with a great longing to throw off the white chemist of service and give the rustics a genuinely hot show. The old game, I suspect, is beginning to play out, even in the Bible belt. What made the rural Methodists breathe hard and fast at the dawn of the century now only makes them shuffle their feet and cough behind their hands. I have spies in such lugubrious regions and their reports all agree. The yokel no longer turn out to the last vaudeville to gape at colored pictures of the Holy Sepulcher and the Mount of Olives, or to hear a sweating rhetorician on *The Future of America*. They sicken of service, idealism and vision. What ails them is that the village movie, the radio and the Ku Klux Klan have spoiled their old taste for simple, wholesome fare. They must have it hot now or they don't want it at all. The master minds of chautauqua try to meet the new demand, but cannot go nil the way. They experiment gingerly with lectures on eugenics, the divorce evil, women in politics and other such pornographic subjects, but that is not enough. The horticulturists and their wives and issue pant for something more dreadful and shocking—something comparable, on the plane of ideas, to the tarring and feathering of the village fancy woman on the plane of many sports. Their ears lie back and they hearken expectantly, and even somewhat impatiently. What they long for is a bomb."

News Notes

Ernest J. Powell, is receiving many commendations in the papers. His lecture, *The Democracy of Today and Tomorrow*, seems to not only be thoroughly popular, but it meets with the approbation of the thinking people of the community as well. Here is what *The News*, of Groveton, Tex., says about him: "The tenor of the theme was a refutation to the theory that civilization is degenerating. He illustrated from ancient history and recited as illustration the ancient city of Athens, which city, composed of home-owning citizens, produced many great men. Their power and strength lay in a spiritualized democracy. 'The schools, the churches, and all other factors that are teaching the people to think,' said Dr. Powell, 'are contributing in the making of the right sort of democracy.' There was not a dull moment in Dr. Powell's discourse. Those who missed this lecture missed a real treat and a message that was helpful to all. The people are to be congratulated upon the class of talent that they are getting thru the lyceum."

Charlie Paddock, "world's greatest short-distance runner", is still charming lyceum audiences with his lectures on clean sports. Paddock is a charming speaker as well as an athlete, and it is safe to say that his appearance on any

high school course will mean much for the cause of clean athletics in the school.

Mr. and Mrs. Glen Wells presented the first number of the lyceum course at Wolcott, Ind., November 10. This season they are giving a sketch entitled *Atonement*; and an attractive musical program.

The Rev. Robert Labaree, D. D., of Lincoln University is presenting a series of lectures at various points in the East on Mohammedanism. *The Moslem Creed and Its People* and *The Moslem Creed and Practice* are two of his topics.

One of the great musical attractions of the lyceum is the *Adamac Male Quartet*, under the leadership of that veteran musician, Ruthven McDonald, of Toronto, Canada. They are filling engagements this month in New York State.

Four towns in Texas, Pampa, Miami, White Deer and Panhandle, formed a "School Lyceum," and have put on a course, the four numbers of which consist of four plays, each play being produced by a school. The arrangement has the advantage of insuring fine audiences for every event, as the local pride will create the desire to be present and to boost for the home town. It has the additional advantage of giving those who participate a training in elocution and stage presence. That it fully takes the place of the lectures and the musical numbers of a high-grade lyceum course would hardly be claimed by anyone. But it is in itself an excellent thing. If such a course might be supplemented by a lecture by some master of the platform and by one concert number of accredited merit then it would seem to reach very near the ideal. It would, moreover, have the merit of making the lyceum course pay its own way. Such a course could hardly fail to be a financial success and to leave a fine surplus in the treasury at the end of the season. Again, it would not be necessary to select unknown speakers and musicians. It would make it possible to secure at least two numbers of national note. It would not be a bad line of endeavor for some bureau or representative to organize four or five towns in each county in a Lyceum League, furnishing the four or five plays, with proper coaching if desired, and with two headline attractions.

It is indeed refreshing to find a great artist who, while making the world brighter and happier with song, has gathered in enough of this world's goods that there will be no cause to give him a benefit after he has "concerted" out. It is still better to find one who while on the crest of his wave, has already accumulated and salted enough "jack" to be on easy street, come what may. Some Sundays ago the Smith-Spring-Holmes Company and Mr. and Mrs. Ralph Birmingham were entertained in the new home of the Gambles, the Friendly Oaks, near Philadelphia. To stroll thru this grand old spacious dwelling one would never think he was in the abode of a musician. It seems more like the home of some steel magnate, oil promoter or political boss. The Friendly Oaks is one of the show places of Langhorne. It sets back from the road about an eighth of a mile, almost hidden by the grand old trees. There are no finer entertainers both "on-and-off" than the Gambles, and Ernest says after he has concerted some 25 or 30 years longer he feels he will be content to sit on these broad verandas, beneath the spreading oaks, with his feet on the banisters, pipe in mouth and literally "let the rest of the world go by." And why shouldn't he? It would seem he has already done his part of traveling, for his tours have taken him over most of the civilized world, from the Equator to the Arctic Circle. He has crossed the Atlantic 22 times and has made 5 tours of the West Indies and Central America, 2 of Mexico and 21 across the continent. His is the only American company to have made a successful tour of Northern Africa. The Gamble Concert Party left November 5 on its annual fall tour, and will come as far west as Little Rock, Ark., getting back at the Friendly Oaks and two friendly kiddies for Christmas.

Harold Goff, editor of *The Deseret News*, lectured recently before the students of Brigham Young University, at Provo, Utah, upon the subject: *The Early Verse of Utah*. Mr. Goff is a verse writer of no mean ability, also the writer of song lyrics.

I am always enthusiastic when I hear of a lecturer who is presenting musical subjects to the American people, because music is something that is woefully

needed in this country. At Concord, N. H., there is a five-lecture course known as the Walker Course. Thomas Whitney Barrett lectured there November 13 on the subject: *Katzenberg Song*.

Mr. Barrett was for many years a staff lecturer for the Extension Department of Oxford University and is at present a lecturer on music in the Graduate School of Education, at Harvard. He is the author of *The Development of Symphonic Music, Music and Life*, and jointly with D. G. Mason of *The Appreciation of Music*.

The lecture dealt with the song from primitive folk songs used to Russian contemporary songs by Glinka, Rimsky-Korsakov and others. There was a musical accompaniment by Boris Maslowsky, Russian harpist, an author in his own right and whose best work is said to have been Russian ballads of *Mossesky* and *Reichmann*.

At Lima, O., the Open Forum is held each Sunday afternoon in the Trinity M. E. Church, and notable speakers are secured. Elmer McClain is chairman of the program committee. Dr. Charles F. Swift of Pittsburg at one time floor leader of the Pennsylvania State Legislature, spoke November 14.

The Boyds and Katherine Gutbell delighted the audience of the lyceum course at Wapakoneta, O., for the opening number November 7. *The Democrat*, of that city, says: "The Boyds presented a varied program of song and reading numbers. Mrs. Boyd is a soprano; her husband, a baritone. Both are pianists. Their sketches in costume interested and captivated the audience. The numbers by the talented Boyds were interspersed with the program of piano numbers by Miss Gutbell. Her command of the keyboard and fine technique branded her among the music lovers as a genuine artist. Few concerts of equal merit have been heard here in recent years, those who heard the program last night say."

I note that the tendency of today is to secure speakers on very practical subjects. These addresses are not always given on the lyceum courses, but are more frequently given before community clubs, on the open forums, etc. For instance, at Butte, Mont., Dr. R. B. Tracy, formerly of the staff of the State Hospital at Warm Springs, spoke recently on the subject: *Are We Dealing Fairly With Our Insane?* This modern tendency indicates, I believe, that the platformist is gradually taking his proper place as a leader of thought rather than an entertainer of the moment.

Harry C. Ostrander claims to have delivered 2,000 lectures in the past 12 years—an average of 250 lectures each year—a most remarkable record. *The Independent*, of Scottsdale, Pa., says: "Mr. Ostrander's lecture was based on his travels thru the Burman and Malay States, and was profusely illustrated with 220 hand-colored slides which he collected on his personal trips thru those countries. The lecture covered the city of Rangoon, the capital of Burma. From Rangoon a journey was taken to Mandalay, Penang, and to Singapore, then thru the Malay States and a 500-mile journey across the Java Sea, crossing the equator twice in the month of July. A circuitous journey of about 1,000 miles was taken thru Java and the slides showed the life and customs of the country, the cultivation of rice, coffee and tropical fruits. Pictures of the principal cities and the native life in the villages were shown. The ancient ruined temple of Baro-Bodoer, a temple built 1,100 years ago, was shown."

De Jen, the magician, opened the high-school course at Sykesville, Pa., November 8.

I note that "community clubs" are becoming more and more common and that they are fostering a number of activities for the welfare of their respective communities, nearly always featuring a lyceum course. Another community

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Dr. Putnam Cady is delivering his new lecture, *The Forests of Norway*, illustrated from his own negatives, and the coloring of the slides is the work of Mrs. Cady. He lectured recently before the Vassar Institute, at Poughkeepsie, N. Y., where his addresses have become very popular. In speaking of Norway, he says: "The people of Norway are among the most courteous on earth and always receive strangers in a most hospitable manner. English is spoken almost everywhere, as it is taught in the schools of Norway. No man can obtain a position on the railroads of Norway or in the post-office department unless able to speak English. Norway is also noted for its good roads which run almost everywhere. This makes travel in all sections of the country both easy and pleasant. Norway is a land of flowers. Flowers such as can be found nowhere else in the world are to be found in profusion everywhere in Norway. Even at Hammerfest, the most northerly settlement in Europe, and located well within the Arctic Circle, I have seen the most wonderful roses blooming in window boxes in the homes of the peasants."

Among the newer popular entertainers is McDonald Birch, a Littlefield (Tex.) paper man of his recent program in that city: "McDonald Birch, magician, held his audience for nearly two hours in a state of mind ranging from bewildering awe to hilarious, side-splitting laughter. To see and yet not to see, to be deceived with your eyes, mouth and ears wide open, and to be shown without understanding, always interests and entertains the world over. Mr. Birch possesses unusual ability in 'fooling the public' with his magic art, and leaves his audience wondering how it happened. His pleasing personality and ever ready wit charmed and enthralled the large crowd as he deftly manipulated his art. There was not a dull moment for child or adult as the stunts were all of a new and uncommon variety rather than the trite ones of the average magician."

In Fostoria, O., the other day I met Thomas Brooks Fletcher and Mrs. Fletcher on their arrival there to fill an engagement before the Parent-Teachers Association. Mrs. Fletcher furnishes a short musical prelude before the lecture.

Those of us who are on the road much of the time are constantly reminded of the smallness of this world. At Holt, Mich., recently, a gentleman came forward after the lecture and held out his hand and said: "Well, the last time I saw you was on the Czar, just after we had left the Arctic." It was J. H. Allen, one of the American signal boys on that old English transport on which we went to Mourmansk. What a time we had! There were three of the boys, Barry, Tracy and Allen. I had 96 reels of moving pictures, and the boys ran the machine and we had a chautauqua program every night. I was proud of those boys, and Capt. Marshall, the old English sea dog, told me they were the finest boys he had ever had on the ship. I met Barry in 1919, in Vladivostok, and now Allen in America—married and happy in his work. I often think of those audiences that greeted me in other parts of the world. We had some real films and to run them thru for those English officers was a treat. As for the American boys, that was just like a lyceum audience at home. Then there were the French chassiers who went with us to the Arctic. They always showed their appreciation and were enthusiastic over *Seven Keys to Baldpate* and other American films. Then, coming back, we had 1,300 refugees, many of them a pitiful lot, and the pictures made them forget their troubles. Later those same films entertained the American boys in Siberia. I can still see the camp at Sviagina, with the boys perched on piles of logs in the moonlight, and their faces sometimes come to me now when I am trying to entertain a more critical audience here at home. There were the Russian peasants peering at the pictures from the edge of the crowd, held in awe and with a dull wonder at the things which they could not understand. Then there were the Japanese, who always insisted on investigating the machine and fidgeting every screw before they were satisfied. The Czech boys were, perhaps, the most appreciative of all. The Polish troops, the Italians, as well as the British, all enjoyed them. Is it any wonder that I often think of those other days and that entertainment field so vast and so interesting?

President Coolidge recently emphasized the serious situation in America in regard to the rapid consumption of our wood supply, and *The Chicago Tribune* called attention to the condition of the forests of Illinois. Perhaps it would be well for our Congressmen who recently voted to exclude the Japanese to visit that country and Korea and learn how Japan is solving the problem. The hills of Korea had been cut bare of forests many generations ago, and the result had been a gradual diminishing of fertility and of crops. Nearly a score of schools of forestry in Japan and Korea have been teaching the science of conserving the wood supply. Many million trees have been planted, and already the hills of Korea are beginning to store up the water once more, and crop conditions are improving, while on the former bare hills a new crop of timber is growing. It is too bad that we must go to Japan for this lesson, but it is one that we need, and our platform speakers will do well to call attention to this crying need of our own country over and over again until at last we follow the lead of little Japan in saving the forests.

No one knows better than the platformist the value of the influence of one good man in a community. Any lecturer can know what sort of teachers have been in charge of the schools by studying the lyceum audience that faces him. Recently I spoke in a town where one man had been superintendent of the schools. He was clearly intelligent and well educated. But there was something about him which was uncouth—a roughness which was part of his nature. The boys of his school were rough and poorly behaved. He ruled them occasionally by force. There was no mutual respect. The girls were neither neat nor attractive. The audience was sullen and unresponsive. Yet that was an audience of strictly American people and with proper encouragement might have been improved 100 per cent. Only two days before I had been in another town of about the same size, where a young fellow had been working for three years. The audience was alert. The boys were well behaved. The girls were attractive. The same stock. The same opportunities. The only difference was a little of the leaven of culture introduced by a young man with clean ideals and an earnest desire that those young people should learn to see the genuine beauty of life. It is a great position—that of conducting a public school—and the man who can measure up to his responsibilities is worth his weight in gold to the community.

I recently was at Holt, Mich., a tiny town with good homes, a fine township school and no hotel. But I shall not forget Holt. I shall remember it because of its fine school, its splendid teachers and its inspiring audience. Prof. L. G. Goodrich, a young man with energy and ideals, is building a fine school spirit there, and takes his work seriously. I noted that they are giving Bible instruction in that school. A local minister has been in charge of that department for several years. The teaching of Bible study is optional with the community in Michigan. Holt's lyceum audience is metropolitan, and the platformist is fortunate to be there.

An almost ideal lecture course is being presented by the East Providence (R. I.) Teachers' Club. It opens with Dr. William Faunce, president of Brown University, with his lecture: *Thru the Eyes of Youth*. Ernest Brynes will speak on *My Wild Animal Guests*. The Chamber Music Players, of the Boston Symphony Orchestra, will render one program, and Prof. Thomas Crosby, Jr., will give the reading: *The Dover Road*.

Mme. Tsamadou, wife of the former Greek Charge d'Affaires at Washington, is lecturing before clubs, schools and colleges on the situation in modern Greece.

Eugene Laurant and his company opened the course at Lima, O., November 11. It would be difficult to find a more popular opening number. Laurant has been in the profession for more than 20 years and each year has striven to make his program better and bigger than that of the year before. With him in the company which will appear here are Greta Banes Laurant, pianist and the wife of the magician, and Fred Larsen, stage manager. Mrs. Laurant also assists in the magic work, while upon Larsen is placed the duty of caring for the mass of equipment used by Laurant in his work.

One begins to have hopes of a real Musical America in the future when such items as the following begin to be numerous. There is, perhaps, nothing

(Continued on page 103)

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BURNT LEATHER NOVELTIES
Anchor Leather Nov. Co., 38 Walker st., N.Y.C.

BUSINESS ADV. SOUVENIR SONGS
Roy L. Burtch, 307 E. North, Indianapolis, Ind.

CAGES (Arena)
J. W. Fisk Iron Wks., 73 Park Pl., N. Y.

CALCIUM LIGHT
St. L. Calcium Light Co., 516 Elm st., St. Louis.

CALLOPES
Tangley Mfg. Co., Muscatine, Ia.

CAMERAS FOR ONE-MINUTE PHOTOS
Chicago Ferrottype Co., Chicago, Ill.

CANDY FOR WHEELMEN
E. Greenfield's Sons, 95 Lorimer st., Brooklyn.
Puritan Chocolate Company, Cincinnati, Ohio.

CANDY IN FLASHY BOXES
Edwards Novelty Co., Ocean Park, Calif.

CANES
Chas. Berg, 69 Beekman st., N. Y.

CARNIVAL GOODS AND CONCESSIONAIRES' SUPPLIES
Advance Spec. Co., 307 W. Poplar, Columbus, O.
Advance Whip & Novelty Co., Westfield, Mass.
Am. Nov. Sup. Co., 434 Carroll, Elmira, N. Y.
Jas. Bell Co., 34 Green st., Newark, N. J., and 2082 E. 4th st., Cleveland, O.
Geo. W. Brink, 1442 Brush st., Detroit, Mich.
Fair Trading Co., 307 6th ave., N. Y. C.
Karl Guggenheim, Inc., 45 W. 17th st., N. Y.
Midway Nov. Co., 302-04 W. 8, K. C., Mo.
Optican Brothers, St. Joseph, Mo.
T. H. Shanley, 452 Broad, Providence, R. I.
Singer Bros., 536 Broadway, New York City.

CIGARETTES
Liggett & Myers Tobacco Company, 212 Fifth ave., New York City.

CIRCUS & JUGGLING APPARATUS
Edw. Van Wyck, 2643 Colerain, Cincinnati.

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Arena Seating Co., 126 Market st., Newark, N.J.

CIRCUS WAGONS
Beggs Wagon Co., Kansas City, Mo.

COAL IN CARLOAD LOTS THROUGH SALESMEN
Washington Coal Co., 965 Coal Exch. Bldg., Chgo.

COFFEE URNS AND STEAM TABLES
H. A. Carter, 16 E. Marshall, Richmond, Va.
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

COIN OPERATED MACHINES
Exhibit Supply Co., 4222 W. Lake st., Chicago.
Hance Mfg. Co., Westerville, Ohio.
Yu-Chu Co., 329 Broad st., Newark, N. J.

COLORLED FILIGREE WIRES
Arthur B. Albertis Co., 437 Broadway, N. Y.

CONFETTI AND SERPENTINES
Kindel & Graham, 782-84 Mission, San Francisco

CORNET AND TROMBONE MUTES
Carl J. Magin, 301 E. Wash. st., Belleville, Ill.

COSTUMES
Chicago Costume Wks., 116 N. Franklin, Chicago
Harrelson Costume Co., 1327 Main, K. C., Mo.
Pechler Costume Co., 511 3d ave., N. Y. City
Stanley Costume Studios, 306 W. 22d, N. Y.

COSTUMES (Minstrel)
Chicago Costume Wks., 116 N. Franklin, Chicago
Hooker-Hows Costume Co., Haverhill, Mass.

COSTUMES (To Rent)
Brooks Costume Rental Co., 437 B'dway, N. Y.
Hooker-Hows Costume Co., Haverhill, Mass.
John D. Keiler, 96 Market St., Newark, N. J.
E. Monday Co., 147 East 34th St., New York.

COTTON CANDY FLOSS MACHINES
Nat'l Candy Mach. Co., 163 E. 35th st., N. Y. C.

COW BELLS
The Seiss Mfg. Co., Alexis ave., Toledo, O.
COWBOY AND WESTERN GOODS
Harrelson Costume Co., 1327 Main, K. C., Mo.
CRISPETTE MACHINES
Long Eakins Co., 1976 High st., Springfield, O.

CUPID DOLLS
Cadillac Cupid Doll & Statuary Works, 1362 Gratiot ave., Detroit, Mich.

DART WHEELS AND DARTS
Apex Mfg. Co., Norristown, Pa.

DECORATIONS AND BOOTHS
M. E. Gordon, 6 North Franklin St., Chicago.

DECORATORS
F. A. W. Dean Decorating Co., Alliance, O.
Southern Awning & Decorating Co., 18 Tryon st., Charlotte, N. C.

DINNER SETS
National Mfg. & Prod. Co., 180 N. Wabash, Chi.
Salem China Co., Salem, Ohio.

DOLLS AND TEDDY BEARS
Fair Trading Co., Inc., 307 6th ave., N. Y. C.
Kindel & Graham, 782-84 Mission, San Francisco

DOLLS
Arancee Doll Co., 417 Lafayette st., New York.
E. C. Brown Co., 440 W. Court st., Cin., O.
Capitol City Doll Co., 125 W. Reno, Oklahoma City, Ok.
Dallas Doll Mfg. Co., 2218 1/2 Main, Dallas, Tex.
Fair Trading Co., 307 6th ave., N. Y. C.
Italian Art Co., 805 S. Vandeventer, St. Louis, Mo.
Karr & Auerbach, 415 Market st., Phila., Pa.
L. B. P. & Co., 1431 Walnut st., Kansas City.

PLASTER DOLLS
PLUMES AND TINSEL DRESSES.
MIDLAND DOLL CO., 1015 Orleans St., Chicago, Ill.

Mineral Doll & Nov. Co., 15 Lispenard St., N.Y.

DOLLS-DOLL LAMPS
California Dolls, Tinsel Dresses, Plumes, etc.
PACINI & BERNI, 1424 W. Grand Ave., Chicago.

Wm. Rainwater, 2034 Westlake, Seattle, Wash.
A. N. Rice Lamp Co., 1837 Madison st., K. C.
D. Vezzani Stat. Co., 309 3d st., Portland, Ore.

DOLL HAIR SUPPLIES
Rosen & Jacoby, 198 Chrysler st., N. Y. City.

DOLL LAMPS
Kindel & Graham, 782-84 Mission, San Francisco
Wm. Rainwater, 2034 Westlake, Seattle, Wash.

DOOR NAME PLATES (Engraved), PENS, PENCILS AND SETS (Engraved)
V. Robillard Co., 194 Davis, New Bedford, Mass.

DOUGHNUT MACHINES
Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

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Beardsley Spec. Co., 217 18th, Rock Island, Ill.

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Acme Drummers' Supply Co., 218 N. May, Chi.
Ludwig & Ludwig, 1611-1621 North Lincoln st., Chicago, Ill.
Wilson Bros. Mfg. Co., 222 North St., Chicago.

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Jobbing & Sales Co., Inc., 640 Broadway, N.Y.C.

ELECTRIC BULBS ALL KINDS
Charles R. Ahlett, 199 Fulton St., New York.
Maurice Levy, 406 Lyceum Bldg., Pittsburgh, Pa.

ELECTRICAL STAGE EFFECTS
Chas. Newton, 244 W. 14th st., N. Y. C.
Tivoli Stage Lighting Co., 418 W. 49th, N.Y.O.

ENAMEL WARE
Bellaire Enamel Co., Bellaire, O.

ESMOND BLANKETS
Dessaner, F. & Co., Adams & Market st., Chgo.
Fair Trading Co., 307 6th ave., N. Y. C.
John E. Foley, 29 Broad st., Providence, R. I.
Oriental Nov. Co., 28 Opera Pl., Cincinnati, O.

FAIR AND BAZAAR MERCHANDISE
Donlon, Wm. P. & Co., 32 Bank Pl., Utica, N.Y.

FAIR TICKETS, ADV. & SUPPLIES
The Fair Pub. Co., Norwalk, Ohio.

FAVORS, BEEFSTEAK APRONS AND NOISE MAKERS
U. S. Favor Corp., 40 West 84th st., New York.

FEATHER FLOWERS
DeWitt Sisters, E. Prairie, Battle Creek, Mich.

FELT RUGS
Eastern Mills, 425 B'dway, Everett, 40, Mass.

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Amer. Fireworks Co., 739 E. T. Bldg., Phila.
American Fireworks Co., of Mass., Boston.
N. R. Barnaba Fireworks Mfg. Co., New Rochelle, N. Y.
Columbus Imperial Fireworks Co., Columbus, O.
Continental Fireworks Mfg. Co., Dunbar, Pa.
Gordon Fireworks Co., 190 N. State st., Chicago.
Hudson Fireworks Mfg. Co., Hudson, Ohio.
Ills. Fireworks Display Co., Danville, Ill.
Liberty Fireworks Co., Franklin Park, Ill.
Macroy Fireworks Co., 1111 Capitol Bldg., Chi.
Martin's Fireworks, 201 Ave. "E", Ft. Dodge, Ia.
Minter Fireworks and Amusement Co., 206 S. W. Grand Blvd., Springfield, Ill.
Newton Fireworks Co., 25 N. Dearborn, Chicago.
Pain's Manhattan B'd Fireworks, 18 Pk. Pl., N. Y.
Pan-American Fireworks Co., Ft. Dodge, Ia.
Potts Fireworks Display Co., Franklin Park, Ill.
Schenectady Fireworks Co., Schenectady, N. Y.
Texas Fireworks Co., Dallas, Texas.
Thearle-Duffield Fireworks Co., Chicago, Ill.
The Tipp Fireworks Co., Inc., Tippecanoe City, O.
Unexcelled Mfg. Co., 22 Park Pl., N. Y. City
Vitala Fireworks Mfg. Co., P. O. Box 194, New Castle, Pa.
Weigand Fireworks Co., Franklin Park, Ill.

FLAGS
American Flag Co., Dover, N. J.

FLAGS AND DECORATIONS
Metropolitan Flag & Dec. Co., 715 S. 53th, Phila., Pa.

FLAGS AND FESTOONING
Anno & Co., Fulton, cor. William st., N. Y.
U. S. Favor Corp., 40 West 34th st., New York.

FLAGS FOR RENT
Anderson Tent-Awn. Mfrs., Anderson, Ind.

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DIRECTORY

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FLOODLIGHT PROJECTORS

Charles B. Ablett, 196 Fulton St., New York City. Canill Bros., 519 W. 45th st., New York City.

FLOOR LAMPS

A. N. Rice Lamp Co., 1837 Madison st., E. C. Fur Trimmings and Bandings

Aaron Michel, 15 W. 34th st., New York.

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Diamond Game Mfg. Co., Malta, Ohio. H. C. Evans & Co., 1629 W. Adams, Chicago.

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Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

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Amelia Grain, 819 Spring Garden st., Phila. Gold Leaf

Hastings & Co., 817 Filbert, Philadelphia, Pa.

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Hindu Publ. Co., 467 Eucena ave., Chicago.

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H. Schaeuble, 16414 80th, Richmond Hill, N. Y.

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Alco Cone Co., 124 N. Front, Memphis, Tenn.

ICE CREAM CONES AND WAFERS

Columbia Cone Co., 61 Palm, Newark, N. J. Consolidated Wafer Co., 2922 Shields ave., Chl.

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G. F. Sargent Co., 138 E. 25th st., N. Y., N. Y.

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Singer Bros., 536 Broadway, New York.

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Phoenix Lamp Shade Co., 45 E. 20th st., N. Y.

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C. F. Eckhart & Co., Fort Washington, Wisc. Lighting Appliance Co., 9 Desbrosses st., N. Y. C. Roman Art Co., 2764 Locust st., St. Louis, Mo.

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J. Frankel, 227 N. La Salle, Chicago, Ill. Little Wonder Light Co., Terre Haute, Ind.

Waxham Light & Heat Co., 550 W. 42d, N. Y. C.

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MAGIC GOODS

Chicago Magic Co., 140 S. Dearborn st., Chicago. A. P. Felman, Windsor Clifton Hot. Lobby, Ch.

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Amer. Marabou Co., 67 5th Ave., N. Y. City.

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Amer. Pharmaceutical Co., 1551 Donaldson, Cin'ti, O. Arabian Balsam Co., 190 Park Row, N. Y.

Becker Chemical Co., 235 Main st., Cin'ti, O. Cel-Ton-Sa Med. Co., 1010 Central ave., Cin., O.

De Vore Mfg. Co., 185 E. Naghten, Columbus, O. Hatcher's Medicine Co., 333 Smith St., Cin'ti, O.

Natl. Med. Co., 143 6th St., Nashville, Tenn. Nature's Way Remedy Co., 333 Smith, Clt'ti, O.

The Puritan Drug Mfg. Co., Columbus, O. The Quaker Herb Co., Cincinnati, O.

Dr. Thorner Laboratory, Carthage, Illinois. Washaw Indian Med., 329 N. Brighton, K. C., Mo.

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Arthur Bros., 5100 Bangor, Detroit, Mich. C. L. Lewis, 429 Richmond, Cin'ti, O.

MUSIC PRINTING

Rayner, Dalheim & Co., 2054 W. Lake, Chicago. The Otto Zimmerman & Son Co., Inc., Cin., O.

MUSICAL BELLS & SPECIALTIES

R. H. Mayland, 54 Willoughby, Brooklyn, N.Y.

MUSICAL GLASSES

A. Brunelles, 9512 109th st., Richmond Hill, N.Y.

MUSICAL HARPS

Lindeman Harp Co., 4140 Kedzie ave., Chicago.

MUSICAL INSTRUMENTS (Automatic and Hand Played)

Pettoney & Mayer, Inc., 215 Tremont, Boston. Crawford Harp Co., 181 Grand, K. C., Mo. Vega Co., 165 Columbus Ave., Boston, Mass.

MUSICAL SAWS

Paul Goward, Box 601, Worcester, Mass.

NEEDLE BOOKS AND N' EDLES

Fifth Ave. Notion Co., 501 5th, Pittsburg, Pa.

NEEDLE BOOKS AND SELF-THREADING NEEDLES

Kindel & Graham, 782-84 Mission, San Francisco. Mills Needle Co., 661 Broadway, New York.

NOISE MAKERS

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NOVELTY MUSICAL INSTRUMENTS

U. S. Favor Corp., 49 West 34th st., New York.

NOVELTIES AND SOUVENIRS

Toy World Novelty Co., 32 Union Sq., N. Y. C.

OPERA HOSE

Chicago Costume Wks., 116 N. Franklin, Chgo.

ORANGEADE

Geiger Co., 6336 N. Maplewood Ave., Chicago. Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

ORANGE DRINK MACHINE

Lebros Mfg. Co., 656 Broadway, New York City.

ORGANS AND CARDBOARD MUSIC

E. A. B. Organ Co., 340 Water st., New York.

ORGANS AND ORCHESTRIONS

Johanna S. Gebhardt Co., Tacony, Phila., Pa. N. T. Musical Inst. Wks., N. Tonawanda, N. Y.

ORGAN AND ORCHESTRION REPAIR SHOPS

H. Frank, 3711 E. Ravenswood ave., Chicago, Ill.

ORIENTAL NOVELTIES

Shanghai Trad. Co., 22 Waverly pl., San Francisco

OVERNIGHT CASES

Fair Trading Co., 307 6th av., N. Y. C.

PADDLE WHEELS

Ray State Novelty Co., Westfield, Mass.

H. C. Evans & Co., 1825 W. Adams, Chicago. Wm. Grelsinger, 294 N. Gay st., Baltimore, Md.

Rumpf's Balto. Wheel Co., 204 N. Gay, Balto., Md.

PAINTS

Phelan-Faust Paint Mfg. Co., St. Louis, Mo.

PAPER CARNIVAL HATS

U. S. Favor Corp., 49 West 34th st., New York.

PAPER CUPS (LILY) AND DISHES

Public Service Cup Co., Bush Terminal, B'klyn.

PAPER CUP VENDING MACHINES

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Western Art Leather Co., Denver, Colorado.

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Talbot Mfg. Co., 1213-17 Chestnut, St. Louis, Mo.

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Peerless Sales Co., 1190 E. 53th st., Chicago.

RADIO

Peerless Mfg. Co., 2406 Central, M'p'l's, Minn.

RAINCOATS

Goodyear Rubber Mfg Co., 34 E. 9th, N.Y.C.

RHINESTONES and JEWEL PROPS.

The Littlejohns, 254 W. 46th st., N. Y. C.

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Trumount Press, 115 Albany st., Boston, Mass.

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Chicago Roller Skate Co., 4458 W. Lake, Chl'go. The Samuel Winslow Skate Mfg. Co., Worcester, Mass.

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LIPault CO.

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Singer Bros., 536 Broadway, New York.

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Amelia Grain, 819 Spring Garden st., Phila. Hooker-Howe Costume Co., Haverhill, Mass.

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Studia, 247-251 South Front Street, Columbus, Ohio.

Freed Scenery Studios, Inc., 723 7th av., N. Y. C. Lee Lash Studios, 42nd st. & B'way, N. Y. C.

Mountain States Scenic Studio, F. G. Lemaster, Mgr., 1841 Cherokee St., Denver, Col.

Novelty Scenic Studios, 220 W. 46th st., N. Y. City. Scenic Studios, Box 812, Lima, Ohio.

Toomey & Volland Scenic Co., 375 Cass, St. Louis.

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Kindel & Graham, 782-84 Mission, San Francisco

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Ohio Nov. Co., 40 Stone Block, Warren, O. Sicking Mfg. Co., 1922 Freeman ave., Cin'ti.

Silent Sales Vend. Co., 715 Green, Phila., Pa.

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At Liberty—Buck Leahy Comedy Ring Act. 483 Thacher St., Attleboro, Massachusetts.

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AT LIBERTY—YOUNG SCOTTY, THE world's strongest little man is ready to contract for indoor shows at any time. Also for 1925 season. All who wrote before write again. A big drawing card. Care Merchants Hotel, Toledo, Ohio.

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AT LIBERTY—Big Free Attractions for Indoor Circus. Tumbling and acrobatic slack-wire balancing, trapeze, clown act, clowning, sky trapeze, high-diving act, patch act. WILL G. MORRIS, 830 Fulton St., Jeffersonville, Indiana. dec6

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THE ROYAL SYNCOPATORS—COLORED dance band open for dance work. Also open for New Year's Eve. Phone String 6698 or write W. DARDEN, 440 Carlton Ave., Brooklyn, N. Y. dec27

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KIRALFO BROS.—Six Feature Vaudeville Acts, three 8 mile Specialties, Characters and Bill. Violin, Piccolo and Oboe in Orchestra. Address 35 Tennessee St., Evansville, Indiana.

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OPERATOR AND ELECTRICIAN—CAN HANDLE switchboard, power plant. Operate any machine. Will go anywhere. Expert repair man. Long experience. Perfect projection guaranteed. VICTOR MORELAND, General Delivery, Dallas, Texas. dec29

AT LIBERTY—Experienced Operator, Powers Machine gas or electric. Have had 12 years' road experience and would like to join some small vaudeville or medicine show. I have good machine. Can set up in any hall or school in fifteen minutes. Also have a fine lot of reels and a road Ford sedan to travel with. Prefer to work on salary. To go south for winter. Best references. A. SOLLER, Narrowsburg, N. Y.

JOIN ON WIRE—A-1 Operator. Experienced on all equipment. Produce results. No bad habits. Non-union, but will join. Write or wire GLENN SMITH, Girard, Kansas.

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PRINTER CLARINETIST WOULD LIKE JOB in road up-to-date office in Florida for the winter. At Liberty December 1. C-BOX 637, care Billboard, Cincinnati, Ohio.

WALL STREET LAWYER wishes to give talk, entitled "What the U. S. Constitution Means to You", before Chambers of Commerce clubs and churches within five hundred miles of New York City. Hopes this ad will reach those who can arrange same. LAWYER, Room 610, 40 Wall St., New York City. dec6

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A Violin Leader—Experienced, Reliable. Cue pictures; fine library. Union. VIOLINIST, care Postal Telegraph, Newport News, Va.

Alto Saxophone, Double Cello. excellent tone; experienced with both. None but first-class proposition considered. RAFAEL DE GRUTTOLA, 475 Main St., Norwich, Conn.

At Liberty—A-1 Clarinetist. Call CLARINETIST, 355 Campbell Ave., Roanoke, Va. dec6

At Liberty—A-1 String Bass. A. F. of M. Experienced in all lines. Can give references. HENRY HAYNES, Orpheum Theatre, Atchison, Kansas.

At Liberty—A-1 Violinist, Doubling tenor banjo. Movie theatre or dance orchestra. Salary, reasonable. HARRY PETERSON, Box 543 Hopkins, Minnesota.

At Liberty—Baritone and Tenor Sax. Two young ladies; experienced; reliable; conscientious workers. Address SAXE, care C. F. Johnson, 5137 Calumet Ave., Chicago, Ill., Apt. 3. dec13

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At Liberty—Clarinetist, Double Alto Sax. Ten years' experience in pictures, vaudeville. Wire. CLARINETIST, 4908 California Ave., St. Louis, Mo. dec13

At Liberty—Experienced Drummer. Union. Tympani and bells. C-BOX 629, care Billboard, Cincinnati, Ohio. dec6

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—January 1st, Organist. 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. dec27

At Liberty—Trumpeter, Experienced in pictures, vaudeville and all lines. Address TRUMPETER, 600 Third St., Albany, N. Y.

At Liberty—Violinist-Leader. Wife, pianist; experienced pictures, vaudeville, hotel; fine library of music. Can furnish first-class cellist and string bass. Steady reliable people. Union. References. Address C-BOX 495, Billboard, Cincinnati.

A-1 Picture Organist Desires Permanent location. Union. Chicago and Kansas City references. Address FEATURE ORGANIST, care The Billboard, Kansas City, Missouri.

A-1 String Bass and Tuba at Liberty. Union. FRANK BAYLOR, 735 Lee St., Connersville, Ind. dec6

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Banjoist—Absolute Harmony and rhythm. Full harmony solos and breaks. Neat appearing. 22 years old. Tuxedo. Union. I do not misrepresent. Write or wire. BANJOIST, Central Hotel, Boscon, Wisconsin.

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(Continued on Page 60)

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Cellist — Experienced, Vaudeville, picture house and hotel. A. F. M. Notice necessary. MUSICIAN, 401 Main St., Orange, N. J.

Clarinet—A. F. of M. Double Sax. If necessary. J. E. BOERKE, 116 N. Grant, Bloomington, Indiana.

Clarinet at Liberty—Experienced band or orchestra. Write. H. M. SAILOR, Box 52, Mt. Pleasant, Iowa.

Clarinetist—Experienced Vaudeville and pictures; also double tenor saxophone. GEO. ESPEY, care Billboard, Chicago, Illinois.

Competent Trumpet Player—Thoroughly experienced for theatre. Union. J. BAKER, Virginia Hotel, Charleston, W. Va.

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Drummer at Liberty—All Lines of work; feature xylophone; sight reader; theatre or dance. Address CARL HAYES, L. E. 306, Mason City, Iowa.

Drummer—Pedal Tympani. Late of a well-known Victor recording orchestra. All letters answered. GLENN ZENOR, 1715 Penn, Joplin, Mo.

Experienced Trumpeter Open. Young, Union. Prefer dance or theatre orchestra in south or southwest. C-BOX 650, Billboard, Cincinnati.

First-Class Violinist—Thoroughly Experienced in theatre work. Can play as soloist in chautauqua or vaudeville. Union. Absolutely A-1 musician. Join on wire. C. KALDONADO, 115 1/2 Main Ave., San Antonio, Texas. dec13

Flute and Piccolo. Union. Experienced, open for engagement in first-class theatre. Address FLUTIST, 196 Park Ave., Medford, Wisconsin. dec6

French Horn at Liberty for Steady engagement, Orchestra or Band. Am above the average. Union. Address HORNIST, Box 95, Waite Park, Minnesota.

Good Drummer at Liberty. Troupe or locate. Years of experience. B. MIMER, Orlong, Illinois. dec13

Oboist—First Class, at Liberty, owing to operators' strike; good references. Preference, picture house. SMITH, 624 East St., Flint, Michigan.

Orchestra Leader (Violin) and pianist-organist, two first-class musicians, over twenty years' experience, violin and piano, or take charge orchestra; curing pictures our specialty; large complete library; go anywhere. ORCHESTRA LEADER, 227 Oak St., Binghamton, New York. dec13

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Organist—A-1 Picture Player wishes position. Male. Union. Can improvise and cure pictures right. Good organ essential. No vaudeville. ORGANIST, 309 E. Mason St., Jackson, Michigan.

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 — Gentleman. Now employed, desires change. Nothing but first-class house considered. With or without orchestra. C-BOX 648, care Billboard, Cincinnati, Ohio.

Organist, Pictures Only. Every move in picture land, no vaudeville, etc. Married; sober; reliable; union; Protestant. A hard worker for a good manager. Prefer Indiana, Ohio, Illinois. Will go any place. References exchanged. C-BOX 651, care Billboard, Cincinnati, Ohio.

Trio—Violin, Piano, Cello, for hotel work. High class. Play all the overtures, operas and jazz as well. Repertoire. Five years' experience. Young, all in twenties. Address EDW. GRISAL, 778 Jefferson St., Memphis, Tenn. dec13

Trombone for Recognized dance orchestra. Two years with recording bands. Tone, technique, appearance. J. E. FRESHOUR, 721 Main St., Charleston, W. Va.

Theatre Drummer—Tympani, Beds, N.Y. and steel Marimba at Liberty with two weeks' notice. Union, age 28. Can furnish library of 300 standard orchestral arrangements. Write or wire, stating conditions and size of orchestra. NA JAMES, two far. Write good business plan. C-BOX 654, Billboard, Cincinnati.

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Trio at Liberty—Violin, Cello, piano. High-class musicians for picture theatre and hotel. We double on drums and guitar. Good appearance. Belafite. We do not misrepresent. LEADER, P. O. Box 814, Charleston, South Carolina.

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Violinist-Leader—Experienced—Large library, cue pictures. Union. Address VIOLINIST, 210 Winder St., Detroit, Michigan. dec6

ACCORDION PLAYER, DOUBLES VOICE AND piano. Can handle straight lines. What have you? Address ACCORDION PLAYER, Room 318, 59 East Van Buren St., Chicago. dec6

ALTO SAX.—EXPERIENCED, YOUNG, NON-union. Read, memorize, improvise. FRANK THOMPSON, 5095 Oliver Ave., South, Minneapolis, Minnesota.

AT LIBERTY—A-1 BANJOIST. READ, FAKE, improvise. Have four years' experience. Young, neat appearance. Must be with hot band. MUSICIAN, 401 Boone St., Orlando, Fla.

AT LIBERTY—A-1 VIOLINIST AND BANJOIST for vaudeville or dance. We are young, neat, union, tuxedos. Prefer South. References. Write or wire. VIOLINIST AND BANJOIST, 2140 Broadway, Dubuque, Iowa.

AT LIBERTY—Lady Drummer, Tympani and Bells. For theatre, hotel or dance. References. Union. Can furnish lady pianist, lady violinist and lady clarinetist. Doubles Saxophone. Address C-BOX 651, care Billboard, Cincinnati, Ohio.

AT LIBERTY—A-1 Violinist, leader or side man. Large library. Union. Travel or locate. Satisfaction guaranteed. Address "VIOLINIST", 1805 South Cincinnati Ave., Tulsa, Oklahoma.

CELLIST—ABSOLUTELY COMPETENT AND Broad tone. Can double on Banjo or Saxophone. Young, reliable and neat. State everything first letter. Answer will. Address MUSICIAN, P. O. Box 53, French Lick, Indiana. dec29

CLARINETIST AT LIBERTY—EXPERIENCED band, orchestra. G. SCASSERRA, Gen. Del., Jacksonville, Florida.

CLARINETIST-PIANIST (JOINT). EXPERIENCED all lines. Prefer vaudeville or pictures. BOX 215, Newport News, Va.

DRUMMER—LOCATE. TRAVEL. YOUNG. Conventional, union. Rhythm, tempo and flesh. Not misrepresenting. N. NORDIN, 423 1/2 West 27th, Okmulgee, Oklahoma.

DRUMMER (XYLOPHONIST) WANTS STEADY Engagement. Experienced, reliable. BOX 124, care Billboard, 1493 Broadway, New York City.

EXPERIENCED BANDMASTER, COMPOSER and Arranger. Excellent teacher. Reliable. Wishes to locate in Florida. Will organize Municipal, Fraternal, High School, College, Institutional or Industrial Band. No objection to young band, can make good organization out of raw material. Position must be permanent. Address EVANS, 122 Rutledge Ave., East Orange, N. J.

EXPERT TENOR BANJOIST—DOES FLAW. Less chord and solo work; doubles violin (classical and jazz); excellent reader. Formerly player in Keith Circuit with nationally known orchestra. Write full particulars. REXFORD, 817 Hill St., West Hoboken, N. J.

SAXOPHONIST — C-MELODY C-SOPRANO. Read, write, transpose, memorize. Good tone. Young, married, sober, union, tux. Like to join hot dance orchestra working Florida or near states. Don't misrepresent; I don't. Wire or write quick. RAY FARIBO, General Delivery, Ft. Pierce, Florida.

CONCERT CLARINETIST — EXCELLENT IN Every line. Best references. Double on Saxophone if necessary. Desires a reliable engagement. Address C. LUCAS, Box 61, French Lick, Indiana. dec13

AT LIBERTY—Lady Drummer, Tympani and Bells. For theatre, hotel or dance. References. Union. Can furnish lady pianist, lady violinist and lady clarinetist. Doubles Saxophone. Address C-BOX 651, care Billboard, Cincinnati, Ohio.

AT LIBERTY—A-1 Violinist, leader or side man. Large library. Union. Travel or locate. Satisfaction guaranteed. Address "VIOLINIST", 1805 South Cincinnati Ave., Tulsa, Oklahoma.

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AT LIBERTY—A-1 VIOLINIST. Experienced in vaudeville and pictures. Union. Address VIOLINIST, 2107 Slauson Avenue, Racine, Wisconsin.

AT LIBERTY—COMPETENT VIOLINIST with good library, desires theater engagement; thoroughly experienced all lines. For particulars address VIOLINIST, 70 Bloomfield Ave., Newark, New Jersey.

AT LIBERTY—TRAP DRUMMER, UNION. Eight years' experience, vaudeville and pictures. Married. I do not misrepresent. ARTHUR MAGNI, Malone, New York.

AT LIBERTY—TROMBONE AFTER DECEMBER 15. Read, fake, improvise; union; tuxedo; age 27. WILLIAM PATERSON, Hotel George, Racine, Wisconsin. dec13

AT LIBERTY—TRUMPET PLAYER. PRICE Right if pay sure. WALTER HARPSTER, 405 North Kenilworth Ave., Lima, Ohio.

A-1 CLARINETIST—EXPERIENCED VAUDEVILLE, pictures. Union. EUGENE SLICK, 316 W. Sixth St., Anderson, Indiana.

A-1 EXPERIENCED VIOLIN-LEADER—GOOD tone; photoplay theatre having orchestra, cue pictures correctly; fine library. VIOLINIST, 117 Caldwell, Louisville, Kentucky.

A-1 LADIES' TRIO—VIOLIN, CELLO, PIANO. Desire hotel, cafe or theater engagement. Wide experience; large library; cue pictures correctly. Can furnish excellent references. 106 N. WASHINGTON ST., Abingdon, Ill.

A-1 VAUDEVILLE DRUMMER—CAN DELIVER; positively reliable; union. At liberty now. Cause of this ad. house changed policy. Wire. E. R. GUILFORD, 34 Cherry St., Asheville, North Carolina.

BB SOUSAPHONE—A REAL DANCE MAN FOR real dance orchestra. Good tone, good rhythm. Age 22. Union. Wire or write. BOB DIRON, care Gen. Del., Chicago, Ill. dec6

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BAND MASTER—Capable. Large library. Troupe or locate. I teach. W. M. ATTEBERY, State Hospital, Dayton, Ohio. dec20

BASS DRUMMER—Concert work a specialty. Plenty of experience with large concert bands. Want steady engagement where a good bass drummer is appreciated. At present with the Municipal Band of Dallas. Young man, neat appearance and steady. If interested write or wire, stating length of contract and salary. Address AL FRANTZ, 110 S. Murphy St., Dallas, Texas.

CORNETIST. GOOD BARBER. Will locate in good town. South preferred. MAURY DE, 611 Sixth St., N. W., Washington, D. C. dec13

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, 1650 Hamilton St., Sioux City, Iowa. dec13

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A-1 Pianist-Leader — Experienced, large library. Cue pictures. State salary, particulars. AL MORTON, Burlington, Iowa.

At Liberty—Dance Pianist, with plenty experience, and can cut top spots. Young, reliable and neat. State everything first letter. Answer will. Address PIANIST, Box 622, Willmar, Minn.

AT LIBERTY — EXPERIENCED PICTURE Pianist. Will work alone or with orchestra. Also play Wurlitzer Organ and Saxophone. Some vaudeville experience. Don't wire. ROSE KRAHM, 2719 Arsenal St., St. Louis, Mo.

AT LIBERTY—YOUNG GIRL PIANIST. ALSO sing and dance. Musical comedy preferred. Mention best offer. Address L. BROWN, St. Cloud Hotel, Frostburg, Maryland.

PIANIST AT LIBERTY—WORK ACTS. Double bits. GEO. BAILEY, Oswego, New York.

PIANO PLAYER AT LIBERTY—EXPERIENCED tab, and picture player. Read, fake and transpose. Union. Good references. None but reliable managers answer. J. C. DUFFE, Tourist Hotel, Petersburg, Va.

THEATRE ORCHESTRA PIANIST—LEADER or side. Excellent library. Experienced in vaudeville, pictures, dance, etc. Young man. Union. Only first-class engagement considered. Do not wire. Write particulars. C-BOX 638, care Billboard, Cincinnati, Ohio. dec6

YOUNG LADY PIANIST—EXPERIENCED orchestra and accompanist, desires engagement. Small theater or vaudeville act preferred. Write. C-BOX 647, care Billboard, Cincinnati, Ohio.

A-1 LADY PIANIST-SINGER (lead or side). Real library. Can double stage and A-1 Drummer (man). Tympani, Bells, Marimba, etc. Experienced all lines. Union. Neat, young. Bell-like. Locate or travel. South preferred. State all. C-BOX 621, care Billboard, Cincinnati, Ohio.

LADY PIANIST, Dec 15, wishes orchestra, show or movie pianist position. State salary with particulars. Address to BOX 69, Cascade, Iowa.

ORCHESTRA PIANIST—Twenty years' experience. Has played vaudeville and pictures. Good sight reader and accompanist. Prefer home in Virginia. West Virginia or Ohio. Will consider anything. State salary and hours. Address MUSICIAN, 512 Shrewsbury St., Charleston, West Virginia. dec27

PIANIST—Leader, Organist. Experienced all lines, but prefer straight pictures. Age 27. Library. Direct any size orchestra. HOWARD MCKENZIE, 724 Ky. St., Lawrence, Kansas. dec6

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AT LIBERTY—REAL BARITONE HARMONY Singer. Do bits. Play some E-flat Alto Saxophone. Prefer musical comedy or stock. South. Address SAXOPHONIST, 2080 West Grace St., Richmond, Va.

AT LIBERTY ACCORDION PLAYER, DOUBLES VOICE AND piano. Can handle straight lines. What have you? Address ACCORDION PLAYER, Room 318, 59 East Van Buren St., Chicago. dec6

AT LIBERTY—FAST MED. SHOW S. & D. Comedian. Change 10 nights. State limit. Join on wire. Need ticket. BOB HARRIS, General Delivery, Parkersburg, West Virginia.

AT LIBERTY—MAN, WIFE AND DAUGHTER. 14, single and double specialties; play parts Man, black and eccentric comedy; trombone R. & O. Wife and daughter, strong singing and dancing specialties. Buck, waltz clog, etc. Change for week. Address HARRY MIMER, 135 E. First St., Oswego, New York.

AT LIBERTY—UNICYCLE, GIRAFFE AND Cart-Wheel Rider. Can ride all three, backwards, circling to the left. Address R. S. JAIL, R. D. 4, Bowling Green, Ohio. dec6

VEIL COMEDIAN AT LIBERTY FOR ALL engagements. MILT WILLIAMS, General Delivery, Brooklyn, New York.

ALL-ROUND MED. MAN—Strong lecturer, often and novelty man. Those who wrote before write again. Teams write me to frame. DOC EL VINO, corner Wisner and Genesee, Saginaw, Michigan.

AT LIBERTY—Novelty Team, man and woman. Juggling Magic, Music, Singing and Talking. Change for week. Both double Orchestra, Saxophone and Drums. State best. Tickets! Yes. MACK & WILLIAMS, 303 West Chestnut St., Ponca City, Oklahoma.

AT LIBERTY—To join partner, act or show, young Female impersonator. Just closed with Guy Broth- Minstrel. I do straight and pantomime comedy. Singing only. Partner preferred with act now working or to open at early date on big time. Must have experience and be professional. Tell all in first letter, with good plain address. Height, 5 ft., 3; weight, 110 lbs. Glad to hear from old friends. JACK SELBEN, The Marvel, 130 Holly St., New Bedford, Massachusetts.

KIRALFO BROS.—Comedians, Jugglers, Magicians, Dancers, Musicians, Chapeau-topists. Six out of Novelty Acts. Three Singers. Violin, Piccolo. Oboe in Orchestra. Address 35 Tennessee St., Indianapolis, Indiana.

CLASSIFIED COMMERCIAL ADVERTISEMENTS

ACTS, SONGS AND PARODIES 50 WORD, CASH. NO ADV. LESS THAN 25c. 20 WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Acts, Plays, Minstrels. Lists For stamp. E. L. GANBLE, Playwright, East Liverpool, Ohio.

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MONTANA BAND TAX LAW

IN THE BILLBOARD of November 8 we published the Iowa Band Tax Law, along with editorial comment, in which we stated that Ed Chenette was leading a movement in Illinois for the adoption of a law similar to that of Iowa and that a proposed law in Ohio was copied identically after Iowa's. We also told of movements for laws of a similar nature in New York, Idaho, Virginia, Oklahoma, Missouri, Kansas, Wyoming, Florida and Kentucky.

Thru H. J. Reese, secretary of the Gateway City Band, Livingston, Mont., we learn that Montana is not without its law providing for band concerts for entertainment purposes. The act was passed February 14, 1917, and was amended March 5, 1921. The amendment however changed only the manner of assessment, the original providing that the cities may levy any money out of the general fund while the amendment provides that the levy may be made from the general taxes of the cities. The original measure and amendment follow:

FIFTEENTH LEGISLATIVE ASSEMBLY

CHAPTER 23

A Bill for an Act Entitled "An Act To Empower Cities of the First, Second and Third Class To Provide Band Concerts for the Entertainment of Their People During the Months of June, July, August and September of Each Year."

Be it enacted by the Legislative Assembly of the State of Montana:

Section 1: That cities of the first, second and third class as defined by the laws of the State of Montana may, at their discretion, provide public band concerts during the months of June, July, August and September of each year for the entertainment of their people and to pay therefor out of any moneys in their general fund; said band concert entertainments to be given at a place or places and at a time or times to be designated by the City Council; provided, however, that said band concerts shall be given not more than two each week during the said months of June, July, August and September of each year, and provided, however, that no band shall be employed in connection with the giving of said band concerts except one having its headquarters in the city in which the said band concerts are given.

Section 2: This act shall take effect and be in force from and after its passage.

Approved February 14, 1917.

CHAPTER 167.

An Act To Amend Section 1 of Chapter 23 of the Session Laws of the Fifteenth Legislative Assembly of the State of Montana, Relating to the Power of Cities and Towns To Provide Band Concerts for Entertainment Purposes.

Be it enacted by the Legislative Assembly of the State of Montana: Section 1: That Section 1 of Chapter 23 of the Session Laws of the Fifteenth Legislative Assembly of the State of Montana be, and the same is hereby, amended to read as follows:

Section 1: Cities of the first, second and third class as defined by the laws of the State of Montana and incorporated towns may, at their discretion, provide public band concerts for the entertainment of their people and to pay therefor out of any moneys in a fund to be provided in accordance with the provisions of Section 2 of this act; said band concert entertainments to be given at a place or places and at a time or times to be designated by the City Council; provided, however, that said band concerts shall be given not more than twice each week; provided further, that no band shall be employed in connection with the giving of said band concerts except one having its headquarters in the said city or town in which said band concerts are given.

Section 2: For the purpose of providing band concerts as in this act provided the council or other governing body in any town or city of the first, second or third class, or any incorporated town, may assess and levy in addition to the levy for general municipal or administrative purposes not exceeding one mill on a dollar on the assessed value of the taxable property of said city or town.

Section 3: All acts and parts of acts in conflict herewith are hereby repealed.

Approved March 5, 1921.

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(Continued on Page 62)

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WANTED—ACTORS, MUSICIANS FOR TOM Show, Child for Eva. Team with own car. Company travels via auto. Rehearsal Omaha, January 3; open 10. Address NEWTON SHOW, Almont, N. D., 13. dec13

WANTED AT ONCE—FOUR CHORUS GIRLS, Specialty People preferred. Send photo and state salary. Hibbing, Minn. "SMILING CURLY".

WANTED—USEFUL PEOPLE AT ALL TIMES. WELCH PIONEER MEDICINE CO., 18 So. Division St., Buffalo, N. Y.

WANTED—Vaudeville Acts, also clever Tabloid People, clever Principals to work in acts. JOHN H. BENTLEY AGENCY, 177 North State, Chicago. jan3

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Wanted—Feature Dance Musicians for regular work with road outfits. Salary, room furnished in and out of headquarters. Don't wire, write, stating ability and lowest salary. Please do not telegraph. MANAGER, 205 N. Duff, Mitchell, S. D.

ADVICE FOR THE MOVIE MEN

A MOVING picture magazine recently took a poll of 250,000 of its readers to determine which is the most popular film play of the last two seasons. There was no mistake about the readers' sentiment in the matter. They picked a well-known film dealing with the pilgrimage of a prairie schooner train from Kansas City to Oregon Territory in the roaring forties; a great picture, built on the inspired novel of a thoro'ly American writer.

The film, among other things, was a money-maker, altho it contained none of the ingredients commonly supposed to be indispensable to financial success. The love theme involved was slight and wholly eclipsed by the central motif. There was no suggestion of the sex rubbish that litters the garden variety of film. There were no grandiose settings, no air of excessive prosperity, no attempt to adorn what was essentially simple. In spite of these supposedly fatal defects the picture has made a great deal of money for everyone who has handled it.

There ought to be something significant in this for Mr. Hays and his confreres in the film business. When the movie producer casts up his accounts one of these days and finds that *Passionate Ashes* and *The Dust of Desire* aren't pulling at the box-office in the good old-fashioned way, a recollection of the popularity of this pioneer picture should suggest to him that there is a way out. Which is to tell a fine and real story with as much simplicity as possible. —DETROIT NEWS.

FORMULAS—NEW, DIFFERENT, MAKE your own Extracts, Flavors, Syrups, Beverages, etc. Valuable information free. MERIDEN CO., Sales Dept., 3322 White Bldg., Seattle, Washington. dec27

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Tall Man Wanted—Must be six foot, six inches or more in height. Work very easy. Big comedy act. No lines to speak. Write or wire, stating height, and send photo if possible. Tall, thin man preferred. Address CHARLES AHEARN, Palace Hotel, 132 West 45th St., New York City.

FEMALE SINGING DANCERS WANTED; white, light colored. GREEN FAN, 49 6th Ave., New York. Call evenings.

Straight Man, Double Trumpet, Vandeville act. TOM POST, Hotel Savoy, Cleveland, Ohio.

WANTED—A-1 MUSICIANS, ALL INSTRUMENTS, pictures, \$50.00 per week, seven days. Some don't Sax. Nonunion absolutely. State all in first letter. No answer means none filed. Address C-BOX 652, Billboard, Cincinnati.

WANTED AT ONCE—PIANO AND VIOLIN for long engagement. Must have library; be able to cue pictures as they should be. Vandeville experience essential. Man and wife preferred. COLONIA THEATRE, Norwich, New York.

WANTED—BANDMASTERS, WOOD WIND Players and Traveling Musicians to represent large Paris maker of musical instruments, Clarinets, Flutes, Piccolos, Oboes, Bassoon, Saxophones, etc.; also Reeds for all instruments. Splendid money-making opportunity. Address MANAGER, Room 16, 211 East 81st Street, New York City.

WANTED—CORNET, VIOLIN, TROMBONE, Piano Players, doubling Band preferred. Able to handle standard music. Attendant's duties on wards also required. Single men preferred. Must be citizens. Pay, \$35 per month to start, board, room and laundry included. HOSPITAL ORCHESTRA LEADER, Imola, Calif. dec13x

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CRYSTAL GAZERS, MINDREADERS—OUR new catalogue contains the largest selection of Mental and Spook Effects. Supplies, Books, New Tricks. Stamps appreciated. NELSON ENTERPRISES, 1297 Fair, Columbus, Ohio.

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(Continued on Page 64)

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Organ, 150 pair of Roller Skates, one Floor Surfacing Machine with two-horse power motor. JOSEPH BURKE, New Bedford, Mass.

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sell, trade and repair everything in used instruments; also carry complete lines of new Buescher Instruments, Buescher Saxophones, Ponzel Clarinets, Pedler Clarinets, Vega Banjos, Ludwig Drums and Supplies. Send for free complete list of rebuilt new instruments, same as new, including the following: Conn, late model, curved, Bb Soprano Saxophone, same as new, with fine case, \$80.00; Buescher, late model, silver-plated, gold bell, pearl keys, same as new, in fine case, \$115.00; Courtois French Horn, late piston type, in F, with Eb Slide, just like new, in good case, \$70.00; Harwood Alto Saxophone, late model, silver, gold bell, almost new, in case, \$90.00; Harwood Tenor Saxophone, latest model, in brass finish, perfect condition, with case, \$85.00. Our catalog and free subscription to Musical Magazine sent to all who ask. Best equipped repair shop for brass and woodwind instruments and complete violin repair shop and supplies in the Middle West. We are the original "Professional House" in Kansas City. CRAWFORD-BUTAN CO., 1017 Grand Ave., Kansas City, Mo. "Deal with the Professional House."

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FLUTE, SOLID SILVER, CHRISTENSEN model G. Cost \$160.00. Absolutely perfect, like new. \$95.00. Sent C. O. D. subject to examination. MICHAEL SCOCOZZA, Palace Theatre, Hartford, Connecticut.

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in first-class playing condition, low pitch and with cases: Buffet Bb Clarinet, Boehm, \$65.00; Robert Bb Clarinet, full Boehm, \$85.00; August Buffet Boehm, \$60.00. Following Harwood Saxophones: silver finish: Bb Soprano, \$45.00; Bb Tenor, \$80.00; Bass Saxophone, shaped case, \$125.00. Following York Instruments, all silver finish, used very little: Trombone, \$45.00; Melophones, \$45.00; Eb Bass, \$100; BBB Bass, \$130.00; Vega Trumpet, brass, \$55.00; Conn Trumpet, silver, \$45.00; Besson Trumpet, brass, \$65.00. Write for complete list and description. Complete fine King Band Instruments, Band and Orchestra Music of all publishers. Modern repair shop. The house with professional service. KANSAS CITY MUSIC COMPANY, 1212 McGee, Kansas City, Missouri.

WURLITZER BAND ORGAN, NO. 150, LOOKS like new; 250 Richardson Fiber Skates, WM. BRIDGES, Mishawaka, Indiana. dec6

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Young Lady, Unincumbered,

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LADY WHO CAN SING AND TALK, FOR vaudeville. Send photo. MITT WILLIAMS, General Delivery, Brooklyn, New York.

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CLARA MORRIS

DO YOU remember Clara Morris in the heyday of her fame? If you do, you confess that you are far past the human meridian and belong, perhaps, along with other useless antiques in the lumber room of life. So many years have passed since she was one of the acknowledged queens of the stage that most even of the surviving ancients who used to go wild over her wonderful acting had probably forgotten that she was still in the land of the living. It will interest these oldsters to know that, altho 76 and a cripple from rheumatism, she has not yet made her final exit, and it may interest youngsters who rave over the film heroines of the day to "reminisce" a little about one whom it is their misfortune to have been born too late to see. After all, old folk sometimes have treasure houses of memories that are no mean compensation for the realities of the present.

To such venerable theatergoers of half a century ago Clara Morris is one of these rich and un fading memories, and they will not wonder that she was asked recently to be present at a "Clara Morris Night" at Proctor's Fifth Avenue Theater in New York, where she appeared as a star when that theater was opened in 1875. In a grateful and pathetic letter to the management she regrets that her physical condition will not permit her to be present and asks: "Is not Clara Morris pretty much a legend now, a sort of Cinderella fable based on that amazing Fifth Avenue opening night in 1875?"

Of course, she is simply a legend to the present generation. She suffers, like all the great dramatic artists of stage history, from the evanescent character of histrionic fame. The novelist, the poet, the painter, the statesman have an earthly immortality of which they cannot be deprived by death, but the actor lives only as a tradition, as a "legend" which means but little to those who come after. Clara Morris experiences only the common fate along with great tragedians like Edwin Booth, Charlotte Cushman and Salvini, comedians like Joseph Jefferson and Sol Smith Russell, or gay and delightful little comediennes like charming Lottie Crabtree, who used to enchant the audiences of her day.

Bernhardt's tribute to Clara Morris on witnessing one of her roles—probably Camille—is still quoted: "My God, This woman is not acting; she is suffering." And that was the secret of her power. She was classified as an emotional actress, but it was not the emotion that tore a passion to tatters. Her art was so supremely natural that, like Bernhardt, her audiences forgot that she was acting. And her triumphs were not due in any degree to personal beauty, of which she had none, but to sheer genius. Of all her roles her Now Magdalen was, in the judgment of many, one of the most tremendously moving pieces of dramatic work ever seen on the stage, even in a period when great theatrical talent was as abundant as it is now scarce.

Would that some inventor had arisen in those days who could have perpetuated the subtle, the spiritual glory of great and indescribable impersonations! —BALTIMORE SUN.

VOICE SPECIALIST—J. BURLINGTON RIGG, vocal record artist, toured world. Pupils trained for light opera, concert, vaudeville, church, lyceum, chautauqua. 606, 64 E. Van Buren St., Chicago. dec6

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MINSTRELSY

(Continued from page 47)

and Charley Childs are dishing out the comedy. Childs is singing Melon Time to many stands. Johnny Mack is singing When You Were a Dandy and I Was the Belle and Sally. Barnes is using Any Old Port in a Storm in bass and also A Son of the Sahara. Dan Fitch is singing Take Your Time and introducing some eccentric dancing. In the olio are seen Rellily and Lewis, dancers; the Florida

showmanship and effects. The combination leaves nothing to be desired."

Joe B. McGee, "the old Mark Twain Kid", as he styles himself, writes an interesting letter. "I read the column each week and certainly enjoy it," he declares. "I was with several minstrel shows for 15 years and expect to go back with my first love, the Al G. Field Show, next season. In Greeley, Col., where we recently played, I noticed that Jasbo Mahon and Paul Cholet were dated to follow us in there, likewise Harry Van Fossen. 'Skeet' Mayo just wrote me from Hannibal, Mo. (my home), where he and his wife were playing on the W. V. M. A. Time. He said his act was doing very well and that he is thru with tabs for a while. Rudy Mitner is with Bert Smith's Company in Omaha. George Twyman has a bouncing boy about eight months old who, when entered in a baby show in Sidney, Neb., was judged 100-per-cent boy. He and his wife, Rene Vincent, were with Milo's Minstrels, an 18-people show." This is McGee's last season with the Listen to Me Company, he says, sending greetings to all cork artists.

VIENNA

(Continued from page 47)

far ahead in conception and artistry; who produces great picture plays, and doesn't have to wait six months for a scenario, only to manufacture a spectacle out of it. It may be that these men are too dominated by the business heads of their organizations to do what they like. At any rate, the peer of motion picture directors is Robert Wiene. If this statement seems incorrect and uncritical it is open to criticism. I'm simply judging by results and am entirely impersonal in the matter.

The Blue Bird has come and gone. For two weeks this bird soared over Vienna and created magic. Russian folklore, peasant art in naive or grotesque design, primitive spirit, beautifully daring cubist and futurist costumes by Poshadajev, drollery that caused prolonged demands for "more," wit embodied in bits of life from the Renaissance, Siberia, Russia of yesterday and America—all expressed in pantomime (a lost art with many actors) speech and song that builded joy and fantasy—such is The Blue Bird, Jushzny's excellent company of vaudeville artists. They played at the Deutsches Volk Theater. On two occasions the theater was filled with children exclusively who wouldn't permit The Blue Bird to fly away without rendering more songs. The Blue Bird, with headquarters in Berlin, has played in every European country. Artists like Alexander Moissi, Maria Orska, Emil Jannings and the critic, George Brandes, have praised these Russian magicians of wit, song and acting. It is difficult to refrain from superlatives in dealing with the charm, color, pathos, cheerfulness and art of Jushzny and his coworkers. Here is vaudeville that stirs emotions and which possesses theatricality (an element little known today both in vaudeville and legitimate) that seems to come, not merely from these artists but from all that is adorable in Russian life and art. It is unnecessary to know Russian to understand The Blue Bird artists; their acting creates understanding. Of how many vaudeville performers at home can this be said?

Arnold Korff, appearing now at the Moderns Theater in A Comedy of Words, by Schnitzler, is about to begin rehearsals for Sacha Guitry's Heart Anglers. Maria Orska will also be in this play.

In Paris a theater devoted wholly to realistic (not naturalistic) plays is to be opened, and among German dramas to be offered are From Dawn to Midnight, by George Kaiser; The Slaughterer, by Arnold Bronnen, and Sonata Susanna, by August Strauss.

Leopold Constantine is being starred in Josephine, Herman Bahr's comedy, at the Kammerspiele Theater.

Seven Years and One Day, a new five-act drama by Hedwig Rossig and staged by Rudolf Zerkel, is going strong at the New Vienna State Theater.

Director Geyer, of the Kammerspiele, has announced he will produce Ernest Toller's latest play, Wotan in Chains, and Klabund's The Crayon Circle.

Paul Wegener this week opens in Strindberg's Father at the Neue Wiener Buhne. He is also scheduled to play in Sacha Guitry's Jacquelin, in which Fraulein Schweder, of Berlin, will have the important feminine role.

Blue Love, by Hugo Bettauer, is a new three-act erotic play which had its premiere at the Renaissance Theater. Prevailing opinion has it that the novel is better than the play.

Ossy Pondje, well-known eccentric dancer, is in Prague performing at the Alhambra Revue Theater with much success.

William Elliott, once actor, then manager and latterly interested in motion pictures, is said to be contemplating a return to the stage. He may shortly be seen in The Naked Man, by Hutcheson Boyd, which Wallace Edinger tried out last season and then dropped.

ANOTHER WALLACK'S
WHEN A. M. Palmer, who had changed the name of the last of the theaters called Wallack's to Palmer's, lost his interest in the playhouse on the northeast corner of 30th street and Broadway, its original name was restored, and for a while the Wallack family of New York's stage history was again recalled to the public. Two theaters had previously borne the name of Wallack. One, which ended its career as the Star Theater, stood at the northeast corner of Broadway and 13th street. Already Lester Wallack was in control of the playhouse at 30th street, which knew so little popularity that in the spring of 1838 he was the beneficiary of a notable performance of Hamlet at the Metropolitan Opera House. He was compelled to surrender his house to A. M. Palmer, who had never seen his own name on a theater, altho he had been director of the Union Square and the Madison Square in their most successful days. When he called his new playhouse Palmer's instead of Wallack's it seemed as if the old name had gone forever from the view of playgoers. It was restored, however, by Charles Frohman when he leased the theater. That title lasted until the neighborhood had so changed in character that, in order to be in the mood of its neighbors, Wallack's gave up art and went into trade. Now there is to be another Wallack's Theater, when it seemed as if the name had permanently departed. John Cort, who restored the honored name of Augustin Daly to the designation of a New York playhouse four years ago, is the manager who will bring back the memory of Wallack's part in the theatrical history of the city. The theater formerly known by the name of Harry Frazee, its former owner, is to be called hereafter Wallack's, as Mr. Cort has become its manager. So he has added to the restoration of the name of Daly that of Wallack. —NEW YORK SUN.

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ing Picture Machines, Screens, Opera Chairs, Ventilating Fans, Generators, Compensators, Rheostats, Rewinds, Portable Projectors, Spot Lights, Wall Fans, Stereopticons, Fire Extinguishers, Rubber Floor Matting, Steel Boats, Motors, Lobby Frames, Electric Heaters, Ticket Choppers, Lenses and everything for the Theater. The largest stock of used equipment in the country. Write for prices. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Illinois. dec2x

ELECTRIC LIGHT PLANT, 4-CYLINDER, 110 volts, bargain. SOUTHARD, Box 517, Central City, Kentucky. dec6

NEW STEREOPTIONS—STANDARD EXHIBITION size, having imported French lenses, \$15; nickel plated, \$18; aluminum, \$20; double dissolving, \$40; 110-volt Rheostat, with arc or 500-watt Mazda burner, \$7. Illustrations free. GRONBERG MFG. CO., 1510 Jackson Blvd., Chicago, Ill., Makers. dec13

SIMPLEX, Power and Moxitograph 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

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Films Rented and Sold. Mov-

ing picture projectors sold at lowest prices. Movie Cameras, \$10.00; Tripod, \$20.00; new Motor-Driven Suit Case Projector, \$75.00. Write for bargain price list K. RAY, 324 Fifth Ave., New York. dec27x

Ramblers, the Fitch jazz band and several other specialties including the Four Aces of Harmony. Mandy's Syncopated Reception is used to close the show, giving everyone a chance to display his dancing and strutting ability. The company is playing vaudeville houses, taking the place of the usual bills.

George J. Lehrer, of Sandusky, O., has been engaged to produce the Knights of Pythias Minstrel Show next February in that city. Lehrer has considerable stage experience and worked with such celebrities as George M. Cohan, Margaret Anglin, Sam Forrest, H. W. Savage and others, says our correspondent. He was a member of the original New York company of The Acquittal.

Some very detailed and laudatory reviews of the Al G. Field show have been clipped from newspapers of the South sent to our desk. Space permits the culling of only a few items, summarizing the welcomes and success this party is enjoying. The Birmingham (Ala.) News said: "Al G. Field's Minstrels is more than a minstrel show; it is an institution and the theatrical season thruout the South would be deficient were this splendid band of fun-makers to be left out early each season, with their jovial, happy-go-lucky songs and dances, for they come like the autumn flowers annually and are always enjoyed to the fullest extent." The Age-Herald of Birmingham said: "The Field Minstrels, who opened a three-day stay at the Jefferson Theater, are better than ever. No theatrical season is complete without them. As a result Birmingham put on its best metropolitan appearance and turned out en masse, expecting a regular minstrel show. Instead it was given a new kind of minstrelsy. For Field's Minstrels this year combined the fascination of the old-time black-face show with modern

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.

LITTLE THEATERS

(Continued from page 43)

little larger than a classroom and seats but 75 persons.

Nothing But Fun or The Cassill's Engagement was given by the Blue Curtain Dramatic Club, of Norman, Ok., November 21.

The Dramatic Club of the University of Arkansas, Fayetteville, Ark., opened its second season with two one-act plays given on November 14.

The Fugitive was produced by the Cincinnati Art Theater at the Cameo Playhouse December 1.

Members of the James M. E. Church, Monroe street and Madison avenue, Brooklyn, N. Y., presented *Duicy* November 22.

Elizabeth Edland, teacher of dramatics of Columbia University, Birmingham, Ala., gave a reading at the Columbia Little Theater November 25.

Dramatic Arts at the East Central State Teachers' College, Ada, Ok., is proving to be a very popular subject under the direction of Bess M. Shauliss. The junior-senior presentation will be *If I Were King*, a play of French setting, and the sophomore play *The Charm School*.

Mary the Third was given by the Little Theater Society of Richmond, Va., at the local Masonic Temple November 20.

BERLIN NEWS LETTER

(Continued from page 45)

first-class opera house which has been doing record business all the time.

The Dramatic Theater has finally ceased to exist as a result of poor management and bad business. The house will adopt a movie policy.

Irene Triesch is starring at the Renaissance in Strindberg's *Schetterhaufen*. Together with Arnold Korff she will open next month at the Lessing in Schnitzler's *Das weite Land*.

Eleanor Painter, American star, is back in Berlin to the delight of her numerous admirers, and her latest success was at Kroll's Grand Opera House in *Butterfly*.

A new Richard Strauss opera, *Intermezzo*, has been acquired by the State Opera after a first performance at Dresden.

As repeatedly pointed out here, Berlin of today has far more places of entertainment than in 1914. There are 62 cabarets against 2 in 1914, 11 modern dance floors against 1, 330 movies against 46, and 11 picture houses with added attractions. The number of legitimate theaters is practically the same, but there exist two more grand opera houses and four more revue stages. The amusement zone, formerly around Friedrich street, has shifted to Kurfuerstendamm, altho there are still many places of entertainment near the Central Station. The most fashionable cabaret ever seen by this writer was opened last week in the former Taubentzen Palace Building, now called *Faun des Westens*.

The Four Kamptons, English dancers, and Carlo, wandering violinist, booked for the current Scala program, are receiving their full salary without appearing on account of the long program. Another act, Mut and Jeff, colored comedians, failed to arrive.

There are two foreign jazz bands now playing in Berlin. Julian Fuss' Folies Orchestra at the Grosse Schauspielhaus, and Carlo Minaris' Le Perroquet at the Prisma Casino. The nearest approach to American jazz is furnished by the Ette Orchestra at the Pavillon Mascotte, with several of its members recruited from Alex Hyde's Orchestra which dissolved prior to his return to the States.

Horace Goldin has been routed by Paul Spadoni for Germany.

FROM LONDON TOWN

(Continued from page 37)

gets on with his plan of defiance. Still it's a very good advert., and even the Tommy balks at the enforcement of his idea he should be satisfied with the national advertisement he has gotten for nothing. He learned part of his showmanship with Fred Karno before he married Ella Retford, who is now starring in Tommy's road show, *Mlle. Kiki*.

A. A. Scottish Branch

As cabled, this is the newest move on the part of the A. A., and the V. A. F. is wondering what it's all about. The A. A. has for a few years past had an office in Glasgow and the A. A. representative, Frank Gray, also has been acting as the recruiting agent for the N. A. T. E. by reason of the A. A. being in the E. P. C. Now comes Gray's touting for "all the members of the entertainments' profession." The V. A. F. for years had a Scottish office in Glasgow and then, when a national movement was started in the fall of 1919, the V. A. F. enrolled all the insurgents and gave them local autonomy, etc. With the decline of Scottish vaudeville as such and the great amount of unemployment in Scotland the V. A. F. membership weakened and the London office thought the expense of maintaining a Glasgow representative wasn't worth the while, so it closed this down in the summer. In view of the activities of the A. A. it is possible that some sort of reconstruction of their Scottish affairs will take place with the probable re-

establishment of V. A. F. things in Glasgow.

No Sunday Cinemas for Middlesex

By a majority of 48 to 7 the Middlesex County Council refused a test application on behalf of 40 cinemas for Sunday opening. Part of London is in Middlesex, but the L. C. C. has the monopoly of licensing as regards most of the theaters and cinemas and music halls in Middlesex by virtue of the jurisdiction of the L. C. C. over part of their area. The advocates for the Sunday opening traveled along the usual lines, stressing the fact that Sunday openings would not affect places of worship, whereas the opening of these places would provide means of recreation for a very large number of people. It would take many off the tramp of the streets—the Sunday night "parade"—and thus would be an improvement instead of a deterioration. A slam was made at some of the parsons as a retort to their suggestion that the amusement caterers were commercializing Sunday. What about the church collections? The applicants assured everybody that nobody would be forced to work seven days a week. The opponents said that the amusement people had six days for their trade, so why shouldn't they let the churches have at least one day? Newton Brooks, London organizer of the Musicians' Union, also opposed, creating quite an uproar by his reference to the conduct of certain people who visited cinemas on Sundays. He contended that if the cinemas took the young people off the streets it also placed them in an atmosphere of obscurity and darkness.

his money-lender creditors. Goldin said he was born in Russia in 1873 and had become a naturalized American. In 1915 he went on a tour in the Far East, but returned to America in 1918. He was handling the "Sawing Thru a Woman" illusion and a company was floated in America in 1921 in connection therewith. He always was experimenting to get new tricks and this caused him to have to resort to money lenders. He did not live extravagantly and his Far East tour just broke even. He lost \$25,000 of properties when some of his baggage fell into the sea when being shipped on board a liner. He went bankrupt in America on his own petition in 1921. When last in England he had a flat in Portland Court, but the landlord sold it up under distraint. Thousands of dollars' worth of theatrical properties were sold in England for \$500 to cover cost of storage. His unsecured liabilities were about \$45,000 to ten creditors. He had a number of shares which were valueless and a bank balance of \$36 which was in a Philadelphia bank. He had no household furniture either here or in America and his effects consisted of two rings worth \$10. He executed in 1923 a bill of sale of the chattels belonging to "Sawing Thru a Woman" for \$12,000. He stood to receive nothing in respect of the company. Horace had no proposition to make, so the matter remains in the hands of the official receiver.

Arthur Roberts Benefit

Much comment has arisen thru the great press assistance which has been accorded to Roberts' benefit, held today at

DRAMATIC NOTES

(Continued from page 25)

on Broadway. He will follow George White's *Scandals* into the house.

Eugene McDonald, Lee Beggs and Ben Murray have joined *The Easy Mark*, now holding forth at the 52d Street Theater, New York.

The Guitar and the Jazz Band is the name of a modern French comedy by Baron d'Erlanger which E. Ray Goetz announces for production this season.

The Man in Evening Clothes, in which Henry Miller will star, will open at Henry Miller's Theater, New York, December 8.

Brook Pemberton will stage *The Marinet Man* again. This play, by Frances Lightner, was tried out last spring and has since been rewritten. Rehearsals are due to start shortly.

Firmin Gemier and the Odeon Company, who have just closed a New York engagement at the Jolson Theater, will play Montreal this week as the guests of the Government of the Province of Quebec.

Thomas Coffin Cooke is about to try out a play called *Old Man Smith*. It proves successful it will be brought to Broadway around Christmas. In the cast are George Farren, Thomas A. Rolfe and Florence Earle.

Frank Reicher has joined the Charles Frohman staff as a stage director. W. H. Gilmore, who has been staging plays for this firm, is laid up in the hospital and it is presumed that Mr. Reicher will take over some of his duties.

Terence, the Latin poet, is about to break out on Broadway. An adaptation of one of his comedies, *The Slave Girl From Rhodes*, made by John Colton, is to be produced by John D. Williams. Mr. Williams will direct the play and the production will be made during January.

Rosalie Stewart, just returned from London, where she staged *The Show-Off*, is starting preparations for *Enchanted April*, the next production to emerge from her office. Casting is about to begin and the opening will take place during the holiday season.

William Perry Adams has been engaged by Herman Gantvoort to stage *Foot's Gold*, the comedy by Barry Conners which he is about to produce. Mr. Adams was with Southern and Marlowe for 12 years and has been associated with Arthur Hopkins for two years past.

Oliver Morosco did not produce *Artistic Temperament* Thanksgiving Day. Instead the premiere will take place in Wilkes-Barre, Pa., December 1. There are only four parts in this piece and they are being played by Elizabeth Risdon, Gail Kane, Donald Foster and Austin Fairman.

Walter Hampden is having great success on the road with his revival of *Cyrano de Bergerac*. He recently played to nearly \$36,000 in one week in Philadelphia. Which would seem to show that the "road" will pay real money when it thinks it is going to get its money's worth.

Jazz and the Music of Modernists

ASHLEY PETTIS, the pianist, did more, no doubt, to raise himself to a position of influence by some remarks he lately made on the subject of jazz than by any efforts he has ever put forth as a concert player. For that matter he did more, perhaps, for the cause of American art by the word of warning on this fad which he uttered to his fellow citizens on arriving from a visit in Europe, and by the little lesson in musical aesthetics which he read to them from the deck of the ship, than all composers, performers and professors put together have accomplished in years. Mr. Pettis would caution the people of the United States from fancying that they are on the way to a position of musical equality with the peoples that have produced the classic masters of song and symphony, merely because they are nurturing a few tone mechanicians of unexamined adroitness known as jazz men. He grants that jazz has its proper place, which he declares to be the cabaret and the ballroom; but he adjures the public to refrain from giving it the recognition of the concert hall.

One way of considering the situation is to say that Mr. Pettis takes alarm too easily, mistaking innocent humor for wicked imposture. For surely the tragic mask must needs give place now and then to the comic; and American musical expression can scarcely be expected to rise to great nobility unless it can also on occasion drop to something like frivolity. Show us, the jazz men will say, the public that made possible the symphonies of Brahms and we will show you the one that gave rise to the waltzes of Strauss. At the same time Mr. Pettis is unquestionably in the right when he maintains that no serious national school of composition can be built on jazz. For jazz after all is but burlesque and clowning and pretends to be nothing more. The best that one of its champions, Vincent Lopez, could say for it by way of definition, making a speech recently, was: "Jazz is orchestration." Well, if jazz is only that, those on the Pettis side of the controversy can observe, it is as far from being music as a paintshop is from being a picture gallery.

But the title of jazz to honor will necessarily be determined in the auditorium, whether that be the hall of song and symphony or not. As for popular indications, the jazz men are undoubtedly enjoying a period of high favor just now. But so are Mozart and Beethoven. Motion picture orchestras seem to be dropping jazz for the classics as fast as they know how. Military bands are slighting it for transcriptions of Wagner and other masters of the old harmony. As for the symphony orchestras, they may strike some listeners as going the other way. For they offer in their programs from time to time music of an advanced type which has certain characteristics of jazz. And yet there is a world of difference. The music of the modernists, Schonberg, Honegger, Stravinsky, Holst and Varese, has internal structure. That of the jazz men, commonly, has only sound.

—CHRISTIAN SCIENCE MONITOR.

After a lot more discussion pro and con the decision was as above. The opposition from the M. U. is no doubt because they fear a seven-day week from the cinema people in Middlesex. We are not exactly clear on this matter because the policy of the M. U. used to be to find all the work they could for their members. Nevertheless they have before now appeared in stern opposition to vaude managers at the annual licensing sessions when these managers had not come to their way as to conditions of employment or wages. They lost Sir Oswald Stoll his license at the Middlesex Music Hall when they slammed him for running the Rasimi revue, the *Ba-Ta-Clan*. They also, in conjunction with the N. A. T. E. in 1907, opposed the license for the Gibbons Halls (now the L. T. V.), and the V. A. F. took Gibbons' part. The dispute with the cinema people in the Middlesex area and their licensing body is of ten years' duration, but after the above decision a suggestion has been thrown out that the M. C. C. should permit each area within its jurisdiction to decide the matter for itself. This idea—put forward toward the close of the above acrimonious discussion—was well canvassed in the Guildhall lobby after the meeting and was stated to have received considerable sympathy from both sides. Even the "diehards" think there is a basis for discussion, but we think that there is a catch in it somewhere. That local option bug is always favored by those who think they are in the majority. Who was it said "Never go to arbitration unless you have squared the arbitrator"?

Horace Goldin's Bankruptcy

Goldin met his creditors the other day chiefly thru the importunities of some of

the Alhambra Theater. It has been one of the most boomed things this side, more so when *The Daily Mail* and *The London Evening News* have gone in for the boost. The other papers simply had to follow and even the socialist paper, *The Daily Herald*, has come out with a "picture-story of the debonair Arthur. As regards *The Mail* and *News*, our good friend, Oscar Barrett, and Sir Gerald Du Maurier have had a great deal to do, and the thanks of the committee of the Arthur Roberts Fund should be extended to these two, and also to Mr. Marlowe, editor of *The Mail*, for his instructions in this direction. Arthur has had a public appearance of more than 51 years from his first showing at the "Old Mo" ("Mogul") or the Middlesex Music Hall in Drury Lane, where now stands the Winter Gardens Theater. From 1873 to the "Veterans of Variety" in 1924 he has had a varied career, Captain Crosstree, Dr. Syntax, Dr. Pimrose in *The Vicar of Wakefield*, all in the '80s, and then came Captain Coddington in *In Town*, Gentleman Joe in *The Hansom Cabby*, and the stoker, Jim Slingsby, in *H. M. S. Irresponsible*. Arthur is a relic, or shall we say a link, of the real Bohemia of the past, when the vaude houses were real music halls with no restrictions and a nursery of talent for performers. His chief asset was a ready and effective wit either on or off the stage, and as a pantomimist he has never lost his flair. No performance of Arthur is complete without his pantomimic bit of the lady in the bathing machine making her toilet for the sea plunge in "You've got to get in to get out." Truly has he been named the King Jester.

Look thru the Hotel Directory in this issue.

The Next Issue
— of —
The Billboard
Will Be the
Christmas
Number

Over 200 pages of news, story and statistical data devoted to the theater and every form of show-world activity. Bound in an attractive cover, an example of the art of modern printing, this issue will serve you for weeks with interesting and valuable reading.



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 December 1-6 is to be supplied.

Anders & Kelly (Proctor) Troy, N. Y.
Abbott & White (Crescent) New Orleans.
Abbott (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 8-13.
Ackerman & Ackerman (Lyceum) Beaver Falls, Pa. 4-6.
Adair & Adair (Victoria) New York 4-6.
Adair, Jean, & Co. (Grand) Evansville, Ind., 4-6.
Adelaide & Hughes (Broadway) New York.
Adler & Dunbar (Pantages) Minneapolis; (Pantages) Regina, Can., 8-13.
Adonis, Three (David) Pittsburgh.
Ahnern, W. & G. (Orpheum) Germantown, Pa.
Alba, C. Co. (Hipp.) New York.
Albert & Whelan (Hill St.) Los Angeles.
Albright & Harle (Broadway) Asbury Park, N. J.
Aldrich, Chas. T. (Pantages) San Diego, Calif.; (Hoyt) Long Beach 8-13.
Alex. Three (10th St.) Cleveland.
Alex. & Elmore (Pantages) Spokane 8-13.
Alexander & Elida (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 8-13.
Alexander & Peggy (Colonial) Lancaster, Pa.
Allen's, Lady, Peas (Low) London, Can., 4-6.
Allen in Toyland (Allegheny) Philadelphia.
Allen's, C. Band (Columb) New York.
Allen & Norman (Majestic) Springfield, Ill., 4-6.
Allen, Maude, Co. (Majestic) Johnson, Pa.
Allen, Major Jack (Towers) Camden, N. J.
Alma Mater Mary (Hilltop) Elgin, Ill., 4-6; (State) Chicago 8-13.
Althoff Sisters (Pantages) Regina, Can.; (Pantages) Saskatoon 8-10.
Alton & Allen (Orpheum) Brooklyn 4-6.
Amazon & Nile (Orpheum) Vancouver, Can.; (Orpheum) Seattle 8-13.
Ambition (State) Nanticoke, Pa.
Am. Ben (Palace) Chicago; (Orpheum) Kansas City 8-13.
Anderson & Grava (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 8-13.
Anderson Girls, Six (Pantages) Hamilton, Can.
Anderson & Pony (Kearse) Charleston, W. Va.
Anderson & Burt (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 8-13.
Andree, M. Fred, & Co. (Orpheum) Champaign, Ill., 4-6.
Anker Trio (Poll) Meriden, Conn.
Annette (Palace) Bridgeport, Conn.
Anthony & Marcello (Empire) North Adams, Mass., 8-10.
Antique Shop (Orpheum) Tulsa, Ok., 4-6.
Arados, Les (Aron) Watertown, N. Y.
Araks, Taa (Majestic) Chicago.
Arath, Fred J. (Orpheum) Omaha; (Hennepin) Minneapolis 8-13.
Arnell, Franklin (Palace) Milwaukee.
Arnie, Gretta (Keith) Philadelphia.
Arna Bros. (Fecy) Hazleton, Pa.
Arby, 34 (Hilltop) Chicago; (Loew) London, Can., 11-13.
Armad & Perea (Orpheum) St. Louis; (Orpheum) Kansas City 8-13.
Armstrong & Blondell (Pantages) Seattle; (Pantages) Vancouver, Can., 8-13.
Arnat, Nellie, & Bros. (Delaney St.) New York 4-6.
Arnat Bros. (Palace) New York.
Arnold & Dean (Delaney St.) New York 4-6.
Ash-Goodwin, Four (Palace) Peoria, Ill., 4-6.
Ashly, Arthur, Co. (Keith) Toledo, O.
Ashley, Herbert, Co. (Palace) Cincinnati.
Atherion, L. (Grand) Hornell, N. Y.
Atlantic City Four (Orpheum) Des Moines, Ia.
Avery, Gertrude, Co. (Sberidan Sq.) Pittsburg, Pa.
Avon Comedy Four (Capitol) Hartford, Conn.

Bevan & Flint (Palace) South Bend, Ind., 4-6.
Buzasian & White (Keith) Ottawa, Can.
Bill, Genevieve & Leo (Pantages) Hamilton, Can.
Billy & Marguerite (Palace) Brooklyn 4-6.
Binder & Roy (Doll) Worcester, Mass.
Birchman, Henry (Majestic) Harrisburg, Pa.
Blon City Four (Victoria) Stoneville, O.
Black, Jules, Co. (Colonial) Lancaster, Pa.
Blackgood, Capt. (Grand) Philadelphia.
Bobs, Three (Orpheum) Ogden, Utah; (Pantages) Denver 8-13.
Bohemian Life (Keith) Winston-Salem, N. C.
Boland & Hopkins (Palace) Brooklyn 4-6.
Bohlinger & Reynolds (Palace) Jacksonville, Fla.
Bonnie (Keith) Cincinnati.
Bond & Adams (Av nue II) New York 4-6.
Booth & Nina (Aldine) Wilmington, Del.
Booth, Wade (Wichita) Wichita Falls, Tex., 4-6.
Bordner & Boyer (Pantages) San Diego, Calif.; (Hoyt) Long Beach 8-13.
Bossok's Riding School (Columbia) Davenport, Ia., 4-6.
Boudini & Bernard (Palace) Cincinnati.
Boyd & King (Orpheum) New York 4-6.
Boydell, Jean (American) Chicago 4-6.
Bracks, Five (Hushwick) Brooklyn.
Bradley & Stevens (Broadway) Council Bluffs, Ia.; (Majestic) Grand Island, Neb., 8-13.
Bradna, Mme. (Palace) New Haven, Conn.
Brady, Alice, Co. (Orpheum) Brooklyn.
Brady & Wells (Orpheum) Los Angeles; (Hill St.) Los Angeles 8-13.
Bragdon & Morrissey (Keith) Chattanooga, Tenn.

Carle & Inez (Nixon) Philadelphia.
Caroles, The (Cinderella) Detroit 1-3.
Carlisle & Lamal (Victoria) New York 4-6.
LORA CAROL & RING
Presenting Comedy-Singing-Violin in "FUNATICS".
Carmody Dancers (Pantages) Salt Lake City; (Orpheum) Ogden 8-13.
Carnival of Venice (Palace) Manchester, N. H.
Carol & Ring (Gayety) Buffalo; (Gayety) Rochester 8-13.
Carr, Eddie, & Co. (Majestic) Dallas, Tex.
Carroll & Gorman (Keith) West Palm Beach, Fla.
Carter, Mrs. Leslie (Palace) New York.
Cary, Donovau & Marr (Pantages) Hamilton, Can.
Cartmell & Harris (Majestic) Dallas, Tex.
Carus, Emma (Pantages) Los Angeles; (Pantages) San Diego 8-13.
Casy & Warren (Majestic) Springfield, Ill., 4-6.
Caslar's, Dan, Band (World) Omaha; (Pantages) Kansas City 8-13.
Casper & Morrissey (Bijou) Birmingham, Ala.
Castleton & Mack (Maryland) Baltimore.
Carrillo, Leo (State-Lake) Chicago; (Orpheum) St. Louis 8-13.
Catalano, Henry, & Co. (Pantages) Los Angeles; (Pantages) San Diego 8-13.
Cavanaugh & Couper (State-Lake) Chicago.
Cervi & Moro (Shea) Toronto.
Chamberlain & Earl (Victory) Holyoke, Mass.
Chapman, Stanley (Seventh St.) Minneapolis.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with 4 columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for user input.

Braille & Pollo Revue (Orpheum) New York 4-6.
Braminos, The (Palace) Rockford, Ill., 4-6; (Majestic) Milwaukee 8-13.
Breen, Harry (Majestic) Dallas, Tex.
Brewster, Bobby, Co. (Palace) Jacksonville, Fla.
Brian & O'Brien (Shea) Toronto.
Briere & King (Keith) Portland, Me.
Brightons, The (Majestic) Chicago.
Broadway Dreams (Keith) Portland, Me.
Broderick, Nelson & Co. (World) Omaha; (Pantages) Kansas City 8-13.
Broken Toys (Palace) South Bend, Ind., 4-6; (Majestic) Chicago 8-13.
Bronson & Howe (Keith) Columbus, O.
Brower, Walter (Majestic) Paterson, N. J.
Brown & Whittaker (Aron) Watertown, N. Y.
Brown & Rogers (Roanoke) Roanoke, Va.
Brown & Lavelle (O. H.) Galveston, Tex., 4-6.
Browning & Weir (Orpheum) Oklahoma City, Ok., 4-6.
Browning, Joe (Orpheum) St. Louis.
Brownlee's Hickville Follies: Portland, Ore.
Brunette, Fritz (Majestic) Houston, Tex.
Buckler, Edna, Co. (Binghamton) Binghamton, N. Y.
Buckridge, Casey Co. (Empress) Grand Rapids, Mich.
Bull, Ruth (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 8-13.
Burke & Durkin (Davis) Pittsburg.
Burke, Barton & Burke (Garrick) Norristown, Pa.
Burns, Harry, & Co. (Majestic) Houston, Tex.
Burns & Kissen (Loew) Montreal.
Burns & Wilson (Grand) Muncie, Ind., 4-6; (Majestic) Milwaukee, Wis., 7-13.
Burns & Allen (Kearse) Charleston, W. Va.
Burr & Colton (Towers) Camden, N. J.
Hurt & Lehman (Grand) Evansville, Ind., 4-6.

Charline & Hamilton (Shrine Circus) Raleigh, N. C., 8-13.
Chase & La Tour (Colonial) Erie, Pa.
Clee, Charley (Shrine Circus) Raleigh, N. C., 8-13.
Chefalo & Co. (Orpheum) Ogden, Utah; (Pantages) Denver 8-13.
Chevalier Bros. (Abee) Providence, R. I.
Cheyenne Doss (Miller) Milwaukee.
Childs, Jeanette (Majestic) Milwaukee; (Seventh St.) Minneapolis 8-13.
Choo's Fables (Riverside) New York.
Christo & Ronald (Franklin) New York.
Clare, Teddy, & Band (Hill St.) Los Angeles.
Clarke, Wilfred, & Co. (Hennepin) Minneapolis; (Orpheum) Winnipeg 8-13.
Clark, Eddie, & Co. (Pantages) Tacoma, Wash., 8-13.
Clark, R. Co. (Proctor) Yonkers, N. Y.
Clark, Hugh's (Orpheum) Los Angeles; (Hill St.) Los Angeles 8-13.
Clark, Marie & Ann (Hipp.) Pottsville, Pa.
Clarke & Crosby (Keith) Lowell, Mass.
Clark, Sammy (O. H.) Eldorado, Kan., 5-6; (Warehouse) Manhattan 12-13.
Claspar, Edith, & Co. (Palace) Peoria, Ill., 4-6.
Clayton, Ethel, & Co. (Orpheum) Omaha.
Clayton & Lennie (Orpheum) New York.
Clifton, Herbert (Palace) Chicago.
Clifton & Rooney Band (Bijou) Birmingham, Ala.
Clinton Sisters (Empire) Lawrence, Mass.
Coates, Margie (Orpheum) Madison, Wis., 4-6.
Cody & Day (Gayety) Utica, N. Y.
Cochill, Homer (Rajah) Reading, Pa.
Cole & Snyder (Keith) Syracuse, N. Y.
Cole, Judson (Poll) Wilkes-Barre, Pa.
Coleman, Dan, Co. (Colonial) Bethlehem, Pa.
Coley & Jaxon (Wichita) Wichita Falls, Tex., 4-6.

Collins & Hart (Orpheum) Denver; (Hennepin) Minneapolis 8-13.
Colonial Sixlet (Boulevard) New York 4-6.
Conner, Larry (Tivoli) Hamilton, Can.
Conley, Harry, Co. (Kearse) Columbus, O.
Coulin, Ray (58th St.) New York.
Conlin & Glass (Majestic) Dallas, Tex.
Conrad & Tafian Co. (Castle) Bloomington, Ill., 1-3.
Connelly & Francis (Loew) Montreal.
Cook & Oatman (Aldine) Wilmington, Del.
Cook, Clyde (Orpheum) Seattle; (Orpheum) Portland 8-13.
Cooper & Seamon (Keith) Toledo, O.
Cooper, Lew (Pantages) Regina, Can.; (Pantages) Saskatoon 8-10.
Cortez & Ryau (Hulton) Brooklyn 4-6.
Corwey, Ferry (Hipp.) New York.
Country Cousins (Palace) New Orleans, La.
Courtney, I., & Co. (Victoria) Wheeling, W. Va.
Covey Sisters (Pantages) Portland, Ore.
Coyne & French (Orpheum) Seattle; (Orpheum) Portland 8-13.
Craig, Marietta (Palace) Cincinnati.
Crawford & Broderick (Shea) Buffalo.
Crazy Quilt Revue (Keith) Ottawa, Can.
Crestons & Golden Gate San Francisco; (Orpheum) Fresno 11-13.
Creedon & Davis (Grand) St. Louis.
Creighton, R. & J. (Calvin) Northampton, Mass.
Cross, C. & E. (State) Washington, Pa.
Crouch, Clay (Fulton) Brooklyn 4-6.
Cuby & Smith (Capitol) Hartford, Conn.
Cupid's Closeups (Willard) Richmond Hill, N. Y., 4-6.
Cycle of Color (Main St.) Kansas City; (Grand) St. Louis 8-13.

Dale, Billy, & Co. (Majestic) Ft. Worth, Tex.
Dalton & Craig (Bijou) Savannah, Ga.
Damare, Vail Co. (Grand) Montgomery, Ala.
Dance Mania (York O. H.) York, Pa.
Dancers From Clownland (Majestic) Little Rock, Ark., 4-6.
Dancing Shoes (Pantages) Denver; (Pantages) Pueblo 11-13.
Dangr, Jack (American) New York 4-6.
Darcet, Jos (Boyal) New York.
Darrons, The (American) Chicago 4-6.
Dave & Tressie (York O. H.) York, Pa.
Davis & Darnell (Keith) Philadelphia.
Davis, Tom, Trio (Riverside) New York.
Davis, Dolly, Revue (Towers) Camden, N. J.
Davis, Helene, & Langhs (State) Buffalo.
Davidson's Louisville Loons (Majestic) Bloomington, Ill., 4-6.
DeKos, Gene & Gobby (Shrine Circus) Raleigh, N. C., 8-13.
DeRue, Frank, & Co. (Lyric) E. St. Louis, Ill.; (Grand) St. Louis, Mo., 7-13.
DeVoe, Frank (Palace) New York.
DeWitt & Gunther (Grand) Shreveport, La.
De Dieo's Circus (Grand) Clarkburg, W. Va.
De Garmo, Alice (Palace) Springfield, Mass.
Deagon & Mack (Athabra) New York.
Decker, Naucy (Orpheum) Boston.
Dee, Olga (Boulevard) New York 4-6.
Deep River Orch. (Orpheum) Oklahoma City, Ok., 4-6.
Delf, Harry (Orpheum) Omaha.
Delmar's Fighting Lions (Franklin) Ottawa, Can.; (Princess) Montreal 8-13.
Desvall, Olympia (Pantages) Regina, Can.; (Pantages) Saskatoon 8-10.
Diamonds, Four (Keith) Washington.
Diamond & Brennan (Orpheum) Oklahoma City, Ok., 4-6.
Diamond, M. Co. (Keith) Columbus, O.
Diers & Bennett (Straud) Greensburg, Pa.
Dixie Four (Columbia) Davenport, Ia., 4-6.
Dixon, Frank, Co. (Cross Keys) Philadelphia.
D'lier, Joe (Palace) Springfield, Mass.
Dodd & Leeder (Pantages) Minneapolis; (Pantages) Regina, Can., 8-13.
Dollie & Billie (Palace) New Haven, Conn.
Doner & Berkes (Shea) Toronto.
Donnelly & Smith (Aron) Watertown, N. Y.
Donovan & Lee (State-Lake) Chicago.
Dooley & Morton (Royal) New York.
Dooley, Jed, & Co. (Palace) Jacksonville, Fla.
Dooley & Sales (Orpheum) San Francisco; (Orpheum) Los Angeles 8-13.
Doree Sisters (Majestic) Milwaukee.
Doro, Grace (Pantages) Los Angeles; (Pantages) San Diego 8-13.
Dotson (Victory) Holyoke, Mass.
Downey & Claridge (Orpheum) Omaha.
Downie's Circus (Proctor) Mt. Vernon, N. Y.
Downing, Harry, Revue (Hipp.) McKeesport, Pa.
Dreamy Spain (Pantages) Minneapolis; (Pantages) Regina, Can., 8-13.
Dreon Sisters (State) Memphis, Tenn.
Drew, Mabel (Avenue R) New York 4-6.
DuBois, Wilfred (Pantages) San Francisco; (Pantages) Los Angeles 8-13.
DuCallon (Orpheum) Oakland, Calif.; (Golden Gate) San Francisco 8-13.
DuVal & Symonds (Grand) Atlanta, Ga.
Dunbar, C. & M. (Princess) Montreal.
Dunbar & Turner (Majestic) Ft. Worth, Tex.
Duncan, Sammy (Greeley Sq.) New York 4-6.
Dugan, Danny, Co. (Boston) Boston.
Dunham & O'Malley (Pantages) Denver; (Pantages) Pueblo 11-13.
Duponts, The (Globe) Philadelphia.
Dupree's Art Models (Davis) Pittsburg.
Dupree, Marty, Revue (Palace) Springfield, Mass.
Dutton Equestrians (Shrine Circus) Raleigh, N. C., 8-13.
Dyer, Hubert, & Co. (Boulevard) New York 4-6.

Earle, Emily, & Co. (Melba) Dallas, Tex.
Eary & Eary (Metropolitan) Brooklyn.
Eckert & Francis (Grand) Macon, Ga.
Echoes of Scotland (Lincoln Sq.) New York 4-6.
Eclair Twins & Wells (Greeley Sq.) New York 4-6.
Elder, Grace, Co. (State) Pawtucket, R. I.
Edmonds, Wm., Co. (Empire) Fall River, Mass.
Edwards, Gus, Revue (Orpheum) Sioux City, Ia., 4-6.
El Cleve (Proctor) Schenectady, N. Y.
Ellmore & Williams (Hill St.) Los Angeles.
Ellot, Maude, & Co. (Keith) Cincinnati; (Keith) Toledo, O., 8-10; (Empress) Grand Rapids, Mich., 11-13.
Elliott & Latour (Orpheum) Sioux City, Ia., 4-6.

THE CONLEYS

TIGHT WIRE AND IRON JAW ARTISTS.
Bob Morton's Circus, Mobile, Ala., December 1 to 14.
Collaeno (Temple) Rochester, N. Y.

WIGS

MASKS, MAKE-UP, ETC.
Crop Wigs, \$1.50
Character, \$1.75; Dress, \$2.00; Bobbed, \$2.50 up; Nero, plain, 30c; lined, 75c. A. RAUCH, 25-27 Times Bldg., New York

Elly (Palace) Orange, N. J.
 Elmore & Esther (Pantages) Tacoma, Wash., 8-13.
 Hale & Paulsen (Pantages) San Francisco 8-13.
 Emmett, Eugene, & Co. (Congress) Saratoga, N. Y.
 Emmett, Mr. & Mrs. Hugh (Delancey St.) New York 4-6.
 Englin, Maureen (Pantages) Pueblo, Col., 11-13; (World) Omaha 8-13.
 Esmond & Grant (Majestic) Bloomington, Ill., 4-6.
 Espe & Dutton (Temple) Detroit.
 Etchings From Life (National) New York 4-6.
 Everybody Step (Avon) Watertown, N. Y.

F

Family Ford (Palace) Rockford, Ill., 4-6.
 Farrell, Billy Co. (Shea) Toronto.
 Farron, Frank (State) Washington, Pa.
 Faulker, L., Co. (Grand) Montgomery, Ala.
 Fay, Frank (Keith) Cincinnati.
 Fehora Dancers (Main St.) Kansas City.
 Felix, Jim (Majestic) San Antonio, Tex.
 Fenton & Flids (Proctor) Youkers, N. Y.
 Ferguson, Dave, & Co. (Palace) Rockford, Ill., 4-6.
 Fern & Marie (Keith) Portland, Me.
 Ferry, the Frog (Edgemont) Chester, Pa.
 Fields & Johnson (Rialto) St. Louis 4-6.
 Fifty Miles From Broadway (106th St.) Cleveland.
 Fink's Mules (Palace) Milwaukee.
 Fisher & Gilmore (Keith) West Palm Beach, Fla.
 Fisher & Sheppard (Willard) Richmond Hill, N. Y., 4-6.
 Fisher, Harry, & Valdare (Lincoln Hipp.) Chicago 4-6.
 Fisher's, Lonnie, Jazz Hounds (Palace) Norfolk, Va.; (Huddy) Petersburg 8-13.
 Fitch's Minstrels (Irving) Carbondale, Pa.
 Fitzgibbon, Bert (Columbia) Far Rockaway, N. Y.
 Flaggins & Mahoney (Pantages) Hamilton, Can.
 Flagler Bros. & Ruth (Englewood) Chicago 4-6.
 Flashes of Melody & Dance (Pantages) San Diego, Calif.; (Hoyt) Long Beach 8-13.
 Flashes of 1924 (Gordon's) Washington St., Boston.
 Flato & Frazer (Grand) Clarksburg, W. Va.
 Fleeson & Greenway (Maryland) Baltimore.
 Fleming Sisters (Grand) Montgomery, Ala.
 Fletcher-Clayton Revue (Hipp.) Pottsville, Pa.
 Flynn, J. C. (Victoria) S. Cuba, N. Y.
 Flynn, Thornton, Co. (Strand) Stamford, Conn.
 Foley & Latour (Academy) Norfolk, Va.
 Foley Four (Pantages) Salt Lake City; (Orpheum) Ogden 8-13.
 Footlight Fantasies (Majestic) Chicago.
 Ford & Cunningham (Orpheum) Oakland, Calif.
 Ford & Goodrich (Avenue B) New York 4-6.
 Ford & Price (Grand) Oshkosh, Wis., 4-6.
 Ford, Ed E. (Broadway) New York.
 Foster & Peggy (Orpheum) Des Moines, Ia., 4-6.
 Foursuining (York O. H.) York, Pa.
 Fox & Allyn (105th St.) Cleveland 4-6.
 Fox & Mack (Englewood) Chicago 4-6.
 Fox, Will, & Co. (Orpheum) Denver; (Orpheum) Omaha 8-13.
 Foy, Chas. (State) Jersey City, N. J.
 Foy, Eddie, Co. (Alhambra) New York.
 Franchini Bros. (Loew) Montreal.
 Francis & Milford (Palace) Minneapolis; (Palace) St. Paul 8-13.
 Frawley & Louise (Orpheum) Vancouver, Can.; (Orpheum) Seattle 8-13.
 Freda & Anthony (Allegheny) Philadelphia.
 Freed, Jos., Co. (Towers) Camden, N. J.
 Freeman & Morton (Poll) Wilkes-Barre, Pa.
 Friedland, A., Revue (Palace) Cleveland.
 Friend & Sparring (Orpheum) Boston.
 Friend Harmonists (Hipp.) Youngstown, O.
 Frisco's, Sig., Band (Poll) Wilkes-Barre, Pa.
 Frost & Morrison (American) New York 4-6.
 Fuller, Mollie, Co. (Shea) Buffalo.
 Fulton & Quinette (Palace) Pittsfield, Mass.
 Fulton & Ray (Harris) Philadelphia.
 Furman & Evans (Metropolitan) Brooklyn.

G

Gadski, Mme. (Keith) Philadelphia.
 Gallett & Kolin (81st St.) New York.
 Galli-Rini & Sisters (Lyric) Birmingham, Ala.
 Garden, G. & L. (Victoria) New York 4-6.
 Gardners, The (Binghamton) Binghamton, N. Y.
 Gascoigne, Royal (Main St.) Kansas City.
 Gast, Florence, Co. (Roanoke) Roanoke, Va.
 Gehan & Garretson (Sheridan Sq.) Pittsburg, Pa.
 Gellman's Bandbox (Feeley) Hazleton, Pa.
 Genaro Girls (Hipp.) Youngstown, O.
 George, Col. Jack (Nixon) Philadelphia.
 Ghezis, Two (Orpheum) Denver; (Orpheum) St. Louis 8-13.
 Gibson, Alex, Trio (Orpheum) Boston.
 Gibson & Connell (105th St.) Cleveland.
 Gibson & Price (State) Memphis, Tenn.
 Giesdorf Sisters (Earle) Philadelphia.
 Gilda, Jimmy, & Co. (Strand) Washington.
 Gillette, Bob & Lucy (Palace) Peoria, Ill., 4-6.
 Gintaro (Majestic) Houston, Tex.
 Glason, Billy (Majestic) Cedar Rapids, Ia., 4-6; (Orpheum) Des Moines 8-10; (Palace) St. Paul 11-13.
 Glau, Ray, & Co. (Elks) Circus Bogalusa, La.; (Elks) Circus) Montgomery, Ala., 8-13.
 Glenn & Jenkins (Palace) Bridgeport, Conn.
 Gold & Edwards (Pantages) San Francisco 8-13.
 Golden Gate Girls (State) Newark, N. J.
 Golden Gate Revue (Majestic) Springfield, Ill., 4-6; (Grand) St. Louis 8-13.
 Goldie & Beatty (Rialto) Racine, Wis., 4-6.
 Goldie & Eddie (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 8-13.
 Gordon & Day (Orpheum) Sioux City, Ia., 4-6.
 Gordon & Delmar (State) Buffalo.
 Gordon & Gray (Orpheum) Seattle; (Orpheum) Portland 8-13.
 Gordon & Healey (Majestic) Cedar Rapids, Ia., 4-6; (Orpheum) Quincy, Ill., 8-10.
 Gordon, John R., & Co. (Majestic) Milwaukee.
 Gordon, Bobbie, Co. (Gordon's Scollay St.) Boston.
 Gormley & Caffrey (Elton) Birmingham, Ala.
 Goss & Barrows (Seventh St.) Minneapolis.
 Gotham Roamers (Poll) Bridgeport, Conn.
 Gould, Rita (Imperial) Montreal.
 Gould, Venita (Albee) Providence, R. I.
 Granes, Jean (Wichita) Wichita Falls, Tex., 4-6.
 Gray, Loretta, & Co. (Palace) South Bend, Ind., 4-6.
 Grazer & Lawlor (Strand) Washington.
 Green & Burnett (Pantages) San Francisco; (Pantages) Los Angeles 8-13.
 Green & Parke (Poll) Scranton, Pa.
 Green, Harry, Co. (Palace) Waterbury, Conn.

Gresham Trio (Orpheum) Los Angeles.
 Grey & Byron (Sheridan Sq.) Pittsburg, Pa.
 Griffin Twins (Keith) Philadelphia.
 Guilfoyle & Lanre (Majestic) Little Rock, Ark., 4-6.
 Guilfoyle, J. & G. (Majestic) Chicago.

H

Hackett & Delmar (Orpheum) St. Louis; (Palace) Milwaukee 8-13.
 Halkings, The (Grand) St. Louis.
 Hall, Bob (Orpheum) Portland, Ore.; (Orpheum) San Francisco 8-13.
 Hall's, Nell Hawaiians; Malvern, Ark., I-G.
 Hamilton & Barnes (Gordon's) Washington St., Boston.
 Hamilton Sisters (Keith) Chattanooga, Tenn.
 Hampton, Earl, & Co. (Orpheum) Champaign, Ill., 4-6.
 Haney, J. Francis (Globe) Philadelphia; (Keith) Wilmington, Del., 8-10; (Nixon) Philadelphia 11-13.
 Hanneford, Poodies, & Co. (Proctor) Schenectady, N. Y.
 Hanson, Jules (Keystone) Philadelphia.
 Harris, Dave (State) Memphis, Tenn.
 Harris, Val (State-Lake) Chicago.
 Harrison & Dakin (Rialto) Glens Falls, N. Y.
 Harrison's, H., Circus (Temple) Rochester, N. Y.
 Hart & Francis (Loew) Hamilton, Can.
 Hartley & Patterson (Broadway) New York.
 Harvard, Winifred & Bruce (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 8-13.
 Harvey, Morton (Capitol) Trenton, N. J.
 Hasbi & Osei (Gates) Brooklyn 4-6.
 Haw, Harry Gee (Strand) Stamford, Conn.
 Hawkins, Lew (Hipp.) McKeesport, Pa.
 Hawthorne & Cooke (Davis) Pittsburg.
 Hayden, Dunbar & Hayden (State-Lake) Chicago.
 Hayes & Beck (Keith) Columbus, O.
 Haynes, Mary (Bushwick) Brooklyn.
 Healy & Cross (Keith) Syracuse, N. Y.
 Healy, Ted & Betty (Rialto) Louisville.
 Hearn, Sam (Palace) Waterbury, Conn.
 Heath, Blossom, Entertainers (Rialto) Amsterdam, N. Y.
 Heath, Bobby, Co. (Keith) Toledo, O.
 Hedman, Martha (Orpheum) Los Angeles; (Hill St.) Los Angeles 8-13.
 Hegedus, Margaret (Palace) Milwaukee; (State-Lake) Chicago 8-13.
 Heller, Fred, Co. (Palace) Cleveland.
 Heller & Riley (Orpheum) Portland, Ore.; (Orpheum) Fresno 11-13.
 Henderson, Baby (Golden Gate) San Francisco.
 Henderson, Dick (Keith) Portland, Me.
 Henry & Moore (Majestic) Harrisburg, Pa.
 Henshaw, Bobby, & Co. (Colonial) Erie, Pa.
 Heras & Willis (Orpheum) Kansas City; (Palace) Chicago 8-13.
 Herbert & Bolt Trio (Hill St.) Los Angeles.
 Herberts, The (Hipp.) Pottsville, Pa.
 Herman, Al (River-side) New York.
 Hermann, Mme. (Keith) Philadelphia.
 Hessler, Margaret, Co. (Imperial) Montreal.
 Hewitt & Hall (Keith) Boston.
 Hickory Bros. (Riverside) New York.
 Higgle, Will, & Band (State-Lake) Chicago.
 Hill & Quinell (Keith) Chattanooga, Tenn.
 Hines, Harry (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 8-13.
 Hodge & Lowell (National) New York 4-6.
 Hoon & Dupree (Majestic) Ex. Worth, Tex.
 Hoffman & Lambert (Victoria) Wheeling, W. Va.
 Holbein, Ralph (Riverside) New York.
 Holbrook, Harry, Co. (Majestic) Harrisburg, Pa.
 Holden & Heron (American) New York 4-6.
 Holman, Harry (Hill St.) Los Angeles.
 Holmes & Holliston (State) Washington, Pa.
 Holmes & Levere (Keith) Indianapolis.
 Holmgren-Barritt & Co. (State) Chicago 4-6.
 Holt & Leonard (Orpheum) Kansas City; (Palace) Chicago 8-13.
 Holtz, Lou (Palace) New York.
 Honey Boys, Seven (Temple) Syracuse, N. Y.
 Honse, B., Co. (Royal) New York.
 Howard & Howard (Inshwick) Brooklyn.
 Howard & Luckie (Congress) Saratoga, N. Y.
 Howard & Ross (Melba) Dallas, Tex.
 Howard & Ross (Grand) Oshkosh, Wis., 5-7; (Miller) Milwaukee 8-13.
 Howard & White (Lyric) Birmingham, Ala.
 Howard Girls (Palace) Cincinnati; (Keith) 105th St., Cleveland 7-13.
 Howard's, Jos., Revue (Hennepin) Minneapolis.
 Hughes, Jack, Duo (Palace) Jacksonville, Fla.
 Hughes, Ray, & Pam (Temple) Detroit.
 Hurlo (Prospect) Brooklyn.
 Hurst & Vogt (Palace) St. Paul 4-6; (Majestic) Cedar Rapids, Ia., 8-10; (Orpheum) Sioux City 11-13.
 Hussey, Jimmy, Co. (Proctor) Newark, N. J.
 Hyams & McIntyre (Colonial) Allentown, Pa.
 Hymer, John B., Co. (Empress) Grand Rapids, Mich.

I

Ibach's Band (Orpheum) Madison, Wis., 4-6.
 Ideal (Aldine) Wilmington, Del.
 Igotette Girl (Proctor) Albany, N. Y.
 Imhoff, Roger, Co. (Columbia) New York.
 Indian Jazz Revue (Orpheum) Des Moines, Ia., 4-6; (Rialto) Elgin, Ill., 8-10.
 Innis Bros. (Keith) Indianapolis.
 Inspiration (Empire) Lawrence, Mass.
 Intimate & Victrola (Poll) Wilkes-Barre, Pa.
 Irving's Midlets (O. H.) Galveston, Tex., 4-6.
 Isabel, Alice, Co. (Keith) West Palm Beach, Fla.

Ia Da Trio (Orpheum) Joliet, Ill., 4-6; (Orpheum) Galesburg 8-10.
 Jay, Nellie, & Co. (Columbia) Davenport, Ia., 4-6; (Majestic) Chicago 8-13.
 James, Walter (Feeley) Hazleton, Pa.
 Janis, Ed, Revue (Majestic) Ft. Worth, Tex.
 Jans & Whalen (Shea) Toronto.
 Jardon Dorothy (Palace) New York.
 Jarrow (Empire) Lawrence, Mass.
 Jarvis Revue (Pantages) Vancouver, Can.
 Jemima, Aunt, Co. (Palace) Cleveland.
 Jenks & Fulton (Palace) Cincinnati.
 Jenny & Nylin (Palace) St. Paul; (Seventh St.) Minneapolis 8-13.
 Jerome & Newell (Lyric) Birmingham, Ala.
 Jerry & Grands (Calvin) Northampton, Mass.
 Jessel, George (Palace) New York.
 Jocelyn & Turner (Lincoln Sq.) New York 4-6.
 Johnson & Baker (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 8-13.
 Johnson, J. H. (Empire) Lawrence, Mass.
 Jolly Corks, Five (Elton) Savannah, Ga., 4-6.
 Jones, Gattison, & Band (Pantages) Minneapolis 8-13.
 Joneson, Johannes, & Co. (Shea) Buffalo; (Shea) Toronto 8-13.
 Jugglind (Palace) Milwaukee; (Hennepin) Minneapolis 8-13.

K

Kahne, H., Co. (Fordham) New York.
 Kajiyama (Palace) New Orleans.
 Kandy Kooks (State) Newark, N. J.
 Kara (Pantages) Edmonton, Can.; (Pantages) Calgary 8-10.
 Karloff (Palace) Chicago; (Hennepin) Minneapolis 8-13.
 Kay, Hamlin & Kay (Orpheum) San Francisco; (Hill St.) Los Angeles 8-13.
 Keane, Richard (Princess) Montreal.
 Keating, Charles (Colonial) Lancaster, Pa.
 Keefe, Zena (Wichita) Wichita Falls, Tex., 4-6.
 Keesler, Harry, & Co. (Rialto) St. Louis 4-6.
 Kelety, Julia (Lincoln Sq.) New York 4-6.
 Keller Sisters & Lynch (Palace) Chicago; (Orpheum) Kansas City 8-13.
 Kellogg, Chas. (Palace) Cleveland.
 Kelly, Walter C. (Orpheum) San Francisco; (Orpheum) Oakland 8-13.
 Kelly, LaTelle & Co. (Fairmont) Fairmont, W. Va., 4-6; (Palace) New York 8-13.
 Kelly & Dearborn (Fifth Ave.) New York.
 Kelly & Brown (Pantages) Kansas City; (Pantages) Memphis 8-13.
 Kelso Bros.' Revue (Franklin) Ottawa, Can.; (Princess) Montreal 8-13.
 Kelton, Bert (Orpheum) St. Louis; (State-Lake) Chicago 8-13.
 Kennedy & Kramer (Pantages) Portland, Ore.
 Kennedy, Wm. Co. (Majestic) Elmira, N. Y.
 Kennedy & Mortensen (Pantages) Pueblo, Col.; (World) Omaha 8-13.
 Kennedy & Davis (Lincoln Sq.) New York 4-6.
 Kennedy, Harold (Pantages) Vancouver, Can.
 Kennedy & Martin (Pantages) Seattle; (Pantages) Vancouver, Can., 8-13.
 Kennedy, Jas., & Co. (Broadway) Springfield, Mass., 4-6.
 Kent & Green (Orpheum) Oklahoma City, Ok., 4-6.
 Kent & Allen (Hipp.) McKeesport, Pa.
 Keo, Taki & Yoko (Keith) Columbus, O.
 Keoh & Wilma (Grand) Oshkosh, Wis., 4-6.
 Keuhn, K. & E. (State) Washington, Pa.
 Keyhole Kameos (Bushwick) Brooklyn.
 Kharum (Colonial) Allentown, Pa.
 Kicks of 1924 (Jefferson) Auburn, N. Y.
 Kikuas Japs (Orpheum) Seattle; (Orpheum) Portland 8-13.
 Kimball & Goman (Wichita) Wichita Falls, Tex., 4-6.
 King & Beatty (Lyceum) Canton, O.
 Kirkland, Paul, Co. (23d St.) New York.
 King & Irwin (Pantages) Tacoma, Wash., 8-13.
 Kirk-Collier Trio (State-Lake) Chicago.
 Kitner & Raney (World) Omaha; (Pantages) Kansas City 8-13.
 Klass & Brilliant (Grand) Oshkosh, Wis., 4-6.
 Klee, Mel (Orpheum) Vancouver, Can.; (Orpheum) Seattle 8-13.
 Klein Bro., Lyceum, Ala.
 Klinks, Les (Pantages) Tacoma, Wash., 8-13.
 Knox Four (Keystone) Philadelphia.
 Kraft & Lamont (Pantages) Kansas City; (Pantages) Memphis 8-13.
 Kramer & Boyle (Abie) Easton, Pa.
 Kramer & Breen (Empire) Providence, R. I.
 Kubus, Three White (Grand) Macon, Ga.
 Kyle, Howard (Orpheum) Vancouver, Can.; (Orpheum) Seattle 8-13.

L

Lady Ten Mel (State) New York.
 Labr & Mercedes (Keith) Boston.
 Laird, Horace, & Jeters (Keith) Mt. Vernon, N. Y., 4-6.
 Lambert (Pantages) Vancouver, Can.
 Land of Fantasy (Proctor) Albany, N. Y.
 Landfield, Sidney (Grand) St. Louis; (Empress) Decatur, Ill., 8-10.
 Lane & Byron (Rialto) Chicago.
 Lang & Harper (Orpheum) Des Moines, Ia., 4-6.
 Lang & Volk (Rialto) Glens Falls, N. Y.
 Langton, H. & H. (Pantages) Vancouver, Can.
 LaBernaia (Orpheum) Portland, Ore.; (Orpheum) San Francisco 8-13.
 LaDora & Beckman (Willard) Richmond Hill, N. Y.
 LaLalarica Trio (Gates) Brooklyn.
 LaPari, J. & R. (Miller) Milwaukee.
 LaPine & Emery (American) Chicago 4-6.
 N. Y., 4-6.
 LaMarr, Leona (Pantages) Seattle; (Pantages) Vancouver, Can., 8-13.
 LaMotte, Fred, & Co. (Rialto) Chicago.
 LaRocca, Boxy (Strand) Greensburg, Pa.
 Laughlin, J. & J. (Pantages) San Francisco 8-13.
 Lavier, Jack (Boston) Boston.
 Lavole & Lane Revue (Orpheum) Los Angeles; (Hill St.) Los Angeles 8-13.
 Lavrova, Vera (Keith) Cincinnati.
 Lawton (Princess) Nashville, Tenn.
 Leah-Laquinian Trio (State) New York.
 Leach, the Mystic (Majestic) Springfield, Ill., 4-6.
 Lean & Mayfield (Shea) Buffalo.
 Lee & Romine (Main St.) Kansas City.
 Leitzel, Lillian (Orpheum) Brooklyn.
 Leipzig (Majestic) Houston, Tex.
 Leonard & Wilson (Pantages) Minneapolis 8-13.
 Leonard, Eddie, & Co. (Keith) Boston.
 Leons, The (Majestic) Paterson, N. J.
 LeRoy & Lyton (Empire) Lawrence, Mass.
 Lester & Stewart (Globe) Philadelphia.
 Lester (Orpheum) Seattle; (Orpheum) Portland 8-13.
 Levinhan Orch. (Orpheum) Portland, Ore.; (Orpheum) San Francisco 8-13.
 Lewis & Lavarre (Englewood) Chicago 4-6; (Lincoln) Chicago 8-10.
 Lewis & Norton (Victoria) Wheeling, W. Va.
 Lewis, Dorothy (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 8-13.
 Lewis & Ames (Elton) Savannah, Ga.
 Lewis & Dody (Metropolitan) Brooklyn.
 Loxey & O'Connor (Keith) Winston-Salem, N. C.
 Libonati (Empire) Fall River, Mass.
 Lime Trio (Grand) Evansville, Ind., 4-6.
 Little Mads, Three (Grand) Macon, Ga.
 Lloyd & Goode (Empire) Fall River, Mass.
 Lloyd, Arthur (Strand) Washington.
 Longfield, The (Keith) Dayton, O.
 Lordes, Three (81st St.) New York.
 Lorimer & Hudson (Pantages) San Francisco 8-13.
 Lorrer Girls (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 8-13.
 Lorraine & Hitz (Aldine) Wilmington, Del.
 Lorraine & Mintz (81st St.) New York.
 Louise & Mitchell (Delaney St.) New York 4-6.
 Love Nest (Englewood) Chicago 4-6.
 Love, Montague (Proctor) Troy, N. Y.
 Love According to Hoyle (Crescent) New Orleans.
 Lowry & Lacey (Loew) Hamilton, Can.
 Lowry, Ed (Flatbush) Brooklyn.

Loyal, Sylvia (Orpheum) Kansas City.
 Lucas, Jimmy, Co. (Poll) Scranton, Pa.
 Lucas & Lutz (Imperial) Montreal.
 Lumars, The (Grand) Atlanta, Ga.
 Lutes Bros. (Columbia) Davenport, Ia., 4-6.
 Lyell & Macy (Keith) Indianapolis.
 Lyons, George (Palace) Orange, N. J.
 Lyons, Jimmy (State) New York.
 Lytel & Vokes (State) Newark, N. J.

M

McBanns, The (Pantages) Spokane 8-13.
 McCool & Reilly (Temple) Rochester, N. Y.
 McCormick & Regay (Grand) Hornell, N. Y.
 McCullough, Carl (Orpheum) Germantown, Pa.
 McDonald & Oakes (Orpheum) Fresno, Calif.; (Orpheum) San Francisco 8-13.
 McDonald Trio (Greeley Sq.) New York 4-6.
 McGinty, W. W., Co. (Keith) Cincinnati.
 McGool, Lutzer Co. (Earle) Philadelphia.
 McIntyre & Heath (Davis) Pittsburg.
 McKay & Ardine (Palace) Chicago; (Orpheum) Kansas City 8-13.
 McKay, Nell (Shea) Toronto.
 McKinley, Nell (Broadway) Springfield, Mass.
 McMillan & Carson (Maryland) Baltimore.
 McNulty & Mullen (Wm. Penn) Philadelphia.
 McKae & Clegg (Orpheum) Des Moines, Ia., 4-6.
 McWilliams, Jim (Keith) Syracuse, N. Y.
 Macart & Bradford (Keith) West Palm Beach, Fla.
 Mack & Brantley (Pantages) Vancouver, Can.
 Mack & Corel (Pantages) Minneapolis 8-13.
 Mack & La Rue (Keith) Indianapolis, Ind.
 Mack & Mack (Moore) Dallas, Tex.; Houston 8-13.
 Mack & Williams (Pantages) Regina, Can.; (Pantages) Saskatoon 8-10.
 Mack, Jerry, & Co. (Orpheum) Madison, Wis., 4-6; (State) Chicago 8-10.
 Making Morice (Tivoli) Hamilton, Can.
 Malinda & Dade (Keith) Ottawa, Can.
 Mallen & Case (Keith) Winston-Salem, N. C.
 Manilla Bros. (Pantages) Pueblo, Col.; (World) Omaha 8-13.
 Mankin (Orpheum) Germantown, Pa.
 Manning & Ball (Casino) Boston; (Grand) Worcester 8-13.
 Marcell & Seal (Keith) Lowell, Mass.
 Marcus & Booth (Pantages) Spokane; (Pantages) Seattle 8-13.
 Margaret & Morrell (Colonial) Lancaster, Pa.
 Marino & Martin (Delancey St.) New York 4-6.
 Marlon & Jason (World) Omaha; (Pantages) Kansas City 8-13.
 Marks, Joe, Co. (Grand) Hornell, N. Y.
 Marriage via Divorce (Loew) Hamilton, Can.
 Marshall, Lee, Revue (Pantages) Kansas City; (Pantages) Memphis 8-13.
 Marston & Manley (Miller) Milwaukee.
 Martin & Martin (Wareham) Manhattan, Kan., 4-6; (People's) Chautau 11-13.
 Martin, Sarah (Moore) Dallas, Tex.; Houston 8-13.
 Martinet & Crow (Lyric) Mobile, Ala.
 Mason & Keeler (Temple) Detroit.
 Mason & Shaw (Princess) Montreal.
 Masters & Graves (Pantages) Hamilton, Can.
 Maughn, Dora (Majestic) San Antonio, Tex.
 Mazonia, The (Pantages) Los Angeles; (Pantages) San Diego 8-13.
 Maxfield & Goslon (Lincoln Hipp.) Chicago 4-6; (Majestic) Chicago 8-13.
 Maxine & Bobby (Pantages) Portland, Ore.
 Maxwell Trio (Shrine Circus) Tampa, Fla.
 Mayer, Lottie, & Girls (Pantages) Vancouver, Can.
 Means & Means (Moore) Dallas, Tex.; Houston 8-13.
 Meehan & Newman (Princess) Nashville, Tenn.
 Meehan & Shannon (Garrick) Norristown, Pa.
 Mellinger, Arne (Pantages) San Francisco 8-13.
 Mellor & Henn (Orpheum) Sioux City, Ia., 4-6.
 Melrose & Brooks (Wm. Penn) Philadelphia.
 Melroy Sisters (Binghamton) Binghamton, N. Y.
 Melvins, Three (Grand) Shreveport, La.
 Meredith, The (Keith) Dayton, O.
 Merle, Miss, & Co. (American) New York 4-6.
 Meroff, Ben (Orpheum) St. Louis; (Orpheum) Kansas City 8-13.
 Merritt & Coughlan (Feeley) Hazleton, Pa.
 Mesakon, The (Forsyth) Atlanta, Ga.
 Michaba (Palace) Cleveland; (Shea) Buffalo 8-13.
 Millard & Marlin (Palace) Cleveland.
 Miller & Bradford (State) Memphis, Tenn.
 Miller & Fears (Grand) Atlanta, Ga.
 Miller, M. & P. (Pantages) Minneapolis 8-13.
 Milo (Willard) Richmond Hill, N. Y., 4-6.
 Miss Physical Culture (Bijou) Savannah, Ga.
 Mitchell Bros. (Majestic) Paterson, N. J.
 Mikus Trio (Keith) Lowell, Mass.; (Palace) Worcester 8-13.
 Mill Bros. (Keith) Boston.
 Monroe & Grant (Keith) Washington.
 Montana (Temple) Detroit.
 Monte & Lyons (Pantages) San Francisco; (Pantages) Los Angeles 8-13.
 Montrose, Belle, & Co. (Grand) St. Louis.
 Moody, Gertrude, Co. (Playhouse) Pasaic, N. J.
 Moonbeam Co. (Palace) New Orleans.
 Moore & Freed (Orpheum) Los Angeles 1-13.
 Moore & Mitchell (Grand) Montgomery, Ala.
 Moore, G. & M. (Colonial) Allentown, Pa.
 Moore, George (Pantages) Kansas City; (Pantages) Memphis 8-13.
 Moore, Patti, & Band (State) New York.
 Moran & Wisor (Orpheum) Vancouver, Can.; (Orpheum) Seattle 8-13.
 Moretti, Helen (Pantages) San Francisco; (Pantages) Los Angeles 8-13.
 Morgan, J. & B. (Palace) Chicago.
 Moro & Yaco (Pantages) Edmonton, Can.; (Pantages) Calgary 8-10.
 Morrill, Clark (Glover) Gloversville, N. Y.
 Morse & Townes (Pantages) Salt Lake City; (Orpheum) Ogden 8-13.
 Morris, Will (Seventh St.) Minneapolis; (Majestic) Milwaukee 8-13.
 Morrison's Band (Pantages) Edmonton, Can.; (Pantages) Calgary 8-10.
 Morton & Glass (Royal) New York.
 Morton, George (Crescent) New Orleans.
 Morton, Jas. C., & Co. (Victoria) New York 4-6.
 Mortons, Four (Royal) New York.
 Mullen & Francis (Keith) Dayton, O.
 Murdoch & Kennedy Sisters (Lincoln Hipp.) Chicago 4-6.
 Murphy, Bob, & Co. (Gordon's Scollay St.) Boston.
 Murphy, Senator (Golden Gate) San Francisco.
 Murphy's Minstrela (Orpheum) Germantown, Pa.
 Murray & Allan (Orpheum) San Francisco; (Orpheum) Oakland 8-13.

Murray & Gerlich (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 8-13.

N

Nagyls, The (Poll) Scranton, Pa. Nash & O'Donnell (Capitol) Hartford, Conn. Nash, Mary (Orpheum) St. Louis; (State-Lake) Chicago 8-13.

Rennes, Four (Pantages) Edmonton, Can.; (Pantages) Calgary 8-10. Rest Cure, The (State-Lake) Chicago.

Snow & Marine (Jefferson) Auburn, N. Y. Snyder, Ted, & Co. (Rialto) Chicago.

Wester Bros. (Proctor) Newark, N. J. Webb's Band (Royal) New York.

O'Brien & Josephine (Pantages) Spokane 8-13. O'Brien Sisters Co. (Majestic) Johnstown, Pa.

Roulette, The (Keith) Philadelphia. Rowland, Adele (Riverside) New York.

Tableaux Petite (Palace) Chicago; (Orpheum) St. Louis 8-13. Taka & Yozitaro (Temple) Detroit.

Yeoman, George (Pantages) Regina, Can.; (Pantages) Saskatoon 8-10.

Pagan, (Roanoke) Roanoke, Va. Page, J. & B. (Rivoli) New Brunswick, N. J.

Sabbott & Brooks (Loew) London, Can., 4-6. Sale, Chic (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 8-13.

Uls & Clark (Pantages) Spokane; (Pantages) Seattle 8-13. Urdi & Grgi (Hipp.) New York.

Yonkers, The (Seventh St.) Minneapolis. Yonkers, The (Seventh St.) Minneapolis.

Quinn, Jack, & Teddy (Prospect) New York. Quinn, Vic, & Band (American) New York 4-6.

Sherman & Keating (Orpheum) Muskogee, Ok. Sherman, Tossie, & Band; Bay City, Mich., 4-6.

Wagner & Leta (Orpheum) Quincy, Ill., 4-6. Wainman, Harry, & Co. (Majestic) Chicago;

Yonkers, The (Seventh St.) Minneapolis. Yonkers, The (Seventh St.) Minneapolis.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., Indef.
Auditorium Players: (Auditorium) Lynn, Mass., Indef.
Auditorium Players: (Auditorium) Malden, Mass., Indef.
Augustin, Wm., Players: Gloucester, Mass., Indef.
Bainbridge Players: (Shubert) Minneapolis, Minn., Indef.
Baldwin Players: (Palace) Houston, Tex., Indef.
Bayoune Players: (Opera House) Bayoune, N. J., Indef.
Berkell Players: (Grand) Davenport, Ia., Indef.
Blaney Stock Co.: (Yorkville) New York, Indef.
Bond, Harry, Players: (Hudson) Schenectady, N. Y., Indef.
Boston Stock Co.: (St. James) Boston, Mass., Indef.
Brookton Players, Casey & Hayden, mgrs.: (City) Brookton, Mass., Sept. 1, Indef.
Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, Indef.
Carroll, F. James, Players: (Fifth Ave.) Brooklyn, N. Y., Indef.
Cataract Players: (Cataract) Niagara Falls, N. Y., Indef.
Champion, Chas. K., Stock Co.: South Manchester, Conn., 1-6.
Chase-Lister Co.: Alliance, 1-6.
Chicago Stock Co., Chas. H. Rosekam, mgr.: (Dresden) Dunkirk, N. Y., 1-6; (Majestic) Butler, Pa., 8-13.
Circle Theater Players: Dallas, Tex., Indef.
Clontarf, 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.
Dixon, Don & Maxie, Players: (Majestic) Dubuque, Ia., Indef.
Duffy, Henry, Players: (Alcazar) San Francisco, Calif., Indef.
Empire Players: (Empire) Salem, Mass., Indef.
Empress Players: (Empress) Butte, Mont., Indef.
Empress Players: (Empress) Vancouver, B. C., Can., Indef.
Everett Stock Co.: (New Strand) Everett, Mass., Indef.
Evison-Farrell-Pouliott Co., J. E. Evison, 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.
Gifford Players: (Hippodrome) Peoria, Ill., Indef.
Glaser, Vaughan, Players: (Upton) Toronto, Can., Indef.
Gordinier Players, Clyde H. Gordinier, mgr.: (Princess) Des Moines, Ia., Indef.
Green Room Players: (Plaza) San Francisco, Calif., Indef.
Harder & Hall Stock Co.: (Palace) Port Richmond, S. I., N. Y., Indef.
Hart Players: (Hart) Long Beach, Calif., Indef.
Harrington, Guy, Players: (Union Square) Pittsfield, Mass., Indef.
Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Auditorium) Perry, N. Y., 1-6; (Strand) Berwick, Pa., 8-13.
Hawkins-Ball Stock Co.: (Gary) Gary, Ind., Indef.
James, Stanley, Players: (Star) Pawtucket, R. I., Indef.
Knickerbocker Players: (Washburn) Chester, Pa., Indef.
LaVern, Dorothy, Players: (Strand) Ft. Wayne, Ind., Indef.
Lewis-Worth Players: (Lyceum) Memphis, Tenn., Indef.
Lewis, Jack X., Players: (Jefferson) Roanoke, Va., Indef.
Lowell Players: (Opera House) Lowell, Mass., Indef.
Lyceum Players: (Lyceum) Baltimore, Md., Indef.
Lyceum Players: (Lyceum) Columbus, O., Indef.
McAniff, Jere, Players: (Strand) Woonsocket, R. I., Indef.
Macy-Nord Stock Co.: (Hippodrome) Salt Lake City, Utah, Indef.
Majestic Stock Co.: (Majestic) Los Angeles, Calif., Indef.
Majestic Players: (Majestic) London, Ont., Can., Indef.
Majestic Players: (Majestic) Utica, N. Y., Indef.
Maylor, Players: (Auditorium) Spokane, Wash., Indef.
Metropolis Players: (Metropolis) New York, Indef.
Mission Players: (Mission) Long Beach, Calif., Indef.
Montank Players (Montank) Brooklyn, N. Y., Indef.
Morosco Stock Co.: (Morosco) Los Angeles, Calif., Indef.
Murphy's Comedians: (Savoy) San Diego, Calif., Indef.
Myrtle-Harder Co.: Port Jervis, N. Y., 1-6; Newburg 8-13.
Northampton Players: (Academy) Northampton, Mass., Indef.
National Art Players: (Lyceum) Paterson, N. J., Indef.
New Bedford Players: New Bedford, Mass., Indef.
Olsen, Maroni, Players: Ogden, Utah, Indef.
Palace Players: (Palace) Ft. Wayne, Ind., Indef.
Park, Edna, Players: (Prince) Houston, Tex., Indef.
Park Players: (Park) Miami, Fla., Indef.
Permanent Players: (Winnipeg) Winnipeg, Man., Can., Indef.
Peruchi Players: (Lyric) Knoxville, Tenn., Indef.
Plainfield Players: Plainfield, N. J., Indef.
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 City, Ia., Indef.
Rialto Players: (Rialto) Hoboken, N. J., Indef.
Ritz Players: (Ritz) Ft. Worth, Tex., Indef.
Roberson Players: (Grand) Kewanee, Ill., Indef.
Sacramento Players: (M. & M.) Sacramento, Calif., Indef.
Saenger Players: (St. Charles) New Orleans, La., Indef.
Seventh Avenue Players: (Loew's Seventh Ave.) New York, Indef.
Sherman Stock Co.: (Hippodrome) Terre Haute, Ind., Indef.
Somerville Players: (Somerville) Somerville, Mass., Indef.
St. John Players: (Opera House) St. John, N. B., Can., Indef.
State Players: (State) New Brunswick, N. J., Indef.
Strand Players: (Strand) San Francisco, Calif., Indef.
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 9, Indef.
Washington Comedy Co., Clem & Corey, mgrs.: O. H. Troy Grove, Ill., 1-6.
Warburton Players: (Warburton) Yorkers, N. Y., Indef.
Wilkes Players: (Denham) Denver, Col., Indef.
Woodward Players: (Majestic) Detroit, Mich., Indef.
Woodward Players: (Empress) St. Louis, Mo., Indef.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, 1923, Indef.
Able's Irish Rose: (Republic) New York May 22, 1922, Indef.
Able's Irish Rose: (Missouri) Kansas City, Mo., Nov. 9, Indef.
Able's Irish Rose: Sioux Falls, S. D., 3-6; Sioux City, Ia., 8-13.
Able's Irish Rose: Parkersburg, W. Va., 4-6; Weston 8-9; Elkins 10-11; Buchanan 12-13.
Adeir, Pearl, with Billie Burke: (Times Square) New York Nov. 4, Indef.
Apparatus: (La Salle) Chicago Sept. 28 Indef.
Aren't We All, with Cyril Mandel: (National) Washington 1-6.
Artists and Models: (Shubert) Boston Nov. 24, Indef.
Artista and Models of 1924: (Astor) New York Oct. 15, Indef.
Badges: (49th St.) New York Dec. 3, Indef.
Be Yourself: (Garrick) Philadelphia, Dec. 1, Indef.
Beggars on Horseback: (Pitt) Pittsburg 1-6.
Best People: (Lyceum) New York Aug. 19, Indef.
Betty Lee: (Alvin) Pittsburg 1-6.
Blossom Time: Riverside, Calif., 4; San Bernardino 5; Santa Barbara 6.
Boston English Opera Co., Harry Hymes, mgr.: Springfield, O., 3; Dayton 4-6.
Bridge, Al, Musical Comedy Co.: (Orpheum) Salt Lake City, Utah, Indef.
Bridg, Lois, Players: (Lyric) Atlanta, Ga., Indef.
Bringing Up Father, J. T. Pearsall, mgr.: Lakeland, Fla., 4; Sanford 5; Deland 6; New Smyrna 8; Daytona 9-10; Palatka 11; Jacksonville 12-13.
Bugsybody, The, with Ada Lewis: (Adelphi) Philadelphia Nov. 24, Indef.
Carnival, with Elsie Ferguson: (New Park) Boston, Nov. 24, Indef.
Carroll's, Earl, Varieties, with Joe Cook: (Carroll) New York Sept. 10, Indef.
Charlot's Revue of 1924: (Royal Alexandria) Toronto 1-6; (Shubert-Detroit) Detroit 7-13.
Cheaper To Marry: (Playhouse) Chicago Nov. 17, Indef.
Chocolate Dandies, with Sissie and Blake: (Dunbar) Philadelphia Nov. 24-Dec. 29.
Close Harmony: (Gaiety) New York Dec. 1, Indef.
Cobra: (Lyric) Philadelphia 1-6.
Conscience: (Belmont) New York Sept. 11, Indef.
Cow, Jane: (Selwyn) Chicago Nov. 24, Indef.
Dancing Mothers: (Maxine Elliott) New York Aug. 11, Indef.
Dawn: (Harris) New York Nov. 24, Indef.
Dearst Flower, The, with Helen MacKellar: (Longacre) New York Nov. 17, Indef.
Desire Under the Elms: (Greenwich Village) New York Nov. 10, Indef.
Dixie to Broadway, with Florence Mills: (Broadhurst) New York Oct. 29, Indef.
Dumb as a Fox, with Raymond Hitchcock: (Great Northern) Chicago Nov. 23, Indef.
Easy Mark, The: (52d St.) New York Aug. 28, Indef.
Ettinge, Julian: St. Louis 1-6; (McVicker) Chicago 8-13.
Expressing Willie: (48th St.) New York April 16, Indef.
Fake, The: (Hudson) New York Oct. 6, Indef.
Farmer's Wife, The: (Comedy) New York Oct. 9, Indef.
Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, Indef.
First Year: Portland, Ore., 4-6.
Fool, The (Co. A): Rattle Creek, Mich., 3; Port Huron 4; Lansing 5; Ann Arbor 6.
Fool, The (Co. B): Montgomery, Ala., 3; Columbus, Ga., 4; Hawkinsville 5; Americus 6; Macon 8; Albany 9; Bainbridge 10; Thomasville 11; Waycross 12.
Foot Loose: Ardmore, Ok., 4; Oklahoma City 5-6; McAlester 8; Muskogee 9; Tulsa 10-11; Joplin, Mo., 12; Springfield 13.
Girl From Broadway, Anderson & Lutton, mgrs.: Bowden, Alta, Can., 4; Lacombe 6; Ponoka 6; Edmonton 8; Hardisty 10; Macklin, Sask., 11; Wilkie 12.
Goose Hangs High: (Princess) Chicago Nov. 8, Indef.
Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, Indef.
Grand St. Pollies: (Neighborhood) New York May 20 Indef.

Graves Bros' Musical Comedy Co., Al Clark, mgr.: (Columbia) Columbia, E. C., Indef.
Greenwich Village Follies: (Apollo) Chicago Oct. 12-Dec. 6.
Greenwich Village Follies: (Winter Garden) New York, Sept. 16, Indef.
Grounds for Divorce, with Ina Claire: (Empire) New York Sept. 23, Indef.
Guardman, The: (Garrick) New York Oct. 13, Indef.
Harem, The, with Lenore Ulric: (Belasco) New York Dec. 2, Indef.
Hauled House, with Wallace Eddinger: (Broad) Philadelphia Dec. 1, Indef.
High Stakes: (Edging) New York Oct. 6, Indef.
Hold Up Man: (Adelphi) Chicago Nov. 30, Indef.
I'll Say She Is, with Marx Bros.: (Caslo) New York May 19, Indef.
In the Next Room: (Walnut St.) Philadelphia Nov. 24, Indef.
In Dutch, with Gallagher & Shean: (Shubert) Kansas City 1-6.
Innocent Eyes: (Detroit O. H.) Detroit 1-6.
Jolson, Al, in Big Boy: (Hussal Cleveland 1-6.
Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, Indef.
King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, Indef.
Kiki, with Marguerite Blieser: Canton, O., 3; Youngstown 4-6.
Lady Be Good: (Liberty) New York Dec. 1, Indef.
Leiber, Fritz, Co.: Omaha, Neb., 3; Lincoln 4-5; Sioux City, Ia., 6; St. Paul, Minn., 7-13.
Lighlin', Mar'new Allen, mgr.: Weston, O., 4; Newark 5-6; Alliance 8-10; New Philadelphia, 11; Coheoston 12-13; (Ford) Baltimore, Md. 15-27.
Little Clay Cart, The: (Neighborhood) New York Dec. 5, Indef.
Little Jessie James: Washington 1-6; (Majestic) Brooklyn 8-13.
Little Miss Bluebeard, with Irene Bordoni: (Teller) Brooklyn 1-6; (Crescent) Brooklyn 8-13.
Little Jessie James: Rochester, N. Y., 1-8.
Lollipop, with Ada May: (Ohio) Cleveland 1-6.
Love Test: (Central) Chicago Nov. 30, Indef.
Madame Pompadour, with Wilda Bennett: (Martin Beck) New York Nov. 10, Indef.
Magic King, with Mitzel, Yakima, Wash., 4; Tacoma 5-8; Metropolitan Seattle 5-13.
Mazouza Lady, The, with Ruth Chatterton: (Shubert) New York Nov. 25, Indef.
Man in Evening Clothes, with Henry Miller: (Henry Miller's) New York Dec. 5, Indef.
Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, Indef.
Meet the Wife: Detroit 1-6; Cleveland 7-13.
Meet the Wife, with Augusta Boylston, Mark Byron, Jr., mgr.: Kearney, Neb., 3; Hastings 4; Fairbury 5; Lincoln 6.
Meet the Wife: Ft. Smith, Ark., 3; Vin'ta, Ok., 4; Bartlesville 5; Coffeyville, Kan., 6; Joplin, Mo., 7; Parsons, Kan., 8; Pittsburg 9; Springfield, Mo., 10; Jonesboro, Ark., 11.
Merton of the Movies: San Francisco, Calif., 1-6; Santa Barbara 9; Pasadena 10; San Diego 11-13.
Milgrim's Progress, with Louis Mann: (Belasco) Washington 1-6.
Minick: (Booth) New York Sept. 24, Indef.
Money Lender: (Gaiety) New York 1-6.
Moonlight, with Julia Sanderson: (Wilbur) Boston Oct. 27, Indef.
Mr. Battering Butler: (Chestnut St.) Philadelphia Nov. 10, Indef.
Musc. Box, Revue: (Music Box) New York Nov. 29, Indef.
My Girl: (Vanderbilt) New York Nov. 24, Indef.
My Son: (Nora Bayes) New York Sept. 15, Indef.
Nervous Wreck, The, with Otto Kruger: (Hollis) Boston Nov. 3, Indef.
New Brooms: (Fulton) New York Nov. 17, Indef.
No, No, Nanette: (Sam H. Harris) Chicago May 4, Indef.
O'Hara, Fiske, in The Big Mogul: Winnipeg, Man., Can., 1-6.
On s' der, The, with Lionel Atwill: (Garrick) Chicago Nov. 24-Dec. 20.
Paolo and Francesca: (Special Matinees) (Booth) New York Dec. 2, Indef.
Parasites, with Francine Larrimore: (39th St.) New York Nov. 19, Indef.
Passing Show: (Shubert) Philadelphia Nov. 24-Dec. 13.
Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, Indef.
Pigs: (Little) New York Sept. 1, Indef.
Pia's Jane: (Hilford) Chicago Nov. 23, Indef.
Potters, The: (Plymouth) Boston Nov. 3, Indef.
Potters, The: (Teck) Buffalo 1-6.
Princess April, with Tessa Costa: (Ambassador) New York Dec. 1, Indef.
Rain (No. 2): Dayton, O., 3; Lima 4-6; Ft. Wayne, Ind., 8-10; South Bend 11-13.
Regan, Joseph, in Heart o' Mine: Stevens Point, Wis., 3; Fond du Lac 4; Madison 5-6; Racine 8; Rockford, Ill., 9; Clinton, Ia., 10; Denison 11; Lincoln, Neb., 12-13.
Robson, May, Co.: Wichita, Kan., 4-6; Hutchinson 8; Dodge City 9; Colorado Springs, Col., 10; Trinidad 11; Albuquerque, N. M., 12-13.
Rose-Marie: (Imperial) New York Sept. 2, Indef.
S. S. Glencahn: (Provincetown) New York Nov. 3, Indef.
Saint Joan, with Julia Arthur: (Blackstone) Chicago Dec. 1-27.
Sally, Irene and Mary: (Forrest) Philadelphia, Dec. 1, Indef.
Sally, Irene and Mary: Detroit 1-6; Cincinnati 7-13.
Second Mrs. Tanqueray, The, with Ethel Barrymore: (Cort) New York Oct. 28, Indef.
Seventh Heaven: (Cohan's Grand) Chicago Sept. 14, Indef.
Seventh Heaven: (Shubert) New Haven, Conn., 1-6.
Seventh Heaven: Atlanta, Ga., 1-6.
Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Spokane, Wash., 4; Missoula, Mont., 5; Butte 6; Great Falls 7; Helena 8; Bozeman 9; Livingston 10; Billings 11.
Shipwrecked: (Wallack's) New York Nov. 11, Indef.
Shor's, Hassard, Ritz Revue: (Ritz) New York Sept. 17, Indef.
Show-Off, The: (Playhouse) New York Feb. 5, Indef.
Simon Called Peter: (Klaw) New York Nvg. 10, Indef.
Simon Caller Peter: (Auditorium) Baltimore 1-6.
Sitting Pretty: (Jefferson) St. Louis 1-6.

Slout, L. Verne, Players: Fountain City, W. Va., 4; Alma 5; Arcadia 6; Whitehall 7; Buck River Falls 10; Keeseburg 11; Belmont 12; Patch Grove 13.
Steam Boiler, A: (Princess) New York Nov. 10, Indef.
Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, Indef.
Stuntin' Prince, The: (Jolson) New York Ica. 2, Indef.
Swan, The: Milwaukee, Wis., 1-6.
Take and Pay, with Tyrone Power: (Princess) Toronto, Can., 1-6.
Tarnish: (Shubert) Cincinnati 1-6.
They Knew What They Wanted: (Garrick) New York Nov. 24, Indef.
Topsy & Eva, with Duncan Sisters: (Grand) Cincinnati 1-6; Indianapolis 8-10.
Uncle Tom's Cabin: (Triangle) New York Nov. 4, Indef.
Way of the World: (Cherry Lane) New York Nov. 17, Indef.
What Price Glory: (Plymouth) New York Sept. 5, Indef.
White Cargo: Lynchburg, Va., 5-6.
White Collars: (Egan) Los Angeles Calif., Indef.
White Cargo: (Daly) New York Nov. 5, Indef.
White Cargo: (Cort) Chicago Oct. 5, Indef.
White's, George, Scandals: (Apollo) New York June 30, Indef.
Whitehead, Walker: (Murat) Indianapolis 8-10.
Wint's, George E., Vanity Box: Greenville, N. C., 3; Kingston 4; Goldsboro 5; Wilmington 6.
Ziegfeld Follies: (New Amsterdam) New York Oct. 30, Indef.
Ziegfeld Follies: (American) St. Louis 1-6.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Allen's, Jean: Bastrop, La., 1-6.
Armstrong's, Bine Hoosier Six: (Mandarin Cafe) Buffalo, N. Y., Indef.
Artin's, Shannon L., Florida: Tampa, Fla., Indef.
Bachman's Million-Dollar Band: Tampa, Fla., Indef.
Baker, Julia, & Kasa Trio: (Laurel House) Lakewood, N. J., Indef.
Banjo Eddy's: (Westchester Ritz) White Plains, N. Y., Indef.
Bartoli's, N. G., Mid-Nite Rounders Orchestra: (Tivoli Ballroom) Racine, Wis., until Dec. 16.
Bice's, Paul, Orch.: (Eli's Gardens) Cleveland, O., until Dec. 20.
Bine Ridge Serenaders, Pete Bruns, dir.: (St. Regis Cafe) Philadelphia, Pa., Indef.
Bobbit's, Forrest O., Collegians: (Winter Garden) Van Wert, O., Indef.
Bowen Family Band: Covington, Ky., Indef.
Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., Indef.
Canadian Rosmers Orch., J. E. Gibbs, mgr.: (Far East Restaurant) Cleveland, O., Indef.
Castor's, Robert, Seven Aces (McGarrock) Nashville, Tenn., Indef.
Charles Orch., Chas. L. Borchart, mgr.: (Strand) Cedar Rapids, Ia., 1-6.
Clus's, Albert I.: Orange, N. J., Indef.
Craven's Golden Gate: Marshalltown, Ia., 10; Harmony, Minn., 11; Manilla, Ia., 12; Ames 13.
Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., Indef.
Davis, Meyer, Orch.: (Belloc-Stratford Roof Garden) Philadelphia, Indef.
Davis, Meyer, Orch.: (Hotel Bossert) Brooklyn, N. Y., Indef.
Davis, Meyer, Orch.: (Jefferson Hotel) Richmond, Va., Indef.
Donnelly's, Paul F., Knights of Harmony: (Cosmopolitan Cafe) Nogales Sonora, Mexico, Indef.
Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., Indef.
Emerson's, Wayne K., Ft. Stenben Hotel Orch.: Stenbenville, O., until May 15.
Emerson's, Wayne K., Victoria Theater Orch.: Stenbenville, O., until May 30.
Empire State Orch., Jack Meredith, mgr.: (St. Mark's Inn) Utica, N. Y., Indef.
Eubank's, Philip Lee, Orch.: San Antonio, Tex., Indef.
Fingerhut's, John F.: Lakeland, Fla., Indef.
Fiscus', Ivo, Orch.: (Pershing Palace) Chicago, Ill., Indef.
Flindt's Orch.: Dubuque, Ia., 3; Janesville, Wis., 4; Madison 5-7; Lyons, Ia., 8; Dewitt 9; Grandmond 10.
Gan's, George, Orch.: Baltimore, Md., Indef.
Georgian Entertainers, R. M. Irlesley, mgr.: (Cascades Gardens) Chicago, Ill., Indef.
Gilbert's, Francis, American Jass Band: (Royale Garden) Globe, Ariz., until Jan. 1.
Golden Gate Band, John Col. o. mgr.: Palatka, Fla., 1.
Hartigan Bros' Orch.: Providence, R. I., 3-4; Littleton, N. H., 5; Plymouth 6; Woodville 8; Newport 9; Bellows Falls, Vt., 10.
Kentucky Aces, H. J. Christie, mgr.: (Rainbow Gardens) Appleton, Wis., Indef.
Kibbler's, Gordon, Illini Eight: (Asia Restaurant) Syracuse, N. Y., Sept. 1-Jan. 1.
Kibbler's, Gordon, Black & White Pennsylvanians: (Goodwin's Palm Garden) Cincinnati, O., Indef.
Kirkham's, Don, Serenaders (Odeon Ballroom) Salt Lake City Sept. 6, Indef.
Lahman's, Loretta, Orch.: (Yale) St. Louis, Mo., Indef.
Lawn's Snddgers: (Traveler's Inn) Springfield, Ill., Indef.
Lone Star Fiv Orch., Ray Ogden, mgr.: (Arts Dancing Club) Dallas, Tex., Indef.
McKown's Joe, Musicians: (Rabcock) Billings, Mont., 4-6; (Grand) Great Falls 7-10; (Temple) Butte 10-13.
McParson's, G. H.: Miami, Fla., Indef.
Meredith's, Jack, New Yorkers: (Hotel Sherburn) Utica, N. Y., Indef.
Meyers' Vic, Orch.: Champaign, Ill., 5; Quincy 7; Christopher 8; Decatur 9; Indianapolis, Ind., 10; Garrett 11; Bloomington 13.
Miami Lucky Seven, O. G. Irelan, mgr.: (Palais Royal Dance Palace) South Bend, Ind., Indef.
Neel's, Carl: Crittenden, Va., Indef.
Nilson's, Emma, Chl. Girls: (Hotel Martin) Sioux City, Ia., Indef.
Original Kentucky Kernis Orch., Inc., Jos. E. Huffman, mgr.: (Rosalind Gardens) Lexington, Ky., Nov. 10-May 10.
Original Bine Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.

Original Kansas Knights, James Bunnell, bus. mgr.: Arkansas City, Kan., indef.
 Paramount Entertainers, Ray K. Gorrell, mgr.: (Main floor) Detroit, Mich., indef.
 Peorias, Entertainers, Gene Harris, mgr.: (Country Club) Albany, Ga., Nov. 17, indef.
 Hammer's Orch.: (Roof Garden) Sioux City, Ia., indef.
 Fryer's, Arthur: (Royal Palm Park) Miami, Fla., indef.
 Kings, Bobby, Entertainers: (Palace) Altoona, Pa., 1-6; (Roseland) Hazleton 8-13.
 Rossie's, Joe: New Smyrna, Fla., 1-6.
 Sacco's Peacock Band: Cairo, Ill., indef.
 Spender's, Harry, Orch.: (Rainbow Gardens) Atlantic City, N. J., indef.
 Sturchio's Orch., F. Sturchio, dir.: Findlay, O., indef.
 Swerdlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., indef.
 Turner's, J. C., Orch.: (Garden) Flint, Mich., until Dec. 21.
 Vanue Band, Frank Sturchio, dir.: Vanue, O., indef.
 Virginia Entertainers: (Eagle's Home) Akron, O., indef.
 Warner's, Don, Syncopators: (Cinderella Ballroom) Oklahoma City, Ok., indef.
 Wasserman's, Walter, Entertainers: Baltimore, Md., indef.
 Williams, Saxy, Bostonians: (Palais Royal) Port au Prince, Hayti, 1-12; Panama City 20, indef.
 Youngberg's, John H., Entertainers: Arkansas City, Kan., indef.
 Zimmerman's, W. C., Dakotans: Kensal, N. D., indef.

Laffin' Thru: (International) Niagara Falls, N. Y., 4-6; (Garden) Buffalo 8-13.
 London Gayety Girls: (Gayety) Philadelphia 1-6; (Gayety) Baltimore 8-13.
 Love Makers: (Empress) Milwaukee 1-6; (National) Chicago 8-13.
 Maida From Merryland: (Gayety) Baltimore 1-6; (Mutual) Washington 8-13.
 Make It Peppy: (Broadway) Indianapolis 1-6; (Garriek) St. Louis 8-13.
 Merry Makers: (Prospect) New York 1-6; (Hudson) Union Hill, N. J., 8-13.
 Miss New York, Jr.: Altoona, Pa., 3; Uniontown 6; (Academy) Pittsburg 8-13.
 Moonlight Maida: (Lyric) Newark, N. J., 1-6; (Gayety) Scranton, Pa., 8-13.
 Naughty Nifties: (Gayety) Scranton, Pa., 1-6; (Gayety) Wilkes-Barre, Pa., 8-13.
 Reeves' Beauty Show: (Corinthian) Rochester, N. Y., 1-6; Geneva 8; Elmira 9; Schenecady, N. Y., 11-13.
 Red Hot: Schenecady, N. Y., 4-6; (Howard) Boston 8-13.
 Round the Town: (Mutual) Kansas City 1-6; (Garriek) Des Moines, Ia., 8-13.
 Smiles and Kisses: Williamsport, Pa., 3; Lancaster 4; Reading 5-6; (Gayety) Philadelphia 8-13.

Austin, Mildred, Stock Co.: (Kerrigan) New Albany, Ind., indef.
 Beebe's Vanity Box Revue, Ellis T. Beebe, mgr.: (O. H.) Mauston, Wis., 1-6; (O. H.) Wisconsin Rapids 8-13.
 Bonner's Chas. W., Hello, Everybody: (Strand) Charleston, W. Va., 1-6; (Marlow) Ironton, O., 8-13.
 Breley's, Eddie, Smiles & Chuckles: (Evans) Morgantown, W. Va., 1-6.
 Booth's, Thelma, American Beauties: (Rialto) W. Palm Beach, Fla., 1-6; (Lyric) Charleston, S. C., 8-13.
 Brown's Mary, Kicky Koo Revue, Doc Paul, mgr.: (Luna) Logansport, Ind., 4-6; (Lyric) Ft. Wayne 7-13.
 Brown's, Mary, Tropical Maids: (New Palace) Wellsburg, W. Va., 1-6.
 Buzzin' Around, Golden & Long, mgrs.: (Star) Muncie, Ind., 1-6; (Orpheum) Lima, O., 8-13.
 Clark Sisters Revue: (Grand) Washington, Ind., 4-6; (Harris Grand) Bloomington 8-13.
 Clifford's, George, Pep & Ginger Revue: (Strand) Salisbury, N. C., 1-6.
 Collier's Jim, Revuelette: (Park) Moundsville, W. Va., 1-3.
 Cuddle Up: Lima, O., 1-6; Springfield 7-13.

Hurley's Big Town Revue, Ralph Smith, mgr.: (Star) Monessen, Pa., 1-6; (Strand) Scottsdale 8-13.
 Irving's, I. J., Knick Knacks: (Olympic) Newport News, Va., 1-6.
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.
 Keane's, Mary, Love Nest Girls, Y. C. Alley, mgr.: (Majestic) Cleveland 1-6.
 League of Nonsense, Frank Smith, mgr.: (Hipp.) Covington, Ky., 1-6; (Strand) Kokomo, Ind., 7-13.
 Lehr, Raynor, Musical Comedy Co.: (Walnut) Louisville, Ky., indef.
 Lillie, Margaret, Show Girls, Roy Wright, mgr.: (Tooles) St. Joseph, Mo., 1-6; Des Moines, Ia., 7-20.
 Loeb's, Sam, Hip, Hip, Hoory Girls: (Gem) Little Rock, Ark., indef.
 Mack's, Lew, Musical Comedy Co.: (Capitol) Lansing, Mich., indef.
 Morton, Frank, Co.: (Variety) Calgary, Alta., Can., indef.
 Music Girl Co., Chas. Emery, mgr.: New Castle, Pa., 1-6.
 Orth & Coleman's Tip Top Merry-makers: (Bowdoin Sq.) Boston 1-6; (Palace) Pittsfield, Mass., 8-10; (Victory) Holyoke 11-13.
 Paie, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, indef.
 Pepper Box Revue, Allen Forth, mgr.: (Imperial) New Kensington, Pa., 1-6.
 Plat's, Harry, Keystone Follies, Franklin, Pa., 4-6; Akron, O., 7-13.
 Rarick's, Guy, Musical Revue, Roy Sampson, mgr.: (Orpheum) Altoona, Pa., 1-6; (Star) McKeesport 8-13.
 Rendon, Billy, Musical Comedy Co.: (Hipp.) Louisville, Ky., indef.
 Turner's, Chas. V., Cute Little Devils: (Columbian) Alliance, O., 1-6.
 Walker's, Marshall, Whiz Bang Revue: (Lyric) Butler, Pa., 1-6; (Orpheum) Altoona 8-13.
 Walton's, Bob's, Bubbleland Co.: (Colonial) Pittsburg, Kan., 1-6.
 Walton's, Gypsy, Romany Nomad Co.: (Lyric) Anniston, Ala., 1-6.
 We Got It Co., Joe Carmouche, mgr.: (Washington) Indianapolis, Ind., 1-6.
 Wilson, Billy, Musical Comedy Co., J. P. Price, mgr.: (Palace) Oklahoma City, Ok., indef.

MRS. JAMES D. BURBRIDGE, AUTHORESS



Mrs. Burbridge is the author of a book entitled "Cheating the Devil", which has been accepted for publication by Nicholas L. Brown, of New York, and is now reaching the book stores. Already she has been interviewed by moving picture producers seeking the scenario rights. It is not a religious book, but one that will make those who are inclined to treat life lightly stop and think, she says. Mrs. Burbridge, whose pen name is Juanita Cassil Burbridge, is a Jacksonville (Fla.) woman—at least Jacksonville claims her—although she spent her early girlhood in Texas. Her father, Rev. Harry Cassil, was an Episcopal minister and held a parish in Texas for a number of years, but after her father was made an archdeacon in the Georgia diocese they went to that State to live. She has always enjoyed writing, but until recently she exercised her talent in writing stories for the entertainment of her family and friends. Mr. Burbridge, who is convinced that his wife has written a book that will meet with unbounded success, is well known in the show world, having been in the billposting business for many years, as well as owned several shows. Mrs. Burbridge recently made a trip to New York, and was entertained by, among others, Laurence Stallings, coauthor of the play "What Price Glory", which has created such a sensation on Broadway.

BURLESQUE COLUMBIA CIRCUIT

Babbling Beauties: (Star & Garter) Chicago 1-6; (Gayety) Detroit 8-13.
 Best Show in Town: (Lyceum) Columbus, O., 1-6; (Lyric) Dayton, O., 8-13.
 Broadway by Night: Open week Dec. 1-6; (Gayety) St. Louis 8-13.
 Come Along: (Empire) Brooklyn 1-6; (Castro) Philadelphia 8-13.
 Cooper, Jimmy, Show: (State) Springfield, Mass., 3-6; (Empire) Providence 8-13.
 Daly, Lena: (Casino) Brooklyn 1-6; (Orpheum) Paterson, N. J., 8-13.
 Fast Stoppers: (Gayety) Boston 1-6; (Columbia) New York 8-13.
 Follies of the Day: (Gayety) St. Louis 1-6; (Gayety) Kansas City 8-13.
 Gerard's, Barney Show: (Casino) Boston 1-6; (Grand) Worcester, Mass., 8-13.
 Golden Crooks: (Harmanna Bleecker Hall) Albany, N. Y., 1-6; (Gayety) Montreal 8-13.
 Good Little Devils: (Hurtig & Seaman) New York 1-6; Holyoke, Mass., 8-9; (State) Springfield, Mass. 10-13.
 Go To It: (Gayety) Detroit 1-6; (Empire) Toronto 8-13.
 Happy Go Lucky: Steubenville, O., 3; (Grand) Canton 4-6; (Columbia) Cleveland 8-13.
 Happy Moments: (Gayety) Washington 1-6; (Gayety) Pittsburg 8-13.
 Happy Hop: (Gayety) Buffalo 1-6; (Gayety) Rochester, N. Y., 8-13.
 Hollywood Follies: (Empire) Newark 1-6; (Miner's Bronx) New York 8-13.
 Let's Go: (Casino) Philadelphia 1-6; (Palace) Baltimore 8-13.
 Martin's, Dave, Show: Meriden, Conn., 3; (Lyric) Bridgeport 4-6; (Hurtig & Seaman) New York 8-13.
 Monkey Shines: Moline, Ill., 4; Clinton, Ia., 5; (Olympic) Chicago 8-13.
 Nifties of 1924: (Empire) Toledo, O., 1-6; (Lyceum) Columbus, O., 8-13.
 Peek-a-Boo: (Gayety) Pittsburg 1-6; Wheeling, W. Va., 8-9; Steubenville, O., 10; (Grand) Canton 11-13.
 Record Breakers: (Empire) Toronto 1-6; (Gayety) Buffalo 8-13.
 Red Pepper Revue: (Gayety) Rochester, N. Y., 1-6; (Colonial) Utica, N. Y., 11-13.
 Renda's Wild: (Columbia) New York 1-6; (Empire) Brooklyn 8-13.
 Silk Stocking Revue: (Gayety) Kansas City 1-6; (Gayety) Omaha 8-13.
 Steppes, Harry: (Miner's Bronx) New York 1-6; (Casino) Brooklyn 8-13.
 Step On It: (Orpheum) Paterson, N. J., 1-6; (Empire) Newark, N. J., 8-13.
 Step This Way: (Gayety) Montreal 1-6; (Gayety) Boston 8-13.
 Stop and Go: (Gayety) Omaha 1-6; Okaloosa, Ia., 8; Ottumwa 9; Burlington, Ill., 10; Moline 11; Clinton, Ia., 12.
 Take a Look: (Olympic) Chicago 1-6; (Star & Garter) Chicago 8-13.
 Talk of the Town: (Olympic) Cincinnati 1-6; open week 8-13.
 Temptations of 1924: (Columbia) Cleveland 1-6; (Empire) Toledo, O., 8-9.
 Town Scandals: (Empire) Providence 1-6; (Casino) Boston 8-13.
 Watson, Silding Billy: (Grand) Worcester, Mass., 1-6; New London, Conn., 8; Stamford 9; Meriden 10; (Lyric) Bridgeport, Conn. 11-13.
 Williams, Mollie, Show: (Palace) Baltimore 1-6; (Gayety) Washington 8-13.
 Wine, Woman and Song: (Colonial) Utica, N. Y., 4-6; (Harmanna Bleecker Hall) Albany, N. Y., 8-13.

MUTUAL CIRCUIT
 Band Box Revue: (Garden) Buffalo 1-6; (Corinthian) Rochester, N. Y., 8-13.
 Bashful Babies: (Palace) Minneapolis 1-6; (Empire) St. Paul 8-13.
 Beauty Paraders: (Garriek) Des Moines, Ia., 1-6; (Palace) Minneapolis 8-13.
 Bobbed Hair Beauties: (National) Chicago 1-6; (Cathiac) Detroit 8-13.
 Cuddle Up: (Academy) Pittsburg 1-6; (Royal) Akron, O., 8-13.
 French Follies: (Empress) Cincinnati 1-6; (Gayety) Louisville 8-13.
 Gigles: (Cathiac) Detroit 1-6; (Park) Erie, Pa., 8-10; (International) Niagara Falls, N. Y., 11-13.
 Girls From the Follies: (Gayety) Louisville 1-6; (Broadway) Indianapolis 8-13.
 Green-Up Babies: (Empire) Cleveland 1-6; (Empress) Cincinnati 8-13.
 Hello Jake Girls: (Gayety) Wilkes-Barre, Pa., 1-6; Allentown 8; Sunbury 9; Williamsport 10; Lancaster 11; Reading 12-13.
 Henry P.: (Star) Brooklyn 1-6; (Lyric) Newark, N. J., 8-13.
 Kank's Kids: (Trocaero) Philadelphia 1-6; (Olympic) New York 8-13.
 Kelly, Lew, Show: (Hudson) Union Hill, N. J., 1-6; (Gayety) Brooklyn 8-13.
 Kuddling Kutties: (Royal) Akron, O., 1-6; (Empire) Cleveland 8-13.

Snap It Up: (Garriek) St. Louis 1-6; (Mutual) Kansas City 8-13.
 Speedy Stoppers: (Mutual) Washington 1-6; York, Pa., 8; Cumberland, Md., 9; Altoona, Pa., 10; Uniontown 13.
 Step Along: Open week 1-6; (Prospect) New York 8-13.
 S'm Lively Girls: (Empress) St. Paul 1-6; (Empress) Milwaukee 8-13.
 Stepping Out: (Howard) Boston 1-6; open week 8-13.
 Stolen Sweets: (Gayety) Brooklyn 1-6; (Trocaero) Philadelphia 8-13.
 Witz Bang Babies: (Olympic) New York 1-6; (Star) Brooklyn 8-13.

TABLOIDS
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 All-red's, Bob, Bright Light Follies: (Novelty) Baltimore, Md., indef.

Desmond's N. Y. Roof Garden Revue: (Nashaw) Brown, Ok., 1-6; (Palace) Blackwell 8-13.
 East's, Billy, Jazzmania Revue: (Liberty) Ellwood City, Pa., 1-6; (Liberty) New Castle 7-13.
 Folly Town Maids, Arthur Higgins, mgr.: World) Sloux City, Ia., indef.
 Free-co Follies, Maurice J. Cash, mgr.: (Capital) Moose Jaw, Sask., Can., indef.
 Grill's, Fred L., Georgia Peaches: (Grand) San Antonio, Tex., indef.
 Harris & Proy Show: (Orpheum) Ottumwa, Ia., 1-6.
 Honeytime, with Gene Cobb: (Band Box) Springfield, O., 1-6.
 Root's, Hal, Chic Chick Co.: Belleaire, O., 1-6; Uniontown, Pa., 8-13.
 Humphreys', Bert, Dancing Doodles: (Rialto) Union, S. C., 4-6.
 Hurley's Jolly Follies, Frank Maley, mgr.: (Indiana) Bedford, Ind., 1-6; (Crystal) Anderson 8-13.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Coburn's, J. A. Coburn, mgr.: Talladega, Ala., 3; Gadsden 4; Anniston 5; Carrollton Ga., 8; West Point 8; Opelika, Ala., 9; Greenville 10; Montgomery 11; Dothan 12; Panama City, Fla., 13.
 Field, Al G.: Owensboro, Ky., 5; Henderson 6; Meachum's, Homer: (Strand) Berwick, Pa., 1-6.
 Van Arnam's John R.: Georgetown, Del., 3; Dover 4; Harrington 5; Denton, Md., 6.
 White's, Leases, Speth & Co., mgrs.: American, Ga., 3; Fitzgerald 4; Albany 5; Columbia 6; Atlanta 8-10; Rome 11; Knoxville, Tenn., 12-13.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Carolina Expo, Shows, K. F. Smith, mgr.: Augusta, Ga., 1-6; Macon 8-20.
 Delmar Quality Shows, C. J. Keppler, mgr.: Fal. Ia., 1-6; Hoy 8-13.
 Hall, Doc, Outdoor Amusement Co.: Matador, Tex., 1-6.
 Kennedy, Con T., Shows: Hammond, La., 1-6.
 Lezette, C. R., Shows: Bastrop, La., 1-6.
 Littlejohn, Thos. P., Shows: Ozark, Ala., 1-6.
 Loos, J. George, Shows: Corpus Christi, Tex., 1-6; Harlingen 8-13.
 Miller Bros., Shows: Tampa, Fla., 1-6.
 Mimic World Shows: Malakoff, Tex., 1-6.
 Shafer, C. Jack, Shows: Robstown, Tex., 1-6.
 Smith Greater Shows, Raymond Elder, mgr.: Ozark, Ala., 1-6.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Atkinson's, Thos.: Dell, Calif., 1-6; Downey 8-13.
 Golden Bros.: Cisco, Tex., 3; DeLeon 4.
 Mighty Hanz: Greenville, Ala., 1-6; Georgiana 4; McKenzie 5; Red Level 6.
 Rodgers & Harris: Tampa, Fla., 1-6.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
 Argus, Magician: Neely, Miss., 4; McLain 5; Sandersville 6; Heidelberg 9; Fachita 9; Slinger 10; Bay Springs 11; Loula 12; Montrose 13.
 Barlow's Indoor Circus, Harold Barlow, mgr.: Altou, Ill., 1-6; Lincoln 8-13.
 Bell's Hawaiian Revue: (Lyric) Indianapolis, Ind., 1-6; Tipton, 8-9; Huntington 10-11; Hartford Ct 12-13.
 Birch, McDonald, Magician, Affiliated Lyceum, mgrs.: Tarkio, Mo., 4; Burwell, Neb., 5; Lexington 6; White Lake, S. D., 8; Brookings 9; Ellendale, N. D., 10.
 (Continued on page 111)

ADDITIONAL ROUTES ON PAGE 111

Northwestern Shows Now booking Shows and Season opens April 23. General Office, 36 E. Woodbridge 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 in Shows with own outfit. Book early, as Concessions will go fast at these prices. Address K. F. KETCHUM, 151 E. 16th St., Paterson, New Jersey.
 GEORGE W. MATHIS Booking Shows, Rides and Concessions for Season 1925. 3782 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)

Breaks Attendance Records in Miami, Fla.

Sparks' Circus Gives Five Performances to Capacity Houses in Two Days

Miami, Fla., Nov. 28.—The Sparks Circus broke all attendance records for the season here when five capacity houses were played to Monday and Tuesday. A sixth show would have been given Tuesday night but for the fact that it might have been too severe a test for the performers.

By order of the Miami fire chief the ticket wagon was closed 20 minutes before the last show started, so great was the crowd inside, which overflowed the regular seating space. All jumps were omitted from the final performance.

The Sparks is an excellent circus, has splendid costumes and unusual animal acts.

COLEMAN'S NARROW ESCAPE

Fred Coleman, advertising banner man of the Christy Shows, had a narrow escape from drowning at Corpus Christi, Tex., Sunday afternoon, November 23, while duck shooting with friends. They left the boathouse in a gasoline launch for the duck blind, about 12 miles down the Bay. The blind was reached in safety and the party had good success, bagging a bunch of mallard and blackheads. On the return trip the motor gave out and it was necessary to row for the shore. When they came to the breakwater, about three miles from the city, they were forced to go into deep water. Then, out of a clear sky, what is known as a dry norther, came a miniature cyclone and lashed the waters into waves three feet high, swamping the boat. While Coleman rowed, his companions tried to keep the water out. About a mile from shore the launch capsized over the flats, where the water was only about four feet deep. Coleman was none the worse for his experiences the next day and celebrated by filling up all the elephants and the six camels in the street parade.

CLINTON NEWTON DISABLED

His many friends in the show business will be sorry to learn that Clinton Newton, one of the best known former agents and adjusters in the circus business, is confined at the Majestic Hotel, Memphis, Tenn., after being an inmate of the Memphis Hospital for 11 weeks, suffering from a fracture of his right leg. Doctors say that the injury will leave him with a charcoal knee. The member is now in a steel brace. Some time ago Newton suffered the loss of his left leg at the ankle. By the aid of crutches he was able to continue his work with the Sun Bros.' Shows and later he was agent for Oscar Rogers' Cotton Blossom Minstrel Show. Newton will remain for a time at the Majestic and will appreciate letters from his friends and former associates.

JOE C. MILLER PLACES ORDER FOR SEVERAL CARS

Joe C. Miller, head of Miller Bros.' 101 Ranch, located near Mariand, Ok., and comprising a total of 110,000 acres in one body, placed an order recently with the Mt. Vernon (Ill.) Car Manufacturing Company for several stock and flat cars he will need for transporting his new Wild-West show. These cars will be of steel construction, 70 feet long and the very latest in this class of equipment.

WHERE IS ROBT. SAUNDERS?

Mr. and Mrs. Saunders, of Crystal Springs, Miss., are anxious to hear from their son, Robert Saunders, 21 years old, who was with the Lucky Bill Show in September. It was the last time they had heard from him. Anyone knowing of his whereabouts is asked to bring this to his attention.

PRESCOTT IN CHICAGO

Chicago, Nov. 28.—Frank Prescott, general agent for Cole Bros.' Circus the past season, is back in Chicago. The circus will close December 3, in Thornton, Ark. Mr. Prescott said the show traversed 17 States and three Canadian provinces on its tour and made money.

EDW. WOECKENER AND WIFE

Sign With Hagenbeck-Wallace Circus

Edw. Woekener, band leader, and wife, who have been with the John Robinson Circus the past two seasons, have signed with the Hagenbeck-Wallace Circus for the 1925 season. They will remain in Peru, Ind., winter quarters of the H.-W. organization, until the start of the 1925 tour. Prior to his connection with the John Robinson Circus Mr. Woekener was with the Al G. Barnes Circus for 10 years.

THOMPSONS TO TEXAS

Harry Thompson and wife, of "Thompson's Barnyard", an act consisting of pigs, a goat and a goose, which has been playing vaudeville dates, stopped off in Cincinnati, November 23 and visited The Billboard offices en route from New York to Houston, Tex., where they will camp for a while and train animals. Thompson was with the Ringling-Barnum Circus seasons 1919, '20, '21 and '22, with his trained pigs and did clowning. He also has been with the John Robinson, Sells-Floto, Howe's Great London, the Buffalo Bill Wild West when Wm. Cody had it in 1902, Van Amberg and other shows.

MILLER PLAYING INDOOR DATES

George A. Miller's Dog and Pony Circus, which closed its outdoor season of 21 weeks at Hamilton, Can., is now playing indoor dates, being booked for Owosso, Mich., week of December 1. Mr. Miller has a number of carpenters working on the new winter quarters at Eaton Rapids, Mich. Trainer Bart Artis has a dog act well under way, the closing feature of which will be a pyramid with 16 fox terriers taking part. The show next season will carry a menagerie, Wild West stock and band and is to open in May at Eaton Rapids.

PARENTOS TO PLAY INDOORS

The Parentos, sensational novelty acrobats and contortionists, will close a pleasant season of 23 weeks with Cole Bros.' Circus December 3. They will play indoor circuses and bazaars this winter.

ROBINSON IN CHICAGO

Chicago, Nov. 26.—John G. Robinson, owner of Robinson's Elephants, is here for a few days.



"Happy" Jack Snellen's all-star team of the Ringling-Barnum Circus, 1924 pennant winners. Top row, left to right: Billy Fitzpatrick, score keeper; "Lefty" Mason, p.; "Irish" Murphy, l. j.; "Brounie" Ransdell, 1st b.; "Chuck" Lankford, c.-mgr.; Utica Poteck, 2d b.; kneeling, Sailor Gibbons, c. j.; "Mickey" Callahan, r. j.; Dave Meek, utility; "Weenie" Hurley, 3d b.; sitting, Frank Gibson, utility; "Whitey" Martin, p.; Al Nichols, l.; Frank Curtis, s. s.

THE DRIVERS

Land a Big Contract as Well as Some Big Fish

Corpus Christi, Tex., Nov. 28.—Walter and Charles Driver left here Monday night for Chicago, proving that they were not only good anglers for tent contracts, but could land some big fish as well. They have been down in Florida, where they visited the Sparks' show, and came on to spend a few days as guests of Mr. and Mrs. G. W. Christy. Whenever the Christy Shows play here the boss takes the day off and goes fishing. After the Drivers had submitted figures for three entire new outfits of tents, from big top to front door and stables for the three Christy shows, the showman invited them to go fishing. They secured a launch, and, with fresh shrimp for bait, spent several hours on the fishing banks. They came back with a boatload of fish, mostly amberjacks and groupers. One of the latter, caught by Charlie Driver, weighed 38 pounds. After the matinee performance, the tide being right, the trio went to the pier and dropped their lines overboard again. Charlie pulled onto the pier the biggest eel, so they say, ever caught in this city. The eel measured 16 feet, 7 inches and an eighth. It was skinned back of the menagerie of the Christy show, and the meat fed to the bears, there being enough for all six. The whole show enjoyed a fish dinner at Robtown the next day, furnished by the Drivers and the show owner. Charlie Driver took back to Chicago with him the skin of the eel and also that of the big grouper, and intends to have them stuffed and put up over his desk to prove to friends that this article is not the dream of a circus press agent.

A look thru the Hotel Directory in this issue may save considerable time and inconvenience.

I. A. B. P. & B., LOCAL No. 5

St. Louis, Nov. 28.—The committee on arrangements for the International Convention of the I. A. B. P. and B., which opens here December 1, includes Robert Walker, chairman; Walter Gazzola, John Dix, P. Whalin, E. Sachie, Al Klopman and Sam Lowenstein. A. Jones, who was on the advance of Robbins Bros.' Circus, is in town. Ted Nichols, a member of Detroit Local No. 43, is employed by the St. Louis Poster Advertising Co.

Frank Burger, veteran circus billposter, arrived here a few days ago after putting in a long season. Hans Schwitzer, on the Ringling-Barnum Circus car No. 3, arrived here recently and will remain for the winter. "Shorty" Aldridge, who was on the No. 1 Car of the big show, has returned to the Mound City. A Wolf, a member of the advance of the Ringling-Barnum Circus, is also in the city.

P. O. Malley and G. Ballinger finished their season on the advance of the Sells-Floto Circus at Meridian, Miss., and are in town. Walter Gazzola, Robert Walker and P. Whalin will represent this local, No. 5, at the convention in December.

REID VISITS CINCINNATI

E. C. Reid, brigade agent and billposter, who was with the Gentry-Patterson and John Robinson circuses this season, spent Thanksgiving week in Cincinnati, where he visited The Billboard offices and informed that he will spend the winter in Kansas City, Mo.

COOPER BROS.' SHOW CLOSES

The Cooper Bros.' Show closed its season of 36 weeks at Tunica, Miss., November 29.

CHRISTY SHOWS

To Close Around Christmas—Golden Show Will Operate Longer

Unless the weather should change, the Christy Shows will remain out until December 22, getting into winter quarters at Beaumont in time for Christmas. The show will then have finished the longest season of its career and the most profitable as well. The Golden Show has been routed in the Rio Grande Valley and will operate until December 29. It will then be shipped to Beaumont and the two shows will be quartered at the old location in Crockett street and at the fair grounds.

GENTRY-PATTERSON CIRCUS

Paola, Kan., Nov. 28.—Several of the Elks with the Gentry-Patterson Circus were guests of the show's friend, Harry Lay, of Kansas City, last week at a smoker staged by the Kansas City lodge. Those making the trip were: James Patterson, "Whitey" Lehrter, Theo. Forstall, Eddie Schaffer and M. G. Smith. Mr. Lay was a welcome visitor on the show for about six weeks last summer in the East. His barber shop in the Grand Theater, Kansas City, is headquarters for the G.-P. troupers when in the big town. Thru the courtesy of Mr. Frazier, manager of the Paola Empire Theater, the winter-quarters colony witnessed a showing recently of the movies taken last summer on Long Island, same consisting mostly of the elephants, including Modoc's famous tango done in regular, extra fast and slow time, the latter being a very effective piece of educational motion photography. Sections of the parade and other scenes in and around the lot were shown, in all a full-length reel, which proved of "real" interest to all present.

Ed Patterson and Elmer (Skeets) Gray, of clown alley, have formed a partnership for the winter and are conducting a restaurant in Main street in Kansas City. The venture has proved a success from the start and the Elks' inspection party reported back that the coffee was okeh.

Another restaurant owner among the G.-P. ranks is Levi Dyer, for the past two years steward on the show, who writes from Denver that his Boston Inn, in Curtis street, is turning beans into money for the hustling and well-liked Levi almost as fast as he used to get the flag up for breakfast on the road. They will be ready to sell out in the spring and all will be on hand again when the first whistle blows in April.

The Hyer Bros., of Olathe, Kan., makers of hand-made cowboy and fancy show riding boots, spent an afternoon in visiting the quarters last week. Art Brainerd, brother-in-law of Mr. Patterson and for years manager of the Great Patterson Shows, closed recently with the John Francis Shows and was another welcome visitor at quarters.

RETURNS TO NEW YORK

Herbert J. McFarland, lithographer on Car No. 2 of the Sells-Floto Circus, closed a successful season in Meridian, Miss., and returned to New York, where he will remain for the winter. He expects to be back with Sells-Floto next year.

GOODHART RECEIVES WATCH

George Goodhart, manager of Advertising Car No. 1 of the Ringling-Barnum Circus, was presented with a beautiful gold watch and chain by the members of his car and others on the advance of the big show, in appreciation of his many years of faithful service as a car manager.

C. M. LANKFORD UNDER KNIFE

C. M. (Chuck) Lankford, well-known candy butcher, the past two seasons with the Ringling-Barnum Circus, who underwent an operation for appendicitis at Baltyell's Hospital, Marianna, Fla., November 18, is doing nicely. He will be confined for several weeks. Friends are asked to write to him.

ED LEIES' 34TH SEASON

Ed Leies finished his season as a member of the advance department of Cooper Bros.' Shows November 21, and two days later paid a visit to The Billboard offices in Cincinnati, while en route to his home in Wooster, O., for the winter. The campaign marked Leies' 34th successive season as a biller with small and large circuses.

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.

COLE BROS.' CIRCUS

Contemplating Wintering in State Fair Park, Little Rock, Ark.

Little Rock, Ark., Nov. 28.—Announcement that Cole Bros.' Circus expected to winter in Little Rock again was accompanied by the proposal to allow the circus to use the newly formed State fair park free of charge, in return for which the show will add to the city's new zoo, now in its infancy, all the animals of the show to be on display during the winter to visitors to the park. Permission was asked of the city by the show to make such a move and Mayor Brickhouse has given his consent, with the understanding that the circus is to pay all upkeep incurred by the action, which includes light, water, heating and the necessary protection to the grounds. The circus is to use the State fair buildings free and the kennel building is to be glassed in for animals that require protection from the weather.

If full permission is given the circus will move its animals to the grounds December 3. In addition to the three buffaloes, two deer, one wolf, one bear, one panther and other small animals now at the grounds as part of the city's new zoo, the circus will add its whole menagerie. A zoo commission has been formed by the city and it hopes that by spring a modern zoo plant may be erected at the ground to better care for the animals already here and those that numerous people have offered.

HAGENBECK LEAVES FOR HOME

Detroit, Nov. 28.—Lorenz Hagenbeck, son of the well-known wild animal trainer, who fractured his left knee when he slipped on the wet pavement while walking along Washington boulevard November 19, left Tuesday accompanied by Paula Busch, a member of the famous European family of showmen, who was here visiting friends.

Mr. Hagenbeck was told by his physician that it would be at least eight weeks before the fractured member would knit. He refused to be confined for such a period and decided to leave for his home in Germany despite his handicap. He will be forced to make the entire journey on a stretcher. Passage has been booked on the S. S. Deutschland, sailing from New York to Hamburg.

AT SPARKS' CIRCUS QUARTERS

Macon, Ga., Nov. 28.—C. B. Fredericks, special representative for the Sparks Circus, arrived here recently and is having the winter quarters at Central City Park placed in first-class condition for the return of the show December 2. Mr. and Mrs. Charles Sparks and Mr. and Mrs. Clifton Sparks will make Macon their home between seasons.

CARROLL AND SMITH IN CINCY

Bert Carroll, who had the big-top canvas, and Mark Smith, the side-show canvas, with the Harris Bros.' Circus this season, arrived in Cincinnati last week. They will remain in the Queen City for a few days and then go to Louisville, Ky. Carroll was a *Billboard* caller November 29.

CLARK DUO RE-ENGAGED

The Clark Duo, bag punchers, who were with the John Robinson Circus this year, have been re-engaged for the 1925 season. They are now playing vaudeville dates over the W. V. M. A. Time, having opened at Pana, Ill., November 22.

Frank Tooley, blacksmith, is among the late arrivals at Miller Bros.' 101 Ranch, Marland, Ok.

PONIES Handsome Shetlands, 150 in the herd, all colors, sizes, ages or sex. Guaranteed a un' High Headers. Knee Actors, Peta. FRANK WITTE, Slt., P. O. Box 136, Cincinnati, Ohio.

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.

FOR SALE, Baggage Car

One long 81-ft. Baggage Car, double end doors, two side doors, six steel-wheel trucks, collapsible underneath, electric lighted stateroom in one end, can be used for office. One Tent, 65-ft. round, two 30s and one 20. Three big Circus Wagons, one can be used for stage. All property can be seen at Hardy and Starrett Sts., on Southern Pacific tracks. Am now contracting Colored Musicians and Performers for season 1925. All or any part can be bought cheap for cash. All address N. D. DOBBINS, Manager, Virginia Mills, Box 166, Houston, Texas.

HARNESS

I always have on hand 2, 4, 6 & 8 up hitch fancy Circus Baggage Harness for Horses and Ponies, also Trappings, Riding Saddles and Bridles and Elephant Pull-Up Harness.

MAX KURZYNSKI
1608 Central Avenue, Cincinnati, Ohio

FOR SALE

Tigers, Leopards, Lions, Pumas, Kangaroo, Monks, Birds, Liama, Saved Cattle, Camels, Strich, Bears, pair of Jackals, Siberian Wolves. Cars of all kinds.

W. P. HALL, Lancaster, Missouri.

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 Tille Guaranty Bldg., St. Louis, Mo.
Shop: Care Terminal R. R., East St. Louis, Ill.

Concession Tents

Bargains in 64 stock also. Standard Gable Roof type. Size of 12-on U. S. Standard Army Khaki. Need for price list. C. R. DANIELS, INC., 114-116 South St., New York

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.

FOR SALE

- 2--60-ft. Flat Cars.
- 1--3-Abreast Parker's Carry-Us-All, complete with Gas Engine and Organ.
- 1--Eli Ferris Wheel, complete with Engine.
- 1--Stateroom Car, with 8 staterooms.
- 1--Combination Stateroom and Berth Car, 6 sections and 3 staterooms.

Cars move in fast passenger service!

7--Wagons.

Write for full description.

The BEVERLY CO.

220-222 W. Main Street, LOUISVILLE, KENTUCKY.

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.

WANTED--CIRCUS ACTS

Must be of exceptional merit. Will consider a Musical Revue of thirty people. Also ten to fifteen high-class Freaks for Boston December 10 to 20. Apply to

JOHN W. MOORE
126 5th Ave., NEW YORK CITY

THE 101 RANCH REAL WILD WEST-GREAT FAR EAST

OF MARLAND (formerly BLISS), OKLA.

Want for the season of 1925 for the advance: Car Managers, Brigade Managers, Billposters Banner Men, Lithographers. Address

C. W. FINNEY, Gen. Agent, 77 Downer Place, Aurora, Ill.

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.

The Last "Word" in Your Letter to Advertisers, "Billboard".

Mount Vernon Car Manufacturing Company

MOUNT VERNON, ILLINOIS

Builders of all kinds of Freight Cars

You cannot afford to be without Modern, Up-to-Date Steel Cars



70 feet long and of sufficient capacity to carry all you can put on them

WE ARE NOW BUILDING SEVERAL TYPES OF CARS FOR MILLER BROS. 101 RANCH SHOW.



UNDER THE MARQUEE

By CIRCUS CY

(Communications to our Cincinnati office)

Mr. Charles Ringling returned to Sarasota, Fla., November 21.

The next issue of *The Billboard* will be the big Christmas Special.

Harry Diedrich arrived at Hot Springs, Ark., last week, accompanied by the Missus and son, Harold.

Joe Baker closed his season as boss lithographer with the Al. G. Barnes Circus at Wilmington, Calif., November 15.

Chas. Robinson, for the past two seasons with Golden Bros. Circus, is at home in Syracuse, N. Y., for the winter.

Arthur Hoffman, side-show manager of the Hagenbeck-Wallace Circus, will spend the winter in Peru, Ind.

The Hagenbeck-Wallace Circus, which opened at Louisville, Ky., April 26 and closed at Little Rock, Ark., November 13, covered 14,558 miles.

"Blackie" Logan, who was on the Hagenbeck-Wallace Circus, is at Hot Springs, Ark., taking treatment and showing improvement.

James G. Taryer, giant, who has been with the Barnum & Bailey and Al. G. Barnes circuses, is taking Masonic work in Dallas, Tex.

C. W. Sells, who recently finished a most successful fair season in the South, is now in Cincinnati, where he expects to fill a number of engagements. He paid several visits to *The Billboard* offices.

Darling's Circus, consisting of dogs, ponies and two mules, is playing a six-week engagement at Dupuis Freres, Ltd., Department Store, Montreal, Canada. The act is booked solid for next year.

George Stricker and Earl DeGlopper, of the advance of the Ringling-Barnum Circus, stopped over in Philadelphia at the close of the season and spent several days visiting brother billers.

George M. Burk, with the Walter L. Main Circus for the past five seasons, is located in Williamsport, Pa. He was in the red fox hunting club for several weeks.

Harry L. Morris, who was assistant side-show manager of the Hagenbeck-Wallace Circus, has returned to his home in Newport, Ky., for the winter. He made a call at *The Billboard* offices in Cincy last week.

James Patterson can qualify as an expert chauffeur without any trouble. When it comes to guiding his big sedan smoothly and at real speed over the rough parts of the road, James A. is right there.

John Kohl, wagon builder; Jim Brady, boss blacksmith; Chas. Young, boss canvasser, and "Shorty" Glison, of the side-show department, have arrived at the quarters of the 101 Ranch Wild West, Maryland, Ok.

Robert Ringling, at a concert in Sarasota, Fla., recently, sang two songs, composed by his sister, Hester (Mrs. Louis Lancaster), with great success. Both numbers are beautiful and it is hoped they will be published.

The Two Franklyns (Ione and George), wire artistes, after closing a pleasant

What is that Old Top Costing You?

What do you lose every time you open in the rain? What is it worth in cold cash to have a dry, enthusiastic crowd advertising your show and telling about your comfortable tent?

Let us figure on a new one right now.

Write or wire



Baker-Lockwood

Seventh & Wyandotte Sts., KANSAS CITY, MO.
AMERICA'S BIG TENT HOUSE

season with the John Robinson Circus, have joined the Felix Morales troupe, playing indoor circus engagements under auspices.

Bert Dearo informs that William Kempemith, pit show manager of the M. L. Clark & Son's Shows, will take out his own show, the Taktaki Kids Oriental Medicine Company, opening in New Orleans about December 20.

F. B. Head, the past season press agent on the John Robinson Circus, is enjoying the baths at Hot Springs, Ark. He will depart from there shortly to Buffalo, N. Y., to visit his mother, after which he expects to return to Hot Springs for the winter.

Mr. and Mrs. James S. Sisson visited the Sparks Circus at Leesburg, Fla., as guests of Manager Charles Sparks. They had the pleasure of meeting Mr. and Mrs. Doc Pope, whom they had not seen in six years. Mrs. Pope has a number of very clever acts on the show.

Clare Freeman recently had a visit with Mel DeOrto, of the Ringling-Barnum Circus, when the latter passed thru Detroit, en route to Saginaw and the Straits of Mackinaw for a brief stay, after which he will return to New York to accept a position with an electrical concern.

Mr. and Mrs. Furtell, after closing with Robbins Bros. Circus, returned to their home in Chicago. Mr. Furtell and Mel DeForrester will direct a circus production under the Associated Studios of the Theater, which has a plant at Flossmoor, Ill. Following this engagement Furtell will be connected with the Zenith Radio Corporation until the circus season opens.

Among those omitted from the roster of the trouper who closed with Advertising Car No. 1 of the Ringling-Barnum Circus, published in a recent issue of *The Billboard*, were Ross Hannum, W. F. Gallagher and Tom Salmon, who were obliged to leave a few days before the car closed, Mr. Gallagher on account of being disabled in an auto accident and Mr. Salmon due to sickness.

Returning to Paola, Kan., from the Elks' smoker in Kansas City, Eddie Schaeffer and "Whitie" Lehrter, of the Gentry-Patterson Circus, had a contest as to who would see the largest number of rabbits scared up along the road by the car's headlights. Circus Cy learns that Lehrter won easily, as every time Schaeffer would spy one rabbit "Whitie" swore it was two of them, both jumping at once.

Frank B. Hubin is making arrangements to purchase a fine plot of ground on the Shore road, 100x200 feet, Pleasantville, N. J. He also owns a lot on Shore road and Park avenue, 120x165 feet, upon which he intends to build soon. Hubin is furnishing 12,000 post cards advertising Mrs. Alexander's Atlantic County Sum-

mer Colony on the Shore road, near Absecon. These cards will be highly colored and will help boost Pleasantville.

Concerning the article, Advertising Car Efficiency, by Chas. Bernard, in the issue of *The Billboard* dated November 22, Charles Levesque writes: "Mr. Arguin and I were on the Main Circus advertising car as billposters and closed with it at Fredericksburg, Va. We both did our duty to the best of our ability and came in with as big routes and perhaps more than some of the brothers mentioned and made it our business of posting the paper where it could be seen."

The following circuses were seen by E. W. Adams this season: Al. G. Barnes, Los Angeles, Calif., March 1; Hagenbeck-Wallace, Louisville, April 26; Gentry Bros.-Patterson, Athens, Tenn., September 30; Sparks, Gainesville, Ga., October 4, and at Marietta, Ga., November 3; Christy Bros., Cartersville, Ga., October 13; John Robinson, Opelika, Ala., October 22; Sells-Floto, Griffin, Ga., November 15, and the Ringling-Barnum, Atlanta, his home town, November 1.

When the Hagenbeck-Wallace Circus played Hot Springs, Ark., Hi Tom Long met several old-time friends. Among other visitors were George Moyer, Mrs. Harry Ramish, F. B. Head, J. Frank Head, Billy Reardon, "Fat" Harris, Ed. Delavan and Arthur Hopper. The local chapter of the Red Cross sponsored a party of disabled veterans from the Army and Navy Hospital, who received every courtesy. The show played to a good matinee and stood them up at night.

W. R. Henry, better known as Big Bill Henry, submits a little data on the Walter L. Main Circus, season 1894, viz.: "We opened April 21, in Geneva, O. I was in the band for Mont. Long. Tom Fay was boss canvasser, Emery Houghton and Jake Posey had the stock, and we had some of the best people in the business in the dressing room—Stirk and Zeno, Stirk Family, Joe Artressi, the Costellos, Frank Marlon and wife, Jim Dear and wife, Lyndy Ryland, the red-headed girl on the white horse, and others. It took us about 12 hours to get off the lot in Newport News, Va., that season. The show closed in Greenville, Ala., December 5, and then went to Louisville, Ky."

The irresistibly "youthful" spirits of Henry Cohen, who is 80 years old, which got him into the Jolly Young Men's Club of the Daughters of Jacob Home in the Bronx, New York, recently, got him out again. The club bars anyone younger than 90 years. There are 65 members of the club, their ages ranging from 90 to 107 years. Here is the story in brief.

(Continued on page 75)

WHITE UNDERGOES OPERATION

Edward E. White, former circus man and a member of the T. M. A., who recently underwent a serious operation in the M. E. Hospital, Brooklyn, N. Y., is reported to be doing nicely.

ORIGINAL SELLS BROTHERS

J. M. Traber, of Hamilton, O., who is very much interested in the white-top field, gives *The Billboard* the following information on the original Sells Brothers, viz.: "As there has been considerable discussion regarding what the names of the original Sells Brothers were, I herewith give the legion of *Billboard* readers the exact data of this once famous circus family.

"There were four brothers — Ad, Ephraim, Peter and Lew. Early in the circus game Ad dropped out and located at Topeka, Kan., and was for some years in the real estate business. He built the Chesterfield Hotel in that city. Ad was the father of William A. Sells, who was known in his younger days as Master Willie Sells, the boy wonder rider, who later was one of the proprietors of Hummel, Hamilton & Sells Shows, John F. Hummel Shows, Sells & Grey Shows, Sells & Downs Shows, Sells Circus Beautiful and later Sells-Floto Circus, which had as a starter Otto Floto's Dog and Pony Shows with Sells' Circus Beautiful. Tammen and Bonfis then became owners of the Sells-Floto Circus and added thousands of dollars' worth of new paraphernalia and engaged the well-known circus manager, Frederick Bailey Hutchinson, to take charge.

"Bliss Sells, while visiting in New York City, was struck on the head by some unknown person, was taken to a hospital, where he died. Mrs. Effie J. Sells, widow of W. A. Sells, died suddenly June 2, 1924, at her home in Columbus, O. She was at one time in the toy animal manufacturing business in Ypsilanti, Mich.

"There was an Allen Sells, who used to be around the Sells Bros.' outfit. He was the son of Ephraim Sells and died in 1892. "The Sells family were early settlers in Ohio. The boys spent their early days in Columbus and afterwards engaged in the auction business. Harry Sells, a showman of note, was a relative. Some of the greatest showmen of the present day started and worked under the once famous circus family."

ROBBINS BROS. CIRCUS

Gus Sauerwein, unafone and calliope player with Robbins Bros. Circus the past season, will spend the winter with his brother in San Antonio, Tex. F. W. Tudy, bass horn player, and Harry Sallor, clarinet soloist, will play in the State Hospital band and orchestra at Mt. Pleasant, Ia., this winter. Jimmie Lovatt, cornet soloist, will winter with his family in Astoria, Ore., and Rob Spear, Sousa-phone player, will join the All-Star Minstrels.

Mr. and Mrs. Jimmie Woodward will pass the winter in Cleveland, O. The latter will again be featured in the show's new spec., season 1925. Will Buchanan, brother of Owner Fred Buchanan, who handled the press ahead of the show the last two months of the season, will be with an advertising agency in Chicago for the winter.

Mike McFeeney, superintendent of props; Donald K. Hughes, assistant, and Bliff Hart, pole rigger, are at the winter quarters, Granger, Ia., working on a line of new props for next season. Seven cages for the new animals purchased by Mr. Buchanan will be built. O. A. Glison and band are playing two concerts daily in the city park at Oidamar, Fla. Of the 18 men who started out, 16 remained with the Glison all season on the show. The bandmen included Jimmie Lovatt, Tony Pance, Les Minger, Ed Huitach, Joe Pomeo, Frank Novak, Harry Sallor, John Myskowski, Bob Spear, E. W. Eudy, George Gardiner, Wm. Nolan, Frank Penny, Byron Platt, Tom Henry, Ed Haupt, Will Holbrook, Craig Ferguson and Gus Sauerwein.

F. ROBERT SAUL (for the Show).

Harry A. Rost, hand balancer, says he will be back with the white tops next season. He recently concluded 12 weeks of fair dates.

THE CORRAL by Rowdy Waddy

Let's hear from individuals as to where they will spend the holidays.

So far as Rowdy has learned Charlie Aldridge did not return to the States from England, as he last spring had planned. 'Whatchu doin', Chas.?

There is possibly no one with a better library on the Wild West game than "Two-Bar 70" Hawkes, now back in his native State, Vermont.

While you're thinking about coming-uppers don't forget Jim and Dolly Eskew. They stepped up wonderful the past season with their Wild West with the Rubin & Cherry Shows, and Jim has several new things to spring next year.

Word from New York was that Tex Austin had about recovered from his attack of pneumonia and was almost ready to leave for some point in the southwest. Let's have some dope on your future plans, Tex.

Received a half-sheet herald on a rodeo to be staged under the direction of George V. Adams and Emil Mackey at Fort Dodge, Ia., November 23. But wasn't received until after the affair was over. Let's have the names of the folks who participated in the show, etc.

Since Miller Bros.' 101 Ranch Real Wild West and Far East is to be a mammoth railroad show, the general news of the organization will be carried in our circus news columns. However, notes will appear from time to time in "The Corral".

According to a press "clipping" from Seattle, Wash., the Rodeo scheduled to be put on there some time ago by Chief Gray Horse Eagle and Fed LaBelle at the baseball park, did not materialize, and some expectant participants in the affair were afterward "stranded" there, also some legal action was current, November 22, relative to some horses shipped in, a personal attack and other details, given in the "clipping" to complicated to be here recounted.

Tex McLeod is back in the States from recent Australian bookings. Tex was on the bill at the Grand Opera House, St. Louis, last week, and his line of unceasing good gags, while deftly spinning his ropes, pulled heavy appreciation. This reminds that Tex, last year about this time, when playing Keith's, Cincinnati, remarked that if agreeable Weadick could go over and pull a big event in England and he'd stay on this side of the big pond and run the ranch.

Notes from the Capt. Wm. Byers organization from Oregon—Harry Lauman, Bob Lewis, Iuth Mason, Iuth Robinson and Capt. Byers were among the riders with the show the past season. It has been playing fairs, etc., in Canada and the West exclusively, altho plans are under way to play the Eastern part of the country next year. The show is being enlarged and will include about 20 head of trained stock and 10 riders next season. All the folks enjoy reading The Billboard and turn to the "Corral" notes first.

Next week Fred Beebe's World Championship Cowboy Contest will be staged in Kansas City at the Royal Stock Show Pavilion. It has been announced that a big majority of the shining lights appearing this year at the big contests, including Cheyenne, Pendleton, Wembley (England) and New York, will take part in the various events. Mr. Beebe is now one of the most outstanding of promoters and producers of big affairs of this nature and his championship awards are among the most prominent.

Here's some data received a few days ago on the two-day Roundup at Eufaula, Ok., in September—better late than never: Steer Roping—First day, Jim McDaniels, \$100; Frank Anderson, \$50. Second day, Wolf Markham, \$100; Alva Carter, \$50; Charles Pratt, \$25. First average, Joe Cloud, \$100; second, Jim McDaniels, \$50; third, Frank Anderson, \$25. Calf Roping—First day, George Wier, \$30; Homer Todd, \$30; Jake Heath, \$20. Second day, Jake Heath and George Wier tied for first and second, \$40 each; Alva Carter, \$20. Jake Heath and George Wier tied for first and second average, \$40 each; third, Homer Todd, \$20.

L. D. (Slim) Foster wrote in part from Toronto, Can.: "Have noticed several items in the Corral in regard to the unsuccessful traveling rodeo that closed in Brooklyn, N. Y., last June. I saw the rodeo myself, and the day that I was there, in my opinion, there was not a bunk rode that was worth watching, and some of the riders classed with the bunks. One can not expect the Easterners to patronize what is advertised as a contest and is not even a good show. A few more like it will kill the contest business in the East. The audience enjoyed it as a comedy rather than as a contest, and, in my opinion, it was only

a burlesque on a real contest. My intention is not to criticize any one personally, but such shows should not be billed as 'contests', but as 'shows'. I am a hand myself and feel that I know what I am talking about."

A letter from Edith Rankin (Green), from Beardstown, Ill., informed that she had been in an automobile accident a few weeks ago near her home in Naples, Ill., in which she sustained severe injuries. She states that her car collided with a much larger machine and that the steering wheel of her auto penetrated her chest, the muscles in her neck were torn and her right limb was cut in three places. Her 10-year-old nephew, Dean Dawson, was thrown thru the windshield, suffering cuts on his face and an injured chin. Edith, who formerly was with Wild West shows, until five years ago, also states that she is at Beardstown, convalescing from her injuries, and would appreciate letters from her old friends of the road, including Jane McSparron. Her address is 112 East Sixth street, Beardstown, Ill.

C. H. J., Dallas—Upon receipt of your letter we wrote Guy Weadick and here is his reply: "It is true that I had first thought of publishing a book along the lines mentioned by your inquirer. I have been so busy, however, and have

by Gene Fowler and was titled The Battle, reading as follows: They're scourin' thru the valleys And they're searchin' all the hills For the roughest, toughest hoss flesh, For the ridin', hidin' Bills, For the rarin', tearin' outlaws, For the yellin', hellin' yaps, For the duckin', buckin' bronchos, For the woolly ones in chaps, For rompin', stompin' ropers, For the fiery-eyed cayuse— They'll be sportin' and cavortin' When the battle's breakin' loose, And the smoke 'll fly I reckon From the frontier fryin' pan When the rootin' tooters beckon Western folks to old Cheyenne.

It's spirit matched with spirit, And it's muscle fightin' brawn, It's pull and tug and tussle Till the blood is often drawn, And never will they dog it, For God has made 'em game— Their fathers had the courage When 'cross the wilds they came, So have the saddle ready And slip me spurs and rope— My mental range is loco And I'm comin' on a lope, It's red blood we'll be feelin' When we're watchin' beast and man, And the crowds will all be heellin' Toward the fun at old Cheyenne.

& Pony Circus, with established winter quarters at Medina, N. Y. Mr. Downie chased many friends in Medina. He purchased a home and the folks of Medina would always look forward to the day when Andrew Downie McPhee would return after the season's grind to winter his show there. In 1894 Mr. Downie and Mr. Gallagher, of Medina, put out the Downie & Gallagher Wagon Show. In 1901 Mr. and Mrs. Downie were with the Ringling Bros.' Circus and 1902 with the Great Wallace Show. At the end of season 1902 Mr. Downie took a small repertoire show thru the Canadian Northwest, which show he later turned into a "Tom" show, using the title McPhee's Uncle Tom's Cabin, McPhee being his last name.

In the fall of 1910 Mr. Downie shipped his show to Oxford, Pa., where he combined with Al F. Wheeler, taking the Downie & Wheeler Shows out in the spring of 1911. They dissolved partnership at the close of the 1913 season. The equipment was divided by the flip of a coin, Mr. Wheeler keeping his part in Oxford, while Mr. Downie sent his paraphernalia to Timonium, Md., where in the spring of 1914 he launched his first circus of any great magnitude under the title of LaTena's Wild Animal Circus, a ten-car show, with Bert Rutherford as General Agent. That fall the show went into Havre de Grace, Md., to winter. In 1916 the LaTena Circus was enlarged to 15 cars and that year invaded Canada, doing a big business under the guidance of F. J. Frink. Unfortunately, upon the return to the States that season the show ran into the epidemic of infantile paralysis, which brought the season to an early close, September 2, at Latrobe, Pa.

The spring of 1917 again found the LaTena Circus on the road, playing the Middle-West territory, and closing at Middletown, Del., October 14, after a great season. It was during the winter of 1917 that the "Governor" leased from W. L. Main, of Geneva, O., the title of Walter L. Main Circus, which title had not been in use for a good many years. In 1918 the Main Circus invaded New England, going east as far as Fort Kent, Me., and returned to Havre de Grace, Md., to winter. Mr. Downie then purchased the winter-quarter buildings in the Maryland city.

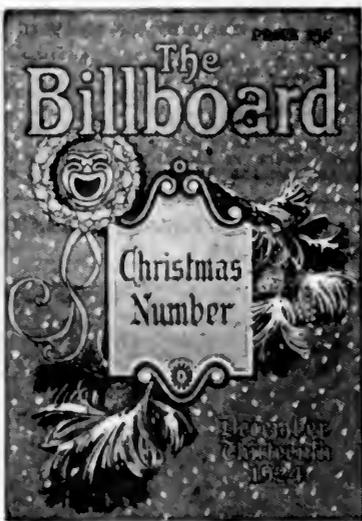
On starting the 1920 season Mr. Downie had some misfortune at Front Royal, Va. Just as the show train was loaded the switching crew of the Southern Railroad derailed and turned over two stock cars loaded with horses. The cry of "Everybody up!" was yelled by the trainmaster and everyone with the show toiled all night tearing the roofs off the cars and dragging out the animals. Sixteen of the horses were killed and the rest badly cut. The next stand, Woodstock, Va., was lost due to the wreck, and the show train proceeded to Harrisonburg, Va., where by luck Mr. Downie ran into an auction sale and replaced all of the dead and injured horses. A similar accident occurred at Martin, Tenn., the same season, when one stock car was overturned. This time Mr. Downie was severely cut about the head and body, having crawled into the car thru the back window to release the horses that were turned upside down and scrambling for life. The Governor was laid up for several weeks from the accident.

In 1921 the Main Circus was enlarged to 20 cars and the show did a tremendous business in the East. During the season of 1922 the Main Circus played several fair dates, it being the first large circus to attempt this, and Hartford, Conn., being the first fair to have a circus as a free attraction for the duration of the fair. In 1923 the season opened at Charlottesville, Va., April 7. It was the first year that Mr. Downie had not opened in Havre de Grace in nine seasons. It was one of the biggest seasons in Mr. Downie's career.

The season just passed was opened at Havre de Grace, Md., April 19, and closed at Fredericksburg, Va., October 25. The show had 81 days of rain, 61 of these being encountered in Pennsylvania. At Albemarle, N. C., Col. Jos. C. Miller came on the show, and the next day, at Salisbury, N. C., he purchased the show from "Governor" Downie. JEROME T. HARRIMAN.

UNDER THE MARQUEE (Continued from page 74)

Cohen, mustering his supporters, got himself admitted. It was pointed out that he could sing and dance and that at one time he had been an acrobat with the Barnum & Bailey Circus. The conservatives admitted that he might furnish some entertainment and so Cohen was taken in. He must not, however, attend executive meetings of the club. Such a meeting was held later for the purpose of electing officers. The proceedings were just getting under way when somebody sneezed. The club members looked at each other, failed to trace the sneeze and continued. There came another sneeze, this one louder. Then came consternation. Cohen rose slowly between two chairs. He had got into the room before the meeting and concealed himself under a chair. Uproar burst from the members. Finally he was led from the room. The executive meeting then voted by 21 to 16 to expel Cohen. When he heard that he had been put out of the club he was furious. He charged that it was simply a "frame up" to get him out, because he had fought so hard to get in, and announced that he would appeal to the Board of Trustees. You've got to hand it to Henry Cohen.



THERE IS YET TIME

to place your order for a copy of the big Christmas Number of The Billboard. Your newsdealer has placed his order. He will receive extra copies and can supply you if you will place your order now. Or you may use the attached blank and copy will be mailed to you.

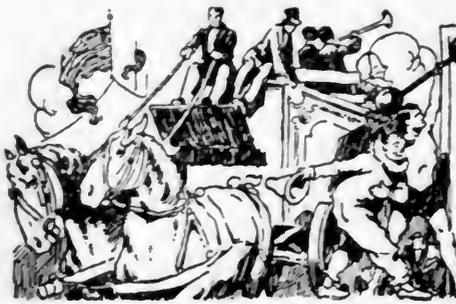
With its beautiful cover in colors, valuable content and timely illustrations, the Christmas Number will make a most acceptable gift. Just add the names of those you want remembered with a Christmas Number, send along 15 cents for each. If you request it, a Christmas card will be sent with each, naming you as the sender. But order now.

ANDREW DOWNIE Has Interesting Career as a Showman

Andrew Downie, who recently sold his entire circus equipment to Miller Bros., of 101 Wild West fame, has had a career that is interesting in the history of the white tops. He was born in Stephens Township, near Exeter, Ont., Can., August 13, 1863, and while in his early boyhood his folks moved to Stratford, Ont., where the "Governor", as Mr. Downie is titled by showfolks, attended school. At the age of 15 he secured a position as news agent on the Canadian Pacific Railroad. It was while butchering on that railroad that he got the inspiration to become a performer, and during his idle moments practiced, and later perfected his famous spade and ladder dance. In 1884, with Clarence Austin, he launched the Downie & Austin Parlor Circus, a one-ring affair, which played thru Ontario and up in New York state. The year 1886 found Mr. Downie with the Ryan & Robinson Circus as a performer. In '89 he entered into a partnership with a man by the name of Rich, of Greenville, Mich., and the next spring the Rich & Downie Circus hit the road. It was during this tour that Mr. Downie married Christina Hower. The following winter found him owner of the Famous Diamond Bros.' Minstrels. He then bought Mr. Rich's share of the overland show, and the next season it was out under the title of Andrew Downie's Dog

secured such a lot of data from so many of the boys that it was impossible for me to get it in shape for publication until now. I have decided not to publish the data in book form, but am arranging for its appearance in article form in one of the widely circulated publications. The date of the first article and the name of the publication running the series will be announced shortly. It will be called 'Range Men and Their Sports'. These articles will give the public the real situation as to cowboy contests in detail and should have a good effect in stimulating interest in genuine cowboy contests everywhere. They also will contain biographical sketches of many of the exponents of cowboy sports in various events. All of these sketches will be authentic, and I am sure that the data pertaining to many will be surprising. I have received the information regarding the folks I write about from each one of those written up. There is no guess work about it. Facts and figures, records, etc., that are beyond dispute. I have a big list for publication and receive copy from boys nearly every week."

"J. B.", Omaha—The Kansas City contest you refer to probably was the one staged by Col. Joe Bartles September 1-4, 1916. Yes, Sam J. Garrett and Floyd Irwin were declared the "best all-round cowboys" at the affair. Yes, all contestants were paid in full. The poem in connection with the Frontier Days' Celebration at Cheyenne that same year, which appeared in The Denver Post, was



FAIRS AND EXPOSITIONS

Their MUSICAL and AMUSEMENT END in CONJUNCTION
With their PRIVILEGES and CONCESSIONS

SAN ANTONIO'S EXPOSITION PLANS TAKE DEFINITE SHAPE

Association Will Put \$300,000 in Stock on Market---R. J. Pearse Drawing Plans for Grounds---Annual, Spring Race Meets To Be Held

San Antonio, Tex., Nov. 28.—Plans for holding an International Exposition in this city in the fall of 1925 have taken definite shape. At a recent meeting of the directors of the association, R. J. Pearse, well-known designer of fair grounds, of Des Moines, Ia., was employed to make drawings of the grounds here with a view to starting work at the earliest possible time.

It was decided by the directors to put \$300,000 worth of improvements on the grounds as a start toward building a fair plant commensurate with the importance of the proposed exposition. The work of securing contributions to the capital stock of the association is to be started soon.

Pearse appeared before the directors and presented a preliminary sketch of the grounds, showing positions of proposed buildings, race track, entrances, parking areas and other features. He had made a preliminary survey of the acreage, which adjoins Breckenridge Park, and which has been leased to the exposition association by the city.

It is planned to construct two main exhibition halls along lines suggested by Pearse. These would be fire-proof structures of hollow tile and stucco with mission-style architecture. They will be arranged so that as the exposition expands other buildings can be added without interfering with the designer's plan of uniformity.

Construction work on the circular race track will begin at the earliest practicable date and the grand stand will be designed so that it can be added to as the directors choose to make enlargements.

Pearse's firm, which specializes in designing and building fair and exposition grounds, is at present engaged in re-designing the Eastern States Exposition at Springfield, Mass., and the Louisiana State Fair at Shreveport. Among other

large fairs and expositions they have designed and built are the Arkansas State Fair, North Dakota State Fair and Interstate Fair at Sioux City, Ia.

At the meeting of directors the association voted to offer for sale the 15 acres of land decided to them by trustees of the old International Fair Association. A surplus of approximately \$2,500 in the treasury of the old association will be transferred to the new association, also.

It is the plan of the association to hold spring race meets here annually, the main exposition and race meet to be held in the fall of each year.

WEST FLORIDA FAIR WILL BE CONTINUED

Directors Well Pleased With Unexpectedly Large Attendance---Public Appreciated Efforts

Pensacola, Fla., Nov. 28.—Attendance at the West Florida Fair, according to records which have been compiled by officials of the fair association, passed 33,000.

This record for a five-day fair was highly pleasing to the officials, as it far surpasses the records of previous similar events held here. The biggest day was the Friday on which Governor Hardee spoke. It drew 12,350 people. The directors feel that their efforts were highly appreciated by the people of this section.

The fair association finds itself in good shape and already plans are going forward for next year's fair. Mrs. E. C. Strickland was sent to the Florida State Fair at Jacksonville to make note of the manner in which the women's department there is handled, with a view to improving the women's department here.

Beautifulizing Grounds of Volusia Co. Fair

Grand Stand and Two New Buildings Also To Be Added to Equipment

De Land, Fla., Nov. 28.—Much progress has been made recently on the landscaping of the Volusia County Fair grounds, and much of beauty has been added by the planting of a large number of trees, shrubbery and flowering plants.

The planting has been done according to a well-defined plan of landscaping under the direction of Norman P. St. Johns. In the large area encircled by the large exhibit buildings numerous walks and drives have been laid out and the planting has been made with consideration for harmony of color and variety of plants.

Architect W. J. Carpenter has completed plans for the new grand stand, construction work on which will begin at an early date. This grand stand will be of all-steel construction and will have a seating capacity of about 2,500.

Two new buildings to be added to the fair-ground equipment this year, and for which Architect Carpenter has completed plans, will be a new art building and new live-stock building.

Workmen have been busy grading the new race course and it is estimated that about two-thirds of this work is completed. Altho no definite announcement has been made, it is practically assured that a big league baseball club will do its spring training here.

Secretary Earl Brown, of the fair association, has received a large number of requests for concessions and contracts are being made with a large number of hippodrome attractions, which will be a free feature of the fair, January 27 to 31.

NO AID IF GAMBLING IS ALLOWED

Winnipeg, Can., Nov. 28.—At the recent annual meeting of the Headingly Agricultural Society G. Catherall was elected president of the society for a second term.

The auditor's statement showed a credit balance of \$617.31 after meeting all expenses. The revenue for the year totaled \$4,680.43. There were no financial reports on the horse racing.

The horse racing was the source of a lively debate, J. A. Hirtle claiming that the purpose of the society was to encourage agriculture and not horse racing. He brought out the information that the directors had received a letter from the department of agriculture that, on account of the races and the betting connected with it, the society will not receive any government grants next year, as the act provides that if gambling is permitted grants are withheld.

The president stated that a letter had been received from the deputy minister advising the directors they could hold entertainments to help provide revenue, and he considered this also covered racing. He considered that, without the races, it would be difficult to carry on successfully.

Mr. Hirtle took exception to the claim that horse racing was included under the head of entertainments, and showed by the letter advising the withdrawal of the grants he was correct.

J. Devlin was elected vice-president of the society.

BOOSTING HIGHWAYS EXPO.

Reno, Nev., Nov. 29.—More than 300 citizens of Nevada, each one wearing the regulation Western hat and headed by the Silver State Band, will invade San Francisco December 12 as guests of the Downtown Association of that city. In a parade and at a reception to be held at the St. Francis Hotel, Governor Scruggs and the mayors of many Nevada cities will accompany the delegation. The visit to San Francisco will be the climax of a series of conventions in Northern California to promote Nevada's transcontinental highways exposition, which will be held in Reno in 1926.

FAIR INCORPORATES

Salem, Ore., Nov. 28.—Incorporation papers have been granted the Multnomah County Fair Association, with headquarters at Gresham. Capital stock is \$75,000. The incorporators are T. R. Hewitt, C. I. Baker and C. G. Schneider.

A GRAND STAND FULL OF FOLKS AT THE SOUTHEAST ALABAMA FAIR, OCTOBER, 27-NOVEMBER 1



The above photograph is an illustration of why the shows, concessions and rides reported a record business for the week in Dothan, Ala., at the Southeast Alabama Fair. J. J. Whiddon, of Dothan, is president, and T. M. Weeks, of Florida, secretary of this institution, which has entertained thousands every year for 11 seasons. Bachman's Million-Dollar Band furnished the music and added to its laurels during the week. This popular band will begin a 14-week engagement at Tampa, Fla., on December 28.

WICHITA MAY HOLD A BIG EXPOSITION

Plans Now Under Consideration Would Include Agricultural, Industrial and Other Features

Wichita, Kan., Nov. 28.—First steps in preparation for holding a big exposition here in 1925 were taken a few days ago when Will G. Price, president of the Wichita Chamber of Commerce, appointed a committee to work out a plan of an exposition that would embrace agricultural, industrial and live-stock features, as well as other features that would coordinate with an exposition of that character.

The intent is to hold an exposition that will in point of size and outstanding features excel any exposition heretofore held here. An ordinary exposition will not in any wise appeal to the committee, which is made up of the most prominent business men of Wichita and includes all past presidents of past wheat shows, live-stock exhibitions, Shrine circuses and other events held here.

The committee will work out a plan which it will present to the directors of the Chamber of Commerce, following which a committee will be appointed to stage and manage the exposition. Allen W. Hinkel, head of a local dry goods company, is chairman of the planning committee.

WIS. STATE FAIR WANTS LARGER APPROPRIATION

Milwaukee, Wis., Nov. 28.—Among the requests for appropriations presented to the budget committee at Madison is that of the Wisconsin State Fair Association, which is asking for an increase of \$75,000 in its appropriation.

The association wants \$257,000 for total operating expenses, \$25,000 for maintenance and \$42,000 for capital. The items include \$105,000 for administration and \$13,000 for feeding stuffs.

YELLOW MEDICINE ASSN. PLANNING CELEBRATIONS

F. E. Millard, secretary of the Yellow Medicine County Fair, Canby, Minn., reports that the 1924 fair was quite a success and is recovering from a setback it received in 1920 when its attraction features failed to arrive.

The association plans quite a bit of expansion in 1925—in fact it will be a sort of celebration year. The first event will be an Irish stew on March 17, then a Norwegian homecoming on May 17 and on July 4 a big celebration, with auto racing, etc. The annual fair will be held the last day of August and first three days of September, and the season will end with a colt show and farmers' day early in November.

Some building was done on the grounds this year, and for 1925 a new dance pavilion will be built and the grand stand improved. The grounds will open as a pleasure park May 17.

Mr. Millard is attending the annual meeting of the International Association of Fairs and Expositions this week.

HARLINGEN'S WINTER FAIR

Harlingen, Tex., Nov. 28.—Elaborate plans are being made for the fourth annual fair and exposition of the Valley Fair Association here December 9-14. The program calls for horse racing, a rodeo, fireworks, a parade, a pageant and special days for six Texas cities and Mexico, and for the Rotarians, Shriners and school children.

LAWSON GOES WITH POTTS

Chicago, Nov. 28.—A. D. Alliger, display manager for the Potts Fireworks Display Company, announces that Al Lawson, of the Western Vaudeville Managers' Association, will be among the salesmen who will contract Potts fireworks the coming season.

CHESTERFIELD COUNTY FAIR

The 12th annual Chesterfield County Fair, held recently at Chesterfield, S. C., was the best in the history of the Chesterfield County Fair Association. There was a paid attendance of 12,935, with 5,000 to 6,000 white school children admitted free the first day and 4,000 to 5,000 Negro school children admitted free the last day. The total attendance was far more than 20,000. All previous records for gross receipts and paid attendance were broken.

Brown & Dyer Shows furnished the midway attractions, and they were first class. The shows and rides all made money, according to C. L. Hunley, secretary of the fair. The concessionaires—75—all were very much pleased and say they will come to Chesterfield again next year.

The International Fireworks Company, of Jersey City, N. J., had charge of the fireworks display at nights as a free attraction, Tony Di Mellita being in charge. This exhibition is reported to have been fine and pleased the public. For other free attractions there were Herbert Harkleroad and Company with their "rube" act and "barnyard circus". Free moving pictures were given every night.

TO TAKE ACTION ON CARNIVAL MEASURE

It is reported that at the opening session of the Pennsylvania Legislature in 1925 a bill will be introduced barring carnival companies from operating within the State, but allowing county fairs to book and contract for shows and rides for their midway.

The matter is to be taken up at the annual meetings of the Pennsylvania State Association of County Fairs, at Pittsburgh and Philadelphia, and the advisability of supporting the bill will be discussed.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Wembley Again
London, Nov. 14.—Premier Baldwin's Guildhall speech, announcing the reopening of the British Empire Exhibition next year, has given widespread satisfaction.

The new prime minister said: "We do not intend that this great enterprise shall come to an untimely end. Practically the whole capital expenditure has already been incurred and the cost of reopening the exhibition next year and allowing many more millions to see it will not be great. . . . We could not ourselves assume the whole burden, but if the dominions and the great industries of this country are prepared to do their part, we will do ours. We will ask Parliament to provide a fresh and sufficient guarantee in addition to that already promised."

Lord Stevenson, Chairman of the Board, asks the industrial community to "play up and do their very best to organize an even better exhibition than this year."

Showmen for the Shows

The publication of the scandals of the Wembley amusement park finance and inefficiency leaves no possible loophole for the authorities to escape from their obligation of seeing that next year's park is properly organized and run.

Now is by no means too early for the board to hold a proper inquiry and to bring to book those responsible for this year's failure. And the absolute necessity for the satisfactory conduct of the amusement side of the B. E. E. in ensuing years is the setting up of an honest and capable amusement board. What is needed for the park is a disinterested, or more or less disinterested, body such as governs the exhibition itself. Men like Cochran, Bertram Mills, Tyrwhitt-Drake, Bostock, Marshall-Hill, and other reputable and experienced showmen, sitting on an advisory committee under the presidency of, say, Lord Londale, probably would act in an honorary capacity and assist in making a really showmanlike success of what has so far been a disgraceful affair of exploitation, financial chicanery and half-and-half amusement.

Olympia as Usual

Bertram W. Mills has arranged to run his Christmas Circus at Olympia this year from December 18 to New Year's Day on a bigger scale than ever. In addition to the circus proper, with its many novelties, the usual Christmas fair will be held and the bookings for this are unusually heavy, since more than 200 side shows, stalls and games are due at the great Kensington event.

Music will be provided by a Mexican band of some thirty performers, and Whimsical Walker and Dusty head a troupe of a dozen clowns. The Two Kids, announced as the world's most remarkable boy clowns, are also on duty, together with the usual unusual assortment of devices and up-to-date acrobatic and ring acts. Besides the elephants, seals, kangaroos, snakes and other animal turns, the hundred horses of Shuman's act from Sweden are booked for this popular annual event.

Mills has combed the world for turns, and promises a great thrill in the form of a high-diving feat from the 100-foot-high roof into a tank 12 feet square and thru a sheet of flame.

Out and About

The White City tomorrow houses a wireless exhibition which will include all types of radio apparatus—the first of the kind to be seen in this country. The B. C. is arranging for international relaying from New York, Paris, Madrid, Rome, Brussels and Berlin as regular features of its program in the near future.

Auctioneering of the surplus exhibits goes briskly at Wembley, where the moving out is continuing in order.

Texas Walker has arranged a two-year tour of his round-up show, operating as Rodeo Limited. Tex is director-general. The chairman of the company is Sir Zachariah Whentley, a well-known business man and magistrate.

Visitors to the London zoo this week had an unusual spectacle presented to them "free gratis and for nothing," as the old showmen use to say. Rancee, the Prince of Wales' elephant, was being taught her menage. She had refused to carry her mahout, altho not objecting to the howdah full of passengers. So she children's transport, who quickly showed the newcomer that zoo regulations were not to be trifled with. In a couple of lessons Rancee came to the conclusion that it was better to do as she was told rather than be charged by her four-ton instructor. Of course a member of the audience threatened summons by the Society for Prevention of Cruelty to Animals.

The scheme for developing an amusement park on the Crumbles at Eastbourne is likely to meet with certain local opposition. Many residents are, however, in favor of the scheme.

FAIR ATTRACTIONS WANTED!

Now contracting for our 1925 Fair Attractions. Guarantee acts of merit a good route over our circuit of Fairs. Must be reliable and dependable. No attraction too large for us to handle. Write and tell us what you do, and give full description of your act in first letter. Also send photos.

NINE YEARS OF SUCCESS. THERE IS A REASON. THINK IT OVER.

SIoux CITY FAIR BOOKING OFFICE, Inc.,

301 Metropolitan Building,

SIoux CITY, IOWA.

THEY LIKE "RUBE"

"Rube" Liebman, familiar figure on fair grounds throuout the United States, won new laurels for himself as announcer at the recent 21st annual Mississippi State Fair at Jackson last month.

"Rube" is the hardest working announcer State fair patrons have witnessed in many a day. Before Jacksonians were hardly thru with breakfast Rube was on the streets shouting fair announcements. He met the incoming trains, directed fair visitors, rushed back to the fair grounds to greet early arrivals, announced the free acts and the racing in front of the grand stand early in the afternoon, visited the midway before supper and was back again for the night show.

Liebman was of inestimable value in handling the record crowds that thronged the grand stands at the fair. In a god-natured manner, Rube urged those already seated to move up and try to make room for those who otherwise might have to stand. His pleading, "Now, you don't have to do this; I'm just asking you to please," won the crowds over in nearly every instance. He livened up the crowds on every occasion, too, and midway folk, the fair association, and fireworks and free acts people all admit "he did good work and was a lot of help."

EXHIBITORS HELP TO PAY OFF DEBTS

Mason, Wis., Nov. 28.—Many of the checks mailed out to winners at the Mason Community Fair, held a few weeks ago, are being returned to the fair officers for the purpose of paying off the debt on the fair buildings.

The buildings were erected at a cost of about \$1,000. There is still a balance to be paid on the work and material, and winners at the recent fair are taking this means of assisting in paying the debt.

B. E. E. CONTINUATION ASSURED

It is now definitely assured that the British Empire Exhibition will be continued for another year. A resolution authorizing its continuance was passed by the council of the exhibition.

FAIR NOTES AND COMMENT

The directors of the Manitoba Winter Fair will hold a dressed-poultry show in Brandon, Man., December 10.

Belmont's 18 performing horses constituted one of the outstanding attractions at the Royal Winter Fair, Toronto, Can.

Plans are being made by the Emmitsburg, Md., unit of the County Farm Bureau for a community midwinter fair to be held some time in January.

The Three Rosards, well-known free act, played the Ecks' Circus, Huntington Park, Los Angeles, November 8-15, with their comedy acrobatic trick house and iron-jaw acts. They closed their fair season at Memphis, Tenn., October 13.

Twenty of the leading transportation authorities of Mexico have been invited by the National Automobile Chamber of Commerce to visit the silver jubilee automobile show which will be held in New York January 2-10.

Gus Henderson, comedy bounding-rope artiste and "rube" character, closed his fair season November 15 at Dublin, Ga. He states that the season just closed was one of the most successful he has ever enjoyed, and he intends to continue booking independent.

GoM. silver and bronze medals commemorating the 25th anniversary of the International Live-Stock Exposition, which is being held this week in Chicago, will be awarded by the U. S. Department of Agriculture to the owners of animals winning grand championships, championships and first places.

Silver black foxes, which for size and value created a new high record, were shown at the Royal Winter Fair, Toronto, Can. Hundreds of foxes were shown, their total estimated value being more than \$850,000. The Royal Winter Show this year had splendid exhibits of many sorts, particularly fruits, and was a success in every way.

The Pampa (Tex.) Fair was a pronounced success this year. After paying all expenses and taking up last year's

MAY ASK GOVERNMENT AID FOR WORLD'S FAIR

Atlanta, Ga., Nov. 27.—A special committee may be sent to Washington to ask co-operation of congress and the federal government in the proposed world's fair and maritime exposition contemplated to be held here for one year, beginning October 1, 1925. Plans for such a committee were discussed a few days ago at a meeting of the fair commission.

S. G. McLendon, secretary of State, addressed the commission, pointing out that an exposition of the character planned will be of inestimable value to Georgia.

Three new members were elected to the commission. They were Fonville McWhorter, of the Citizens and Southern Bank; R. E. Leatherman, State deputy supreme commander of the Maccabees, and D. A. Russell, Jr., of the Associated Press. Other members of the commission are Secretary S. Guyt McLendon, Frank M. Oliver, Savannah attorney; L. A. Downs, president of the Central of Georgia Railroad, and Thomas J. Hamilton, editor of *The Augusta Chronicle*.

Congress will be asked to enact legislation authorizing the use of federal funds for the erection of buildings and exhibits and for the mobilization of ships. An invitation will be extended to all foreign countries to participate in the exposition by sending exhibits, and congress will be requested to make the invitation official.

Motion picture films depicting Georgia's progress in agriculture, industry, commerce and maritime activities will be prepared for display at the exposition, according to present plans.

SOUTHERN EXPOSITION POSTPONED TO NOVEMBER, 1925

W. G. Sirlne, president of the Southern Exposition, has sent out an announcement to the effect that the exposition has been postponed from January 19 to 31 to November, 1925.

Decision to postpone the exposition was made at a recent meeting of the directors at Greenville, S. C., and is due to the fact that January was considered an inopportune time to get together the most representative exhibits; that an extension of time will afford greater diversity and to assure perfect representation from all States in the South.

deficit the association had a surplus of more than \$600, an excellent showing. The success of the fair has resulted in some of the adjoining counties offering to assist in a movement to procure permanent fair grounds and make a real community center of the place.

On November 20 six youths from the maritime provinces of Canada met six youths of the prairie provinces at a banquet in Toronto given by the boys of Manitoba, Saskatchewan and Alberta, at which the Western youths received gold medals donated by the Canadian National Railways for the raising and judging of hogs. The boys receiving the medals scored highest at the Royal Winter Fair, Toronto.

Hotel proprietors and managers from all over the United States and from Canada attended the National Hotel Exposition at the Grand Central Palace, New York City, week of November 17, and viewed the hundreds of exhibits on display. One of the features of the exposition was the showing of many new soft drinks, including beer substitutes, synthetic cordials, and a number of beverages having milk as their base.

Thousands of people attended the National Royal Live-Stock Show held in Kansas City, and it was the general opinion that the quality of stock shown was fully as high as, if not higher than, in any previous year. One of the most hotly contested events of the show was for the best five-gaited saddle mare. Twelve were entered for the \$500 stake. Vendetta, owned and ridden by T. W. Minton, Barbourville, Ky., took first prize. Mrs. Louia Long Coombs, Kansas City, took second with her mare, Miracle Girl.

The Flying Codonas, widely known free attraction, were given a splendid letter of commendation by the members of the Arizona State Fair Commission following their appearance at the Arizona State Fair, Phoenix. The letter, which was signed by Duane Bird, chairman; W. T. Webb, treasurer; Homer R. Wood, and J. P. Dillon, secretary, of the State Fair Commission, stated that the Flying Codonas received more favorable com-

(Continued on page 81)

BEST IN SIX YEARS

Sandersville (Ga.) Fair Had Big Year— Grounds To Be Enlarged

Sandersville, Ga., Nov. 28.—The 1924 Washington County Fair was the most successful in point of attendance, exhibits, shows and financially of any the association has had in the past six years, according to a statement issued here by G. S. Chapman, secretary of the fair.

The Billie Clark Broadway Shows helped to draw large crowds, and the shows, rides and concessions all made money. Mr. Chapman states that every amusement company that has played the fair here in the past eight years has made money, for Sandersville is one of the best show towns in Georgia for its population.

Preparations already are under way for the 1925 fair. Additional land will be bought, on which will be erected another exhibit building to be used exclusively for colored people. Heretofore two fairs have been held here annually, the first for white people and the second for colored. Officials state they will consolidate the two fairs and hold them as a unit the same week. This will have a tendency to draw bigger crowds.

The J. L. Cronin Shows played the colored fair here and did fairly well, but nothing extraordinary, due to the fact that the colored fair followed too closely that held by the white people.

AMERICAN ROYAL VISITED BY 150,000 PERSONS

Kansas City, Nov. 27.—It is estimated by officials of the American Royal Live-Stock Show that 150,000 persons saw the 26th annual show which closed here November 22, and stockmen, breeders and show officials all agree that it surpassed all former exhibitions held here.

All previous records, in number and quality of animals shown, attendance and sales prices, were broken by the week's events, officials said. More than 8,000 animals were shown in the cattle, horse, sheep, swine, dog, cat and poultry sections. The estimated value of the animals was \$3,000,000. Entries were made from Canada and all parts of the United States.

LARGEST BOYS' BAND

What is claimed to be the largest boys' band in the United States has been organized at Ashland, Wis. It has 151 members and is under the direction of T. A. Steinmetz.

Steinmetz formerly directed a boys' band at Eau Claire, Wis., that had 82 pieces and was the most famous boys' band in the State.

All of the boys in the Ashland are purchasing, or have purchased, their own instruments with money earned by themselves.

Previously the largest organized boys' band in the United States was that at McKeesport, Pa., which had an enrollment of 110 pieces.

PAXON PRESIDENT OF SOUTHEASTERN EXPO.

Col. Frederick J. Paxton has been elected president of the Southeastern Fair and Exposition at Atlanta, Ga., for 1925, and J. Oscar Mills was elected first vice-president.

The financial report of the association showed that citizens of Atlanta and Georgia patronized the 1924 fair more than ever before.

Resolutions expressing appreciation of the services of J. Oscar Mills, retiring president, and similar resolutions expressing thanks to R. M. Striplin were adopted.

HUNTSVILLE FAIR WAS SUCCESS

Huntsville, Ala., Nov. 23.—The recent Madison County Fair, held here, was the largest yet held by the association, a final checking up reveals. The assets of the association are now listed at more than \$60,000, with the liabilities only the \$27,000 of capital stock. There was some friction between officials on a question of policy, but this was smoothed out, and at the annual election November 22 a full new set of officers was elected as follows: President, W. P. Dilworth; vice-president, C. M. Grace; secretary, Marie Dickson.

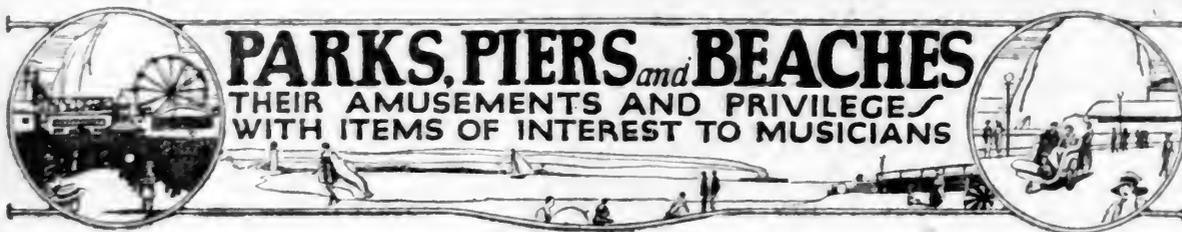
WISCONSIN FAIRS MEETING TO BE AT WISCONSIN HOTEL

The annual meeting of the Wisconsin Association of Fairs will be held January 7, 8 and 9 at the Wisconsin Hotel, Milwaukee. It was originally announced that the meeting would be held at the Plankinton Hotel, but a change has been made.

THAVIU BAND, SINGERS AND BALLET

"America's Greatest Musical Organization"
Presenting high-class entertainments. INDOOR OR OPEN AIR. Full stage equipment, lighting, scenery and costumes carried.
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PARKS, PIERS and BEACHES
 THEIR AMUSEMENTS AND PRIVILEGES
 WITH ITEMS OF INTEREST TO MUSICIANS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

CARLIN'S PARK

**Baltimore Resort Has Made En-
 viable Reputation in the Few
 Years of Its Existence**

Baltimore, Nov. 29.—Few cities can boast of a more complete summer amusement park than Baltimore, or one so well managed. Carlin's Park, established only a few years ago by John J. Carlin, a practical business man of keen foresight, has outstripped many of the old established resorts of the country in growth and popularity and during the season of 1924 it added to its laurels as one of the country's leading recreation spots.

Indications are that new triumphs await it in 1925, for Mr. Carlin is well aware that progress is the price of success and he is planning to add various interesting and attractive features before the new season starts.

Nothing has been too big or too expensive to bring to Carlin's provided only that it possessed the necessary qualifications, which are to please and entertain Carlin's patrons. Famous bands, popular-priced opera, the biggest free attractions—these are some of the things that have made Carlin's so wonderfully popular.

During the past season two outstanding features were the featuring of amateur sports on the park's athletic field and the U. S. Army boxing and wrestling championships. These served to attract thousands of persons who in all probability would not otherwise have visited the park. Once inside the park they found amusements aplenty to divert them, with the result that the park management profited largely from their presence. All summer long there were extra added attractions that lent themselves handily to publicity purposes. Newspaper space was used most generously, as were other forms of publicity. Never for a minute was the public allowed to forget that Carlin's was in existence and that there was something worth while to see and do every day in the week.

Some Carlin Features

The midway of Carlin's was a veritable concourse of glittering lights at night, making a picture of beauty and splendor. Concessions were laid out most attractively, and neatly framed, and for a background there were a giant Ferris wheel and other rides looming skyward and brilliantly outlined in electric lights. The skooter and the mysterious knock-out are two features that were installed for the 1924 season. Both proved popular. There was a beautiful exhibit called the palace of glass, showing Niagara Falls done in glass and with skilled glass-blowers fashioning objects of fantastic beauty.

Carlin's roller rink, located in the woods,

IN THE GOOD OLD SUMMER TIME



Nothing like a bathing contest to draw the crowds to a beach resort. Salt-air Beach, Salt Lake City, Utah, has an annual revue in which hundreds of fair contestants take part, and it is always a sure-fire crowdgetter. The accompanying picture shows some of the 1924 contestants.

enjoyed excellent patronage. It was built at the request of hundreds of skating fans who had enjoyed the winter rink and wanted to continue the sport thru the summer. The winter rink will be operated this winter as usual. It is an immense skating area, has first-class equipment, and the best of management.

The new coliseum, which no doubt will be still more improved before next season, has a list of about 50 fun devices. Entering the building one has the impression of entering a huge circus tent. Once inside the fun is continuous. The rube theater, with its three hundred seats for patrons who do not care to take an active part in the games and other frolics, is without doubt one of the funniest theaters ever built. All about the in-

(Continued on page 80)

RHINO. PRICES RISE

Zoos wanting a rhinoceros nowadays have to pay a much higher price than was the case a few years ago.

A first-class specimen of single-horn rhinoceros now brings \$10,000 whereas a few years ago one could be bought for \$4,000 or less.

Llamas, too, have risen in price, due to the ban on importation from South America. Prices have jumped from \$150 to \$350.

ZOO PROPOSED FOR SARASOTA

John T. Benson, Hagenbeck Representative, Visits Florida City

Sarasota, Fla., Nov. 27.—Sarasota, fast becoming known as the home of famous show people, may soon have another distinction.

It is proposed to establish a zoological garden here—one that, if formed, no doubt would in time become famous the country over, for it would be in charge of experts in the animal line.

John T. Benson, American manager of the Hagenbeck Brothers, of Hamburg, Germany, came here last week from Jacksonville with Samuel W. Gumpertz, Coney Island showman. He came here with the idea of organizing and locating a very large zoo in or near Sarasota. Whether any definite conclusion was reached could not be learned before Mr. Benson's departure for New York.

Sarasota is ideally situated for a zoo, the semi-tropical climate and the contour of the land being most favorable.

Novelties in park rides? Yes, there will be some for the coming season. No doubt many contracts will be signed this week.

Many Improvements for Houston Park

Skating Rink, Swimming Pool and Large Fun House To Be Installed

Houston, Tex., Nov. 29.—Plans for extensive improvements in Luna Park, Houston's 36-acre amusement park, are speedily materializing as the result of completion of negotiations for a loan of \$150,000 to be used to expand the park which now represents investments of more than \$500,000.

The dancing casino, patterned after the Mormon Temple, Salt Lake, Utah, has been completed and is filled each night. A 12-piece orchestra plays from 8:30 until 11:30.

It is planned to install a skating rink as soon as a suitable tenant for the rink building is found. The park management also plans the construction of an outdoor swimming pool, which will be patterned after the one in Krug Park, Omaha, Neb. The picnic grounds will be materially improved for next year, as will the auto parking ground, of several acres area.

The Luna Park roller coaster, one of the largest in the entire country, continues to do big business. The park season will run indefinitely. The Fearless Greggs, auto somersault performers, are doing two a day as a free act.

A funhouse will be another of the big features for next season. It is planned to pattern this after the big ones operating on the beaches in California watering resorts.

TRAVER SOLD 98 RIDES IN 1924

The Traver Engineering Company, of Beaver Falls, Pa., report that 1924 has been the busiest season they ever had. They have sold 31 caterpillars, 30 mix-ups, 12 seaplanes, five tumble bugs, four Bobs coasters, one jazz railway, 13 fun houses, two butter-rolls.

The plant is now working full time on 1925 contracts, which are coming in rapidly. Six caterpillars have been sold for next season, also three Bobs coasters and several smaller rides.

The plant comprises 14 acres of land and three acres of buildings. At the factory is now operating the new jazz railway which park managers say is the funniest ride they have ever seen. Mr. Traver recently returned from London and Paris, where he went to look at the parks, and he reports prospects very good for the outdoor ride business in these cities. He says the caterpillars at the London Exhibition did a record business and the big rides of the Thompson Seaside Railway Company also broke all records.

Mr. Traver, with four of his salesmen, are in Chicago attending the park and fair men's convention. He has an exhibit of Bobs coaster trains and jazz railways at the Drake Hotel; also a moving picture of both of these rides in operation and movies of many prominent parks taken last summer.

The company's representatives at Chicago include F. M. Gowett, H. A. Ackley, R. E. Haney, R. E. Chambers and Harry Traver.

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

A QUARTET OF PROMINENT SPEAKERS AT N. A. A. P. CONVENTION



Every one of these men has a worthwhile message to deliver to the park men who attend the convention, and with the other speakers make up a program that is a liberal education.

These men are familiar with every angle of the park game and in addition have the happy faculty of presenting information in a straightforward manner that both interests and instructs. Reading from left to right those pictured are: H. G. Traver, whose riding devices are known all over the country and abroad; Lewis A. Coleman, president of Riverside Park Amusement Company, Indianapolis; R. S. Uzzell, historian of the N. A. A. P., and, like Harry Traver, head of a company that makes park rides which are found in all the leading parks; and John J. Carlin, whose sensational success with Carlin's Park, Baltimore, Md., has received wide publicity. If we're not mistaken, Messrs. Traver and Uzzell were public school teachers in their younger days, which may have something to do with their faculty of expression.

PARK MGRS: That's What You Need FOR YOUR ADVERTISING



Do your advertising with a Tanglely Calliope or Calliophone like Mr. McKibben, manager Cascade Park, New Castle, Pa., does and you will make money. Tell your story with music. Drive over the city and to the neighboring towns. Can be heard nearly a mile or regulated low as an orchestra. Mr. Rex Billings, Akron, O.; Mr. Carlin, Mr. Fitzsimmons, Baltimore; Mr. Humphrey, Cleveland; 2 Parks in Kansas City, in Chicago, Omaha, Detroit and hundreds of others use it.

The Calliophone

PROUNCE IT KA-LI-A-PHONE

"First New Tone in 40 Years"
See Us At Conventions

TANGLELY CO., MUSCATINE, IOWA

We offer a special low-priced automobile outfit complete with self-playing instrument, special-built body. Ask for free literature. Cash or terms. Over 100 Calliophones sold last season. Fits any auto chassis. Immediate delivery. Use it for advertising on your rides, in your rink.



See Neumann Tent and Awning Co., Chicago, for Demonstration.

Cash In With Whirl-O-Ball

C. N. An-Crew took in \$353.63 last month.

New Automatic "Loop-the-Loop" Game
for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 24x20 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., 784 Consolidated Bldg., Indianapolis, Ind.**

MILLER & BAKER, Inc.

AMUSEMENT PARK ENGINEERS

MILLER PATENT COASTERS AND DEVICES
Special Designs and Structures.

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Do not fail to see the Working Model of the "LOVE NEST" on demonstration at Booths, Chicago Convention.

Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

"THE WHIP"
Famous Amusement Ride for Parks and Fairs.
Illustrated Booklet Free.
W. F. MANGELS CO.
CONEY ISLAND, N. Y.

The Ultimate Coaster "THE REVERSER"

Patented.

The Ride that actually reverses the car while running without changing the direction of travel, permitting the cars to take dips backwards.

T. D. HOOPER, JR.,
19 Walton Avenue, Merchantville, E. N. J.

WARNING!

Portable Caterpillar Ride Operators booking on any one of the shows restricted in paragraph three with the lessor will suffer the cancellation of their contract.

(Signed) **SPILLMAN ENGINEERING CORP.**
HYLA F. MAYNES.

KIDDIE RIDES
Six different devices. Order from the originators.
PINTO BROS., 2944 W. 8th St., Coney Island, N. Y.

WHEELS FLASHERS and SKILL GAMES

Of Every Description.

WM. ROTT, Mfr.,
48 East 9th Street, NEW YORK.

Branch Show Room: E. E. BENA, 4015 Pabst Ave., Milwaukee, Wisconsin.

WORLD'S GREATEST RIDES

CATERPILLAR. Has earned \$5,200 in one week, \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 53 built in 1923.

JOYPLANE. Another World Bester. Ask Geo. Baker, Island Beach, Philadelphia. Ask Westview Park Company, Pittsburgh, Pa. Ask Cedar Point Park Co., Sandusky, Ohio. A great thriller and repeater at moderate cost.

SEAPLANE. The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.

MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy. Cheap to handle. Nothing to wear out. Got over \$600 in one day.

TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.
Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 73 Rides in 1923.

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7236 East Jefferson Avenue, Phone, Edgewood 4553.

MILLER PATENTED COASTERS AND DESIGNS.
P. O. Box 48, Homewood, Ill.

SOME PARK MANAGERS SAY

Conditions last year were below normal. A. L. RIESENBERGER, Manager of Coney Island, Cincinnati, states that

PINEAPPLE SNOW SUNDAES GROSSED BETTER THAN \$10,000.00 LAST YEAR

75% of this amount was CLEAR PROFIT. On an investment of only \$250.00 Be convinced of the Money Making Qualities of our CRYSTAL SNOW SUNDAE MACHINE. See Mr. Riesenberger, our representative, attending the N. A. A. P. CONVENTION. He will accept orders for spring delivery.

CRYSTAL CREAMED ICE MACHINE CO., 428 E. Second St., CINCINNATI, O.

Attractive Ferris Wheel Wanted

Est. No. 5 preferred. Take possession at once. Terms, cash price and full particulars in first letter. W. P. LYNCH, P. O. 704, Halifax, N. S., Canada.

Wanted—Concessionaires for Season 1925

JOLLYLAND PARK

Games, Drinks, Ice Cream, Hot Dogs, Dance Hall, Fishing Bunk, Boating, Bathing Beach. Hate new buildings. **FRED J. COLLINS, Manager, P. O. Box 198, Amsterdam, New York.**

THE "FLIER"

Patent Applied for and Trade-Mark Granted April 1, 1923.

THE THOUSAND DOLLAR A DAY RIDE. Breaks all records wherever it is installed. Many sold and now in operation. THE FLASHIEST RIDE IN THE MARKET TODAY. Other new Rides for 1925 are the SWAN FLIER, the SQUEEZE, the ZEPPELIN, the TUNNEL and the KIDDY Merry-Go-Round.

E. HOPPE, 888 Westfield Ave., Elizabeth, N. J.
Send for catalogue and price list.

FOR SALE

Stationary Whip and Sea Plane, in first-class condition, at a big bargain. PUBLIC AMUSEMENT CO., 607 Forest City Bank Building, Newford, Illinois.

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How to obtain a patent and other valuable information is supplied in our FREE booklet. Write for copy today.
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70 Wall Street, New York.

FOR SALE 6 LOT MACHINES OF ALL KINDS FOR SALE CHEAP.

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SIDNEY REYNOLDS WILL BUILD YOU A SWIMMING POOL

Designer and builder of one of the most magnificent swimming pools in any park in the United States, located at Olympic Park, Newark, N. J., 200x400 feet, with a pure white sand beach 100,250 feet. Ask Mr. Henry Gunther, Park Owner.

On a Concession Basis, That Will Be a Thing of Beauty and a Credit to Your Park

Permanent address: - - - - 1493 BROADWAY, NEW YORK CITY

See Me at Booth No. 86 at N. A. A. P. Convention

THE SKOOTER

HAS PROVEN ITSELF AS A WINNER WITH OVER 1000 CARS IN OPERATION

Again was the big hit and Favorite Ride at the N. A. A. P. Convention in Chicago. Was recommended by any number of pleased owners for Its Mechanical and Financial Success. ORDER NOW TO INSURE PROMPT DELIVERY. WRITE FOR BOOKLET.

LUSSE BROS. - 2803-05-07-09 N. Fairhill St. - Philadelphia, Pa.

One of the Oldest Manufacturers of Amusement Machinery in the U. S. A.

Park Paragraphs

Hail N. A. A. P.!

It has accomplished much good.

And it will accomplish much more.

Its members are very human, hence none of 'em are wearing hales.

But who wants a halo anyway?

The N. A. A. P. members are a conscientious set of men, with the best interests of the park business at heart. Their influence for good has already been distinctly felt. It is extending year by year, because these men recognize the fact that the policies they represent are based upon sound business sense.

Whoever is responsible for the splendid program of the N. A. A. P. meeting is to be congratulated upon the excellence of his selection of topics and speakers.

Park men are invited to make greater use of *The Billboard's* park news department. Let us know about your plans. Pass them along—it helps the other fellow and you too. Ask questions. Express your opinions. In short, make the department your own.

PHILADELPHIA PARKS AND MANUFACTURERS

Philadelphia, Nov. 28.—Willow Grove and Woodside parks are sleeping peacefully, to all appearances, for the winter, with no announcement just now from the managements as to plans for the 1925 season.

At the National Association of Amusement Parks' sixth annual meeting held at Chicago this week Philadelphia is well represented by manufacturers of amusement devices. This city is now a recognized manufacturing center of amusement devices of many kinds.

The Philadelphia Toboggan Company, as usual, has exhibits at the N. A. A. P. convention. The plant in Germantown is very busy on orders for the coming season.

At the W. H. Dentzel manufacturing plant all is hustle and bustle. The firm has representatives at the Chicago meeting and a display of its well-known products.

The Lusse Bros., manufacturers of the Lusse skooter ride, have booths 103-104 to give demonstrations of all the working parts of their ride. At their plant, it is announced, orders are coming in fine for the 1925 season.

NEW RIDE AT SUMMIT BEACH

Canton, O., Nov. 28.—George Sinclair, of the George Sinclair Company, owner and operator of rides and concessions, announces the company will erect a new mill chutes at Summit Beach Park, Akron. Ernest Thomas, contractor, will supervise the construction of the new ride, work on which will be started soon. Thomas will also supervise alterations on the big ravine flyer at Waldameer Park, Erie, Pa., where the State is building a highway under the ride.

DANIEL WITH GULF BEACH

Lee Daniel, of Pensacola, Fla., advises that he has become associated with a company that will control the amusement features at Gulf Beach, an ocean resort near Pensacola, for the coming summer.

Gulf Beach is located 17 miles from Pensacola and is connected with the city by a paved road. The principal attractions at the resort are dancing and surf bathing. There are restaurant and soft-drink concessions.

CARLIN'S PARK

(Continued from page 78)

closure one finds new devices. Long, steep slides, the Charley Chaplin walk, the mysterious skating floor, the blower stairs, rocker stairs, and sliding stairs, the energy barrel, the giant swing—these are but a few of the fun-makers. The Aliseum is a super fun-house and without doubt one of the most popular features of the park.

Then there are the beautiful dance palace, the mountain speedway, racer dips, old mill, whirlpool, whip, cater-

pillar and other rides, the big natatorium, the picnic grove, the refreshment stands, novelty concessions, and other features, all combining to make as nearly an ideal amusement park as can be found anywhere.

Of the policy of the park *The Baltimore American* some time ago had the following to say:

Carlin's Policy

"Carlin's has established a reputation of being one of the finest amusement parks in America. This reputation has been gained by the hardest kind of work and watchfulness. So perfectly has this work been carried on that every winter finds managers from parks all over the United States paying a visit to Carlin's to gather information and learn just how the park is conducted with the thought to employ every new and modern method to their respective parks. Carlin's is in reality a city within a city. But Carlin's is a City of Amusements. Therefore, much has to be taken into consideration.

"First of all, the amusements must be clean and wholesome. That is a cardinal rule at Carlin's. Then safety and comfort are considered. Nothing that offers a chance of risk or physical discomfort is installed. Thrills and innocent sensations without risk and stamped with a wholesome brand of fun make up the major part of the park's amusements.

"However, above all of these regulations and restrictions and first and foremost in every park employee's mind is the rule that the highest morale must constantly be maintained. Every Baltimore mother has a feeling of confidence in the park management. She feels that her children will be tendered the same

care and attention while enjoying their amusements at Carlin's as would be afforded in their own home.

"This watchfulness and rigid care and attention given Carlin patrons has placed the park on a high plane, which has its attribute inasmuch that Carlin's enjoys a reputation as being a civic factor—something of which the City of Baltimore may well be proud.

"How this woodland and natural playground has been turned into a city of wholesome fun and relaxation is a story concerning an ambition on the part of John J. Carlin to supply Baltimore with an ideal summer park. How well the work has succeeded is now established in the minds of Baltimoreans. The mechanical work of planning and construction is fraught with many and confusing problems—these things are expected in any monumental undertaking—and are of only passing interest for the less serious minded. However, Mr. Carlin full well appreciates this and has discounted it in favor of the all-important problems ever before the successful park manager—that of supplying what the public wants.

"To the casual observer this is taken as granted, but in the whole makes up the most important work of the park management. The problem of offering what the public wants is a deep one. Gambles are expensive. One must have fairly reasonable knowledge of what is really wanted. During each season Carlin's has offered a wide program of entertainment. Perhaps the most elaborate ever undertaken by any amusement park. Each season has shown that the public has been fully appreciative. And each season has been planned with the thought to outdo the season past."



A man and a woman were killed and two other persons seriously injured when the airplanes in which they were flying collided in midair near Clover Field, Santa Monica, Calif., recently.

Ralph Ruhl writes from Alliance, O., stating that after a year's absence from the field, he is preparing to resume his parachute jumps from balloons next season. His partner will be Miss LaMay of Akron, O. He would like to hear from old friends.

W. C. (Stub) Campbell pens that he encountered wonderful weather every day while making parachute jumps recently at the Arizona State Fair in Phoenix. The fair was on for a week. A number of low flying stunts by Pilot Auggy Peddler went over big, he adds.

Dirigible mail and passenger service which will link the possessions of the British empire by air as the mighty British fleet has linked them by water, is expected to be in operation early in 1927, say cable dispatches from London. The new ships will have a gas-bag capacity of 3,000,000 cubic feet and accommodations for 100 passengers.

Herbert W. Maxsom, of the Goodyear Tire and Rubber Company, Akron, O., has been elected president of the Akron Commercial Aircraft Association to succeed Harold A. Kullberg, who was killed in an airplane accident last fall. The board of directors includes C. S. Lehner, Fred F. Smith, Davis S. Hawthorne, W. G. Clark, V. C. Babcock and Wayne M. Sellers.

Americanization of the giant dirigible ZR-3, the last of the historic line of German Zeppelins, was completed last week in a setting symbolical of the peaceful ways she is to follow when Mrs. Calvin Coolidge christened the big ship the Los Angeles. All the high officials of the Government and many envoys from other lands gathered at Bolling Field, near Washington, D. C., for the ceremony.

Captain D. W. Bedinger and Sgt. Irving Astol were burned to death on the Ft. Riley Military Reservation when their

plane burst into flames shortly after they took off from Marshall Field, the Ft. Riley flying field, stated news dispatches from Junction City, Kan. Observers heard the engine missing and then saw the ship burst into flames. It came down on the bank of the Kaw River at the edge of the field. Capt. Bedinger's home was at Richmond, Ky., and Sgt. Astol came from Shepherdsville, Ky.

Lowell Thomas, official historian of the round-the-world flight, visited Cincinnati, his native city, the past fortnight. He has led two expeditions to the Arctic, was in the German revolution following the World War and was with Karl Liebknecht and Rosa Louxemburg when they were assassinated, made a pictorial record of General Allenby's crusade into Palestine, accompanied the Prince of Wales on a tour of India, conducted an expedition into Central Asia and has visited every country on earth. He has degrees from four universities. He landed with the world flyers when they recently returned to Dayton, O.

Sgt. Jack Cope informs *The Billboard* that considerable confusion as to identities has been occasioned by the death of Ethel Munn in Cassopolis, Mich., recently, when her parachute met with an accident as she sought to cut loose from an aeroplane. Sgt. Cope said the name of Ethel Dare was originated by Elmer Partridge for Ethel Munn. Later he transferred the name to another girl who worked but a week. Next, Mr. Partridge employed Lillian Boyer for parachute jumping and she was billed as Ethel Dare for a season, after which she took her own name. It appears that the two women worked under the same name for a time. Miss Munn was working for Sgt. Cope at the time of her fatal accident. He recently changed the name of his organization to the Premier Flying Circus.

A saturnalia of death in the air forces of England and the United States, during the fiscal year of 1924, thus far has cast such a pall over the Anglo-Saxon military aviation as to cause the year to be already termed "the black year" by friends of aviation in both countries. Combined, the fatalities in the two trailing aéro-

nautical countries reach the amazing figure of 97, while the Japanese, with double the United States air force, suffered four; the French, with five times the United States air force, suffered five; the Soviet, with four times the United States air force, suffered six. The combined losses of the three greatest air powers were but 15 killed. It is understood the United States Congress will conduct hearings in the new session on the condition of aeronautics in both the army and the navy.

PRESS AGENTS

(Continued from page 44)

I just came out of that place across the street. It has no billroom. My trunks, being the last things placed on the scene truck of the show ahead of my, were the first things unloaded, and the transfer men piled all the scenery on top of them and now I've got to wait until the show is set before I can get at my trunks."

Wells Hayks, organizer of the Theatrical Press Representatives of America, could not withstand the cold spell that struck New York recently. Therefore he grabbed his traveling bag and trusty typewriter and headed for the seclusion of the Virginia mountains to grind out a series of stories that he has been commissioned to write. The nature of the stories and the publication they are intended for is a dark secret.

One day recently our attention was attracted to a fast-stepping, classily-attired chap who insisted upon us taking six heralds within six blocks that, upon being opened, conveyed the information that Lena Daley and her *Miss Tobasco Burlesque* Company would play the Columbia Theater the coming week. On receipt of the six heralds we stopped the fellow and inquired why he should select us for six heralds, and he replied: "My name is L. J. Chapman, and I am the advance agent of Lena Daley's show, and I just wanted you to know who I am and what I am doing as a working agent. Now you can give me back five of those heralds and I'll pass them along to someone else because I do not believe in willful waste, for Lena has a magnifying eye when it comes to the agent's expense account and printing bills."

We are in receipt of a communication from Charles Bernard, formerly of the *Waiver L. Main Show*, who criticizes us severely for an article that appeared in this column in a recent issue to the effect that J. C. (Jack) O'Brien and His Minstrels would play his home town, Wilmington, N. C., as Bernard claims that Wilmington is not the home town of O'Brien, but that Savannah, Ga., has been his home town for the past 10 years or more, and the natives of that city object to his agent's decision to select a new home town for "Jack" without their knowledge or consent.

In explanation of our article we wish to say that perhaps the blame should be on us and not on the agent, as it may have been that the agent wished to convey the information that "Jack" would play his agent's home town and we misconstrued it into "Jack's" home town. We hope that Bernard and natives of Savannah will accept this correction, for with us the agent is always right.

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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, Sloux 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 Deshier 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, 34 1/2 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburg, 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. Malone, Beaver Dam, Wis., secretary. Meeting to be held at the Wisconsin Hotel, Milwaukee, January 7, 8 and 9.

New England Agricultural Fairs Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 23 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. Smolinger, Chicago, secretary. Meeting to be held in Chicago February 17. Meetings of the Board of Appeals are held the first Tuesday in May and December of each year.

Virginia Association of Fairs, C. B. Ralston, Staunton, Va., secretary. Meeting to be held at Lynchburg, Va., January 19 and 20.

North Dakota Association of Fairs, E. R. Montgomery, Grand Forks, N. D., secretary. Meeting to be held at Hotel Dacotah, Grand Forks. Dates to be announced later.

National Association of Colored Fairs, Henry Hartman, Rockville, Md., secretary. Meeting to be held at Bailey's Building, Norfolk, Va., February 22.

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.

FAIR NOTES AND COMMENT

(Continued from page 77)

ment than any other attraction that had ever appeared at any of Arizona's State fairs.

"When the State fair breaks even it is a success," says *The Times*, Oklahoma City, editorially, of the Oklahoma State Fair. "The 1924 exhibition netted \$359. The cost of the exposition was \$125,000. The State fair is Oklahoma's best adver-

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tisement. For no other occasion and at no other season of the year do the people of Oklahoma take stock of the amazing yearly development of the great young commonwealth. *The Times* congratulates the board of directors of the State fair on its great financial success of 1924 and hopes it will build a \$200,000 exhibit for 1925."



(Communications to our Cincinnati office)

NEW PITTSBURG SEXTET

Pittsburg, Pa., Nov. 29.—With the organization last week of the Fort Pitt Hockey Club, this city is assured representation in both groups of the United

the lots known as the circus grounds on North Seventh avenue.

The work of building the rink is being done under the supervision of Fire Chief A. B. Canfield and is being rushed thru to completion in order to be ready for the first cold spell.

The rink is being built in an ideal location and ample space has been provided for the parking of cars. A movement is under way for the organization of a city hockey league and it is expected that a meeting of those interested will be called at an early date.

NEW YORK DRAMA LEAGUE

MEETS AT ICELAND

New York, Nov. 23.—The New York Drama League held its first social event of the season last Friday afternoon in the form of a skating carnival at the Iceland Rink, 52d street and Broadway. The league's social events previously were

MODERN PORTABLE RINK



Even from the photograph from which the accompanying cut was made it is difficult to determine that the top and side walls of this rink are of canvas. In all other details it compares with an up-to-the-minute roller-skating palace in a permanent structure. The rink is C. M. Lowe's and the location is in Kansas City, Mo.

States Amateur Hockey Association, the newly formed sextet to play in the Eastern group and the Yellow Jackets, last year's champions in the Western group and national amateur champions, to again compete in the Western branch. The Jackets will play with practically the same lineup as last season.

NEW MUNICIPAL RINK FOR POCATELLO, IDAHO

Pocatello, Id., Nov. 29.—A municipal ice-skating rink, which will be 500 feet long and 250 feet wide, is being made on

held in the Hotel Astor. The members came to the ice rink at the invitation of Mrs. Charles Ridgely Lee, hostess of the establishment.

An attractive program was presented during the course of the afternoon. Among those who took part were Dorothy Sands, of *The Grand Street Follies*; Mary Morris and Helen Freeman, now playing in *S. S. Glencain and Desire Under the Elms*, respectively, and Paul Robeson, who played in *All God's Chillun*.

SKATING NOTES

Roy E. Mack and Peggie Brantley

THE ONE-WHEEL SULKY

THE result of the experiment proposed by Thomas W. Murphy, the well-known driver of harness horses, with a single-wheeled sulky will be awaited with interest, for anything that will reduce accidents on a race course to a minimum will have the stamp of public approval, especially as the memories of the deaths of Edward Geers and Thomas Hinds during the last season are still poignant.

A vehicle with a single wheel would do away with one of the most fruitful sources of trouble. There would be no chance of interlocking wheels, no matter how closely the field might be grouped on the turns or in the stretches. As the driver sits slightly back of the wheel in the new model, with legs well braced on either side of it, the danger of a horse stepping into the wheel would seem to be obviated also. It remains to be seen, however, whether the new model will have the tensile strength of the sulky that is now in general use.

It was in 1892 that the low-wheel sulky that was responsible for a drop of a couple of seconds in the record of any horse hitched to it made its first appearance. Ed Geers created a sensation at the Buffalo meeting of the Grand Circuit that year by appearing on the track with the Hamlin trotter, Honest George, hitched to a sulky whose high wheels of hickory had been replaced by a couple of bicycle wheels. It was a crude affair, but the driver sat low. It sprang at once into popular favor.

Old-time prints of trotting races show the drivers sitting bolt upright in sulkies that were considered marvels of their period. They weighed from 50 to a hundred pounds and were made of second-growth hickory. If Hiram Woodruff, who was the Tommy Murphy of 60 years ago, could return to earth and see the one-wheeled sulky which Murphy is to exploit he would have reason to marvel at the progress that has been made in the scientific development of the accessories connected with the type of horse he loved so well. —NEW YORK HERALD-TRIBUNE.

write from Spokane, Wash., that they are enjoying their tour over theantages Circuit and that they will return to Europe to fill old and new contracts at the finish of the Pan tour.

The Music Hall Roller Rink, Cincinnati, has recently been featuring indoor polo games.

Another rink opened its doors at Lawrenceburg, Ind., recently. It is under the management of Scott Hayes.

The recent dance given at the ballroom of the Hotel Martinique, New York, under the auspices of the Middle Atlantic Skating Association (ice) proved a great success. Many delegates to the International Skating Union were present.

Armand J. Schaub, former rink manager of Cincinnati, is still engaged in business in New York.

The special program at the Iceland Rink, New York, November 15, given in honor of the delegates to the International Skating Union meeting, proved very popular and it is reported that the rink enjoyed one of the largest attendances of the season. On the program were Beatrix Loughran, Olympic star, in fancy skating; "Bill" Small, black-face comedian; George Brackman, senior Metropolitan champion, in fancy skating; Dick Williams, in *The First Lesson*; a relay race between the Ice Palace and Iceland, which was won by Eddie Meyers of Iceland; Bobby Hearn, barrel jumper, and Babe and Tinty Honan, juvenile skaters, who were one of the hits of the evening.

STAGE EMPLOYEES AND PROJECTIONISTS (Continued from page 45)

Local No. 11 in its differences with the manager of the Winter Garden Theater.

Vice-President Dempsey is greatly upset because someone appropriated a large group picture of himself and Prexy Canavan that had been hanging over his desk in the Boston office. Representative Sherman told us in strict confidence that he is the guilty culprit. He said that he needed the photo to complete his collection.

A special committee from Local No. 14 arrived in New York a short time ago to confer with J. J. Murdock, who is representing the Proctor interests in Albany. The union has been negotiating for new contracts to apply against the Proctor's Grand and Harmanus Bleecker theaters since last September. It is expected that a definite settlement will be reached within the next few days.

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ZEIDMAN & POLLIE SHOWS NOW IN WINTER QUARTERS

Big Amusement Organization Establishes Winter Home at Camp Wadsworth, Spartanburg, S. C., Receiving a Gratifying Welcome on Arrival

Spartanburg, S. C., Nov. 25.—Yesterday morning the special train carrying many people, wagons and other paraphernalia necessary to operate the Zeidman & Pollie Shows pulled into Spartanburg to spend the winter after a 32-week season which closed last Saturday at Charleston, S. C.

Spacious quarters have been arranged at Camp Wadsworth, where ample trackage and buildings have been placed at the disposal of the management. One building, used during the war period as an officers' hospital, is being converted into a hotel for the accommodation of the employees who will be actively engaged after the first of the new year in rebuilding, repainting and renovating the entire show outfit, and it is the stated intention of General Manager Jimmie Simpson and William Zeidman to send the show out in the spring as one of the best in the carnival world from the standpoint of appearance as well as entertainment value.

About 150 of the people connected with the show will remain in Spartanburg, some living in hotels, some in apartments and some taking up their abode at the winter quarters—in fact, the camp already has taken on the appearance of a winter tourist colony.

Harry Johnson will be in charge of the "Hotel de Z. & R." and will generally superintend the winter quarters, while Earl Hall will have charge of the department of riding devices, and work will start in full blast soon after the holidays.

Mr. Simpson, Dave Tennyson, Mrs. Tennyson, "Bill" Price, Mrs. Hilliar and "Bill" Hilliar left Wednesday to attend the Showmen's League Banquet and Ball at the Congress Hotel in Chicago next week, and Mr. and Mrs. Zeidman are expected to follow later in the week.

"Slim" Kelly has left for Florida to spend a few weeks, and some other members of the company have gone to their homes, but the majority of the folks will remain in Spartanburg for the winter.

The reception given the show in Spartanburg was very gratifying to the management, newspaper editors, merchants and city officials extending a degree of welcome that was highly encouraging. *The Spartanburg Journal* of today devoting a three-column story with pictures of Messrs. Simpson and Zeidman on the front page, while Manager Hodges, of the Franklin Hotel, has placed every

facility at the disposal of the show executives to make pleasant their downtown headquarters at his popular hostelry.

Secretary E. V. Whittington is in charge of the financial end at winter quarters. The people who came to Spartanburg with the show are prosperous looking, seem to be spending money freely and it is no wonder that the organization has been so royally received.

MR. AND MRS. C. M. NIGRO THRU CINCY TO CHICAGO

Mr. and Mrs. C. M. Nigro, of the Great White Way Shows, passed thru Cincinnati November 26 on their way from their winter quarters at Nitro, W. Va., to Chicago for the "big doings".

Mr. Nigro phoned *The Billboard* that they had a short layover, but on account of meeting up with George Snyder, the well-known outdoor showman, with whom they held a chat, they would not be able to pay the *Billyboy* folks a visit until on their return trip from Chicago. Mr. Nigro was suffering with a bad cold and also informed that he was otherwise not in the best of health, for all of which he was looking forward to soon taking treatment.

HEADED FOR CHI.

William J. (Bill) Price, of the Zeidman & Pollie Shows, passed thru Cincinnati November 23 en route to Chicago for the banquet and ball, and phoned from the station that as his ticket read

R. & C. SHOWFOLKS

"Sitting Pretty" in Winter Quarters at Montgomery, Ala.

Evidently the showfolk wintering at Montgomery, Ala., with the Rubin & Cherry Shows are "sitting pretty" and enjoying their surroundings, some in the atmosphere of a welcome innovation, according to the following data received last week from Frank S. Reed secretary-treasurer of the organization, who also is spending the winter at Montgomery.

One can scarcely realize what a nice home can be made out of a boxcar—with the trucks taken off. There are three of them located inside the fair grounds here and the writer made a special visit to winter quarters just to see how the showfolks spending the winter there were located. Mrs. Bobby McPherson, of the Joy Ship, has car No. 1. Mr. and Mrs. J. A. Kline and Mr. and Mrs. James Dunlavey have the other two, and if anyone wants to see three nice apartments, clean and comfortable for the winter, they have them, with curtains and pictures for their staterooms, rugs on the floors, electric lights and practically all the comforts of a home. Bolly Castle and her family, Mr. and Mrs. Wm. Cain, E. E. Peyton and wife (the trainmaster), Mr. and Mrs. Jack Cullen and a number of others are located in nice quarters on the fair grounds. Cash Wiltse, who handled the diner on the train the past season, has charge of the "cafe" in one of the buildings. So with everything comfortable for the winter it seems about all the R & C. colony out there needs is a moving picture theater on the grounds. Mrs. A. D. Murray, Prof. and Mrs. Earl Strout and several others have down-town apartments. Carl Lauther and his family are at the Maurice Baths, Hot Springs, taking a much-needed rest. Doc Hartwick with Lauther's European Wonders, Walker's Monkey Speedway and Jim Dunlavey with his big snake and a number of concessions, joined the Smith Greater Shows at Valdosta, Ga., and will stay out until the closing of the season for that show, which will be around the holidays.

The writer had the honor of being made a member of the Montgomery Lodge B. P. O. E. last Tuesday evening.

Rubin Gruberg is spending a few days at the Florida State Fair and Exposition. He will leave this week for Chicago to attend the Showmen's meeting. Mrs. Gruberg, who has been spending the past few weeks in New York, will join him.

VERY RAINY SEASON FAILED TO KNOCK OUT JOHN WORTHAM

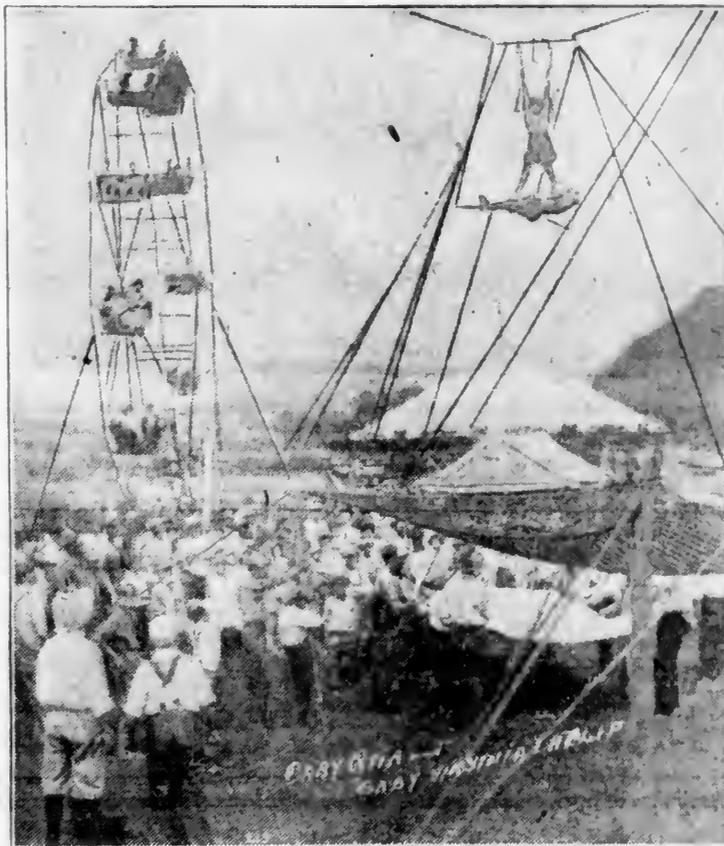
Hoof and Mouth Disease and Another Epidemic Also Hung on Show's Flanks

Chicago, Nov. 25.—John T. Wortham, owner of the shows of that name; Harry (Doc) Danville, general agent, and Eddie Brown, general manager, were Chicago visitors today and will remain in the city for some time. The carnival man reported a lot of ups and downs during the season, but kept the boat running right along, of course.

Mr. Wortham said his electrician had kept tab on the weather when everybody else wanted to forget it. The electrician reported 75 days of rain on the tour. This not being enough, the show rammed into the hoof and mouth disease and also into a big epidemic scare for good measure. Mr. Brown said that after the rain finally stopped—or the show got out of the rain belt—which was at the Beaver Dam (Wis.) stand the week of September 28, there was hardly a sprinkle the rest of the season, and in the South the show ran into extremely dry conditions. The hoof and mouth trouble was encountered in Texas and the other scare in Michigan.

The fair dates were fairly good, financially speaking, Mr. Wortham said. As previously stated in *The Billboard*, the show is wintering in Paris, Tex., following its close of the season in Houston. The show will continue to carry 25 cars next year and will have an additional attraction in a new water show in charge of Harry Fulton. It toured in the States of Texas, Oklahoma, Kansas, Missouri, Illinois, Michigan, Wisconsin, Arkansas and Iowa and traveled something better than 10,000 miles. All of the three carnival men will stay for the meetings next week.

THE LATLIP CHILDREN, AERIALISTS



The above picture was "snapped" on the main street of Blanchester, O., during a community Fall Festival, and shows "Baby" Rita and Virginia Latlip, daughters of Mr. and Mrs. David (Capt. and Lady Marion) Latlip doing double trapeze, one of their aerial free attraction acts. Since the Eli wheel at the left is about 42 feet high, an idea may thus be gained as to what height the youthful, intrepid athletes were working. The rope net in the foreground was used by Capt. and Mrs. Latlip for their high-dive acts. The father of the children advises that they gave their acts gratis to the committee.

SHARP AT OMAHA

Jack Sharp wrote from Omaha, Neb., that he is no longer connected with the Sharp Amusement Company, also that he was enjoying a joyful Thanksgiving Day at that city. He also stated that Omaha had been having very satisfactory climatic conditions, although generally credited with experiencing zero weather this season of the year.

WILSONS PUT UP FOR WINTER

Mr. and Mrs. Tom Wilson (Madam Ann), concessionaires the past several seasons with the Zeidman & Pollie Shows, returned to Cincinnati last week for the winter, again taking an apartment of Mr. and Mrs. George Emanuel in East Court street, and were callers at *The Billboard*. They stated that they had enjoyed a very pleasant season.

"straight thru" he would not have opportunity to say "Hello" to *The Billboard* folks.

The day previous William J. (Bill) Hilliar, press representative for the Zeidman & Pollie Shows the past season, arrived in Cincy while on his way to Chicago, also for the showfolks' big gathering, and left Friday evening.

MUCH WORK ALREADY FINISHED

In Winter Quarters of Otis L. Smith Shows at Syracuse, N. Y.

New York, Nov. 25.—Word from Otis L. Smith, head of the shows bearing his name, which are wintering at Syracuse, N. Y., was to the effect that great progress had been made in winter quarters, the show being almost ready to again take to the road so far as its equipment is concerned. Robert Loring

has the work in charge and all the rides have been overhauled and painted and the work on wagons is almost finished. For the time being Mr. Smith is running his jewelry auction business in Watertown, N. Y.

BERNARDI REPORTS HIMSELF SATISFIED WITH SEASON

Chicago, Nov. 26.—Felice Bernardi, of the Bernardi Exposition Shows, arrived here today and will stay for the meetings next week. He stopped in Kansas City and bought four private Pullman cars and several flats and wagons for the show next season. Incidentally Mr. Bernardi said he will add ten more cars to the show next season, making 20 cars in all.

Mr. Bernardi is in Chicago mainly to buy rides for the show which is in winter quarters in Salt Lake City. He stated that everything will go out again in the pink of condition. Northwest territory was played the past season and the show next season will play the same part of the country. Mr. Bernardi said he is well satisfied with the results of the season just closed. The main executive staff was re-engaged, consisting of Al Fisher, general agent; F. J. Matthews, secretary; Harry Gordon, promoter, and Harry Howard, manager of concessions.

HOODS GO TO MIAMI

Chicago, Nov. 26.—R. W. Hood, of H. C. Evans & Co., accompanied by Mrs. Hood and their two children, left today for Miami, Fla., where they will visit Mr. and Mrs. H. S. Smith. Mr. Smith is building the new big amusement park at Hialeah, Fla., which will open January 1. Mr. Hood will be present at the opening.

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E. C. TALBOTT,
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Military
Band
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The
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PRODUCE IT KALLI-PHONE

--Use It On Your Ride

The prettiest toned music ever heard on a ride. It surely will increase your receipts and furnish real concert music for your whole show or park. Think of it—a ten-tune roll for \$3.50. 100 new rolls monthly. The best buy of the season.

See Our Display at N. A. A. P. Convention

Come and hear this wonderful instrument. Just one tune will convince you that it is the only real music for rides. Small, compact and light. Can be packed in ten minutes with our special case. Fits any ride. Successfully used past season on Swings, Chair Planes, Whip, Wheels, Butterfly, Seaplane and others. Cash or terms. Immediate delivery. We pay freight on all orders placed at convention.

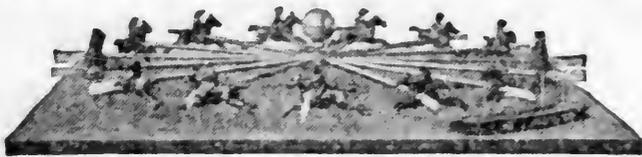
TANGLEY CO. "First New Tone in 40 Years"
Muscatine, Iowa.

See Neumann Tent and Awning Co., Chicago, for Demonstration.



EVANS' LATEST! THE PONY TRACK

TOP MONEY EVERYWHERE



PRICE \$75.00 EACH. Immediate Shipments.

15-Horse Machine, mounted on 36x36 Ford-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 fringe (not a dead 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.

SNAPP BROS.' SHOWS

The Snapp Bros.' Shows' engagement at Richmond, Calif., under the auspices of the Red Men, was very remunerative from a box-office standpoint and may consequently be classed as quite satisfactory. The show arrived on Sunday and experienced difficulty in getting on the gridiron of the local high school, as recent rains had made it very soft, and as this was the first time that any show had been permitted the use of these grounds the lot had not been accustomed to heavy hauling. The services of local tractors were obtained and Lot Superintendent Graves soon whipped the shows and rides into line. General Agent Herman Q. Smith demonstrated his generalship by carefully maneuvering and selecting the particular date, which afforded the show an opportunity to take advantage of seven big pay days by local commercial enterprises.

Many troupers from the several caravans that have established winter quarters around here, and those who have journeyed to California from Eastern aggregations to winter on the Coast, were afforded an opportunity to visit the show and exchange greetings, reminiscences and predictions. The writer was unable to get the names of all the visitors, but among those that he had the good fortune to meet were Col. Ed. Burk and Mr. Burns, of the Foley & Burk Shows, wintering in Oakland; Frederick Wendelton (Dr. Zeno), Mr. and Mrs. Weidemann, Mr. and Mrs. Vincent Book and "Bill Rice", who had Sunday dinner with the Snapps in their car. In addition, numerous members of the show entertained relatives who arrived from all parts of the State to pay a visit and also see the show.

Mrs. William Snapp had as her guests her father, Mr. Mings, and brother, Louis, of Los Angeles. Several trips by auto were taken, and on Friday evening the relatives were entertained at a pre-Thanksgiving dinner in the private car. Treasurer L. J. Wilkins was host to his mother, who journeyed to California and took advantage of the opportunity to visit him. Mrs. L. J. Wilkins, accompanied by Lois Janet Wilkins, returned to San Francisco en route to Portland, where Miss Wilkins will attend school. Mrs. Dick O'Brien has gone to visit home folks for the winter. Mr. and Mrs. Ivan Snapp and Ivan, Jr., are leaving for the East, Ivan to attend the meetings in Chicago and Mrs. Snapp and Ivan, Jr., to Georgetown, Ill., which is near Danville, where Ivan, Jr., will spend the holidays with his grandparents.

There have been several reassignments on the staff of the organization. Dick O'Brien, who was handling the press, has been made superintendent of the concession department. The writer again assumes the responsibility for "broadcasting" the doings of the show.

Modesto California is the stand for week ending December 1.

SYDNEY LANDCRAFT
(for the Show).

SHOWFOLK AT PENSACOLA

Quite a number of showfolks are stopping at Pensacola, Fla., some for the winter. They include R. S. (Sailor Ralph) Rover, George Y. (Dare Devil) Wright, airplane stunt man and balloonist, who have opened a store show and tattooing parlor on Palafox street, in the heart of the city; Sailor Ralph is also busy with building a "deep sea" show and collecting specimens for the attraction. Jack Lenoir, mechanical clown, and his wife, escape artist, are also here, as is Al Nuttle, the musical clown, altho the latter expects to leave soon for Tampa, Fla. All these troupers, along with Wm. J. (Curly) Myers, closed at Pensacola with the Mighty Welland Shows. There are other showfolk camping at the Bay View tourist camp, but Myers has not yet had time to visit them. The above data was contained in a letter from Myers.

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 aida by side?



OUR MARVELOUS MEXICAN DIAMONDS

Have delighted thousands of customers for 13 years. These positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow fire. Stand intense acid test of color by side comparison with genuine. Mined experts positively need their experience to detect any difference whatsoever. Per- haps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it!

Test a MEXICAN DIAMOND FREE! You risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, send it back if you don't like it, we'll refund your money. Write TODAY. Address wanted.

HALF PRICE TO INTRODUCE
To introduce to new customers, we quote three prices which are all you pay and just half our catalog prices.

No. 1—Ladies 1 ct. brilliant, fine 14k gold work. \$2.63
No. 2—Gents Heavy Tooth Belcher, 1 ct. gem, 14k gold 1.25
No. 3—Ladies 3 stone Duchess ring, fine platinum finish, two 2 1/2 ct. first water blue diamonds, one blue sapphire, 1.50
No. 4—Gents 1 1/2 Heavy Gypsy ring, platinum finish, black 4.98

SEND NO MONEY paper that meets around ring finger to show size. Buy 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. Address wanted.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Billboard.
MEXICAN DIAMOND IMPORTING CO.
Dept. NB, Las Cruces, N. Mex.
Exclusive Controllers of Mexican Diamonds for 13 years.

MUSIC--for Indoor and Outdoor Shows

CARNIVALS, PARKS, FAIRS, RIDES
Carouselles, Summer Resorts, Skating Rinks

There is a special type Wurlitzer Band Organ for every type of out and indoor show. Wurlitzer Music is loud and powerful, yet full of melody and harmony. All the latest popular tunes are now available. Act now!

Write Today for New Catalog
The RUDOLPH WURLITZER Co.
NORTH TONAWANDA, N. Y.

WURLITZER BAND ORGANS

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.

XMAS DECORATIONS AND SOUVENIRS

| | |
|---|--|
| 1/2-INCH RED ROPING, WITH SPRAY, WREATHS. Per Gross | \$ 9.00 |
| 3/4-INCH RED ROPING, WITH SPRAY, WREATHS. Per Gross | 21.00 |
| RED AND GREEN ROPING. Per Bolt, Only | .40 |
| RED AND GREEN PAPER GARLANDS. Per Gross | 4.50 |
| RED TISSUE BELLS, 8-Inch. Per Gross | 4.00 |
| 100 MIXED XMAS TOYS. Per 100 | 7.00 |
| 100 12-INCH XMAS STOCKINGS, Filled. Per 100 | 15.00 |
| 100 ASSORTED GAMES, for Boys and Girls. Per 100 | 15.00 |
| 100 ASSORTED BOOKS | 25.00 |
| 100 13-INCH OOLLS, Dressed, Assorted Colors | \$3.00, \$5.00, \$7.00, \$10.00, 15.00 |
| 100 VOICE DOLL VALVE BALLOONS. Per 100 | 19.00 |
| 25 ASSORTED MECHANICAL TOYS | 5.00 |
| GERMAN BALKY MULE. Per Gross | 48.00 |
| FUR JUMPING MONKEY. Per Gross | 8.00 |

Thousands of New and Dependable Items in Our Fall and Winter Catalog. Yours for the Asking.
For quick action wire money with order. 25% deposit, balance C. O. D., F. O. B. Cleveland.

NEWMAN MFG. CO., 1293 West 9th St., Cleveland, Ohio

When Writing to Advertisers Mention The Billboard.

TROUPERS, Attention!

A blind trouper, courageously making her own way, is selling The Billboard at 535 Central Ave., Cincinnati. Clip this ad, and when you are in Cincinnati lend her your aid by buying your papers, The Billboard and daily papers, from her. She will appreciate this courteous help upon your part.

TENTS

FOR CIRCUS AND SIDESHOW.
Write for Circular and Prices.
ENDICOTT-HAMMOND CO.
Phons. Whitehall 7298.
155 Chambers Street, New York.

Advertise in The Billboard—You'll be satisfied with results.

LAST CALL

FOR ADVERTISING COPY

in the

Christmas Number of The Billboard

ISSUED
December 9

DATED
December 13

The Christmas Number is going to be a mighty fine edition to reach ALL of the vast Theatrical and Amusement market. Advertisers will enjoy a greatly increased circulation—A pulling power of unequalled proportions.

105,000 COPIES WILL BE PRINTED

QUICK ACTION NECESSARY

If you have not already sent your copy, RUSH IT—Send it today.
Don't pass up this exceptional advertising opportunity.

Last Advertising Form Closes in Cincinnati December 7

The Billboard Publishing Co.

1493 Broadway, New York City

PUBLICATION OFFICE: 25-27 Opera Place, CINCINNATI, OHIO

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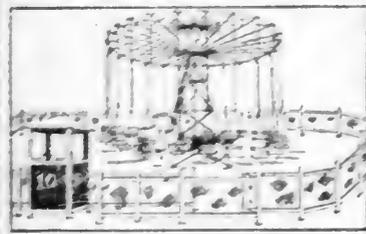
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Improved Mixup
For Parks, Carnivals and Fairs.
Get our prices and terms. General Office.

JONES MFG. CO.
1702 E. Sixth Street,
TULSA, OKLAHOMA.

American Taffeta Umbrellas
\$9 to \$24 Doz.
With Tips and Stub Ends
\$12 to \$24 Dozen.

COLORED SILK UMBRELLAS
\$30, \$36, \$42, \$48 and \$60 Doz.

LADIES' CANES—Reduced One-Third
25% Deposit With Order, Balance C. O. D.

ECONOMY UMBRELLA MFG. CO.
96 Essex Street, / BOSTON, MASS.

\$125 Made in One Day



For over ten years this has been an honest \$1. Honor headline—more than doubled money, many times. BUDDHA talks to people about themselves—a sure seller till human nature changes. A fast time seller, costing less than a cent. A joy when business is good; a life saver when bloomers bloom. Fortune and non-fortune papers—many kinds in many languages.

For full photo on Buddha, Future Photos and Horoscopes, send 4 stamps to

S. BOWER
Bower Bldg., 430 W. 10th Street, New York.



A REGULAR GOLD MINE THE NEW GUM-VENDING Bowling Alley

A ball of gum and a shot at the 10-pins—all for 1c. Located in all States. Operators, Parks, Arcades, write for price and circular.

Gatter Novelty Co.
143 East 23d Street, NEW YORK.

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 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.

\$3.90 PER DOZEN.
Samples, 50c.
25% deposit on all C. O. D. orders.

KEYSTONE IMPORT COMPANY,
430 S. Broadway,
Los Angeles, California.

LITTLE WONDER LIGHTS



Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Griddles, Skillets, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co.
5th and Walnut Streets,
TERRE HAUTE, IND.

DOUBLE HIGH STRIKERS
YOU CAN get DOUBLE MONEY and only one privilege expense with "Moore Made" Double Strikers. Send stamp for catalog. Other Games that GET THE MONEY. We manufacture.

1900—MOORE BROS., Mrs. L. Leper, Mich.—1924.

CHOCOLATE BARS Plain and Almond. Best on earth for Salesboards, Premiums and Concessions. Send 10c for samples and prices.

HELMET CHOCOLATE CO., Cincinnati, O.

SAY "I SAW IT IN THE BILLBOARD."

CARNIVAL CARAVANS
CONDUCTED BY... **ALI BABA**

Big doings in Chicago this week.

How was the Thanksgiving turkey (or chicken) an' trimmin's?

Will Baba Delgarian return to carnivals? Don't think he cares to.

Not a word of news received during the entire season from the DeKreko Bros' Shows. How cum?

You're darn tootin' "Bill" Price is with the Zeldman & Pollie Shows—very muchly so, and "for" it as well.

Wm. E. Johnson, formerly a high diver with the Con T. Kennedy Shows for a short spell, has anchored at Manitowoc, Wis.

C. (Whitey) Pierce and wife, Marie (remember "Whitey" in the Jack Hampton carnival days?), are still in the newsstand business at Hamilton, O., and doing fine.

B. G. Scott postcarded from Roanoke, Va., that he was finding the atmospheric conditions there too chilly for his liking

George Elser, the Reiss Shows' superintendent, will spend the holidays in Kansas City, partly at the Heart of America Showman's Club, at the same time looking after the show's interests.

Doc Barnett, who, a few weeks ago, went to Long Beach, Calif., from Pennsylvania, has been working on the front of "Bill" Kennedy's pit show there, but has not had the best of health since reaching the Coast.

It seems that several of the big shows will depart from their custom of the past several years and not play up trained wild-animal attractions heavily next season. One of the largest caravans is disposing of all its lions, etc.

Nick Otte, one time Roman ring performer with circuses and in vaudeville; of the transformation act, Calvera, and later electrician with the Mighty Doris and other shows, is now located in the

FAIR AMUSEMENTS

A SIDE from many other values of fairs—agricultural, commercial, domestic, school exhibits, grand-stand free attractions, races terminating in front of the grand stand, etc.—the walk-around amusement zone is also a predominant factor. Really the patrons of fairs look forward to physical and mental recreation. Yet one now and then reads or hears of "enthusiasts" for some reason, trying to discourage tented shows, riding devices, etc., at fairs. Coincident with this thought, the following (not here intended as press agenting of the show mentioned) appeared as an EDITORIAL in *The Beaumont (Tex.) Journal* a few days previous to the start of the South Texas Fair at Beaumont:

"FAIR AMUSEMENTS

"While much has been said about the wonderful exhibits to be shown at the South Texas State Fair, which opens November 13, very little has been made public about the amusements to be offered. Everybody is going to be interested in the exhibits, for they represent excellence in many lines, painstaking care on the part of the exhibitors in producing the thing exhibited and a progressiveness that bespeaks a more prosperous State.

"At the same time it must be admitted that a great many will come to the fair solely for amusement and recreation. This applies particularly to the younger element, whose thoughts are still on the pleasure side of life, a condition we want them to be in before being called upon to take up more serious work. They are not alone in this however. Those who have passed into the autumn of life gladly turn to the entertainment features of the fair after they have inspected the exhibits. Of course, a great many of these merely go to 'please the children', but they go just the same, and expect the shows to be there.

"The fair association has supplied a number of free attractions of considerable merit, and has brought to Beaumont the Morris & Castle Shows, which are considered among the best and cleanest of their kind in the United States. They are what is called on the stage 'topnotchers'.

"Visitors to the fair a year ago will remember the many entertaining features put on by the carnival company. These have been added to for the fall exhibit, a half dozen extra cars being required to accommodate the new features.

"There are some things to be learned from circuses and high-class carnival companies if we will look for it. First there are demonstrations of what can be done in the way of physical development with the right kind of application. Then we are taught what can be accomplished with animals thru kindness. Mechanical ingenuity can also be found in many of the devices. It will all go to make the South Texas State Fair the most entertaining, instructive and successful to be found in any city the size of Beaumont in the United States."

and intends leaving this month for Lakeland, Fla.

J. M. Mason (Old Glory Concessions) is again routed westward. To the Coast, J. M.? He is jumping from Sarasota, Fla., to the Midwinter Fair date, December 9-14, at Harlingen, Tex.

The outcome of Billie Clark's trouping a 30-car show in Florida, as reported, this winter will be watched with interest by many showfolks. And Billie states he will have 30 cars.

Ralph H. Bliss closed with the Cronin Shows recently at Crawfordsville, Ga., and migrated to Fosterla, O., for the winter. Says he will go back to the circus lots next season.

Another year has almost rolled by and Mr. and Mrs. "Bill" Floto haven't returned to the outdoor show field. The "fever" isn't so strong these days as it "usterwas", eh, William?

All is not now able to chronicle a thing going on at the meetings, naturally, as the "column" is written before any of the festivities (and arguifying over dates) start.

Quite a number of the John Francis showfolks are headquartered this winter in down-town Fort Worth, Tex., at the Plaza Hotel, according to one of the Bedouins with that caravan.

About ten unsigned communications

electrical business at Farmville, N. C., and infoes that he is doing well.

At this writing Ali is unable to authentically state whether or not there will again be toy balloons at the feeds in Chi. If so, they will probably carry different tales (tails) than at the last do-in's.

Everybody will not attend the meetings in Chi., altho everyone would like to. Other pressing business, illness, etc., will keep many away who would otherwise be there. (Now some of you "not-theres" thank Ali for that one.)

Edward J. Beaver, who was in charge during the past season of the C. F. Eckhart & Co. branch at Memphis, Tenn., some time ago returned to his home in Milwaukee and expected to attend the Chicago meetings.

Among the Sheesleyites in evidence at the Chicago meetings is Glaude R. Ellis, director of publicity, who has been visiting in Wisconsin cities and will return with "Captain John" to winter quarters at Alexandria, Va.

One of the hustlers among the Bob Morton "big top" show promoters and agents is James Edward Kirwin, who has been with Mr. Morton several years. "Jim" dates 'way back in regular circus experience and, incidentally, a relative of many of the old-time nationally and internationally known circus performers, representing all lines. Of late Kirwin has

BIG ELI WHEELS
pay
More Net Profit

or money invested than any other similar. Why not let us tell you about our Easy Payment Plan?

BIG ELI WHEELS
As profit earners have no equals.
BUILT BY

ELI BRIDGE COMPANY
800 Case Ave., JACKSONVILLE, ILL.

J. P. Mackenzie, John Weidler, F. W. Frische

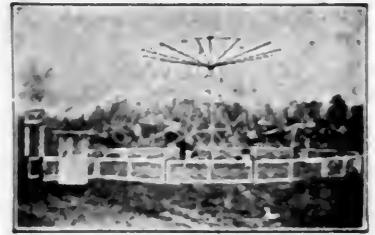


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.

Meet us at the Park Men's Convention, Drake Hotel, Chicago, Dec-3, 4 and 5. Booth 34.

ALLAN HERSCHELL CO., INC.
NORTH TONAWANDA, N. Y., U. S. A.

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, Springfield, Erie Co., New York.

HEADQUARTERS FOR BAND ORGANS



PROTECT ORGAN LIFE

Put Risk on paying basis by getting INSTRUMENT playing BAND MUSIC correct to U.S.A. Repair Work and Tuning a Specialty. New Instruments and Repair Work guaranteed. Write us about your requirements.

ARTIZAN FACTORIES, Inc.
North Tonawanda, N. Y., U. S. A.

LATEST CAROUSELS



Horses, Figures, Kiddie Rides, Flying Swings, Etc.

M. C. ILLIONS & SONS, Inc.
Write for Illustrated Circular and Prices.
2780 Ocean Parkway, CONEY ISLAND, N. Y.

GUERRINI COMPANY
P. Patromilly and C. Piatanod, Proprietors.

HIGH-GRADE ACCORDIONS.
Gold Medal P-P. I. E.
277-279 Columbus Avenue,
San Francisco.

FUTURE PHOTOS
NEW HOROSCOPES
Magic Wand and Buddha Papers.
Send 4c for samples.
JOS. LEONUX,
169 Wilson Ave., Brooklyn, N. Y.

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

PARKER RIDING DEVICES

THE STANDARD OF EXCELLENCE. Hand made in the leading Carnivals, Parks, Resorts and Play grounds.

THE FAMOUS PARKER JUMPING HORSE CARRY-UP-ALL. All in 2, 3 and 4-row Machines. The only machine having the real GALLOPING HORSE MOTION.

been doing both special agent and press work for the Morton show in the Southeast.

Since this is a sort of "conversational column" among outdoor showfolks, with shows, rides, concessions, etc., with carnivals, and at fairs, celebrations, etc.

Chas. Casey, the past two seasons with R. D. Surrey's concessions on the K. G. Barkoot Shows, late this fall with the Johnny J. Jones Exposition, passed thru Cincinnati last week while en route from Jacksonville, Fla., to join the Barkoot indoor events.

Mike N. Brooklyn, N. Y.—Probably one of the best ways to get into communication with the party would be to address him a letter in care of The Billboard (New York office), since you state he was last heard of with a show somewhere in that section of the country.

"Curly" Norman wrote from Jacksonville, Fla., that he was leaving there for New York to make final arrangements to sail on the S. S. Bengelen, as second electrician, on a 125-day trip that would touch several foreign lands, the position being arranged thru the Inter-Island Steamship Co., of Honolulu.

A majority of the managers and general agents, particularly the latter, have been kinda restin' up a bit just before the "doins" in Chicago. Well, both mental and glove experts usually relax in their training a few days before entering the fray.

At the Nat Reiss Shows' winter quarters at Jeffersonville, Ind., it is said that ever since The Billboard published that James F. Murphy would be general manager of the shows next season mall has been very heavy with best wishes for J. F. from his many friends.

C. A. Conyers, of Macon, Ga., writes that altho he is not personally acquainted with the "Hired Boy" he has been watching his work in newspapers and is an admirer of the class of publicity Ed Saiter has given the Johnny J. Jones Exposition and "the show's ethics and policy".

Jack H. Nation and James F. Mansfield are arranging a circus side-show with an 80x20 top and 90-foot banner line to troupe with an overland circus next season, the circus to be announced later. Nation says there will be no pits, but 18 working acts all on platform, and that all of the acts except one have been engaged. The attraction will move on its own motor trucks.

This issue marks the closing of a season of 11 years and two months, so far as titles are concerned, for Carnival Caravans and All Baba in Billyboy. The first appearance of the heading was in October, 1913, since which inception it has not missed an edition up to the present time. The "column" will continue, altho with a new heading, starting with next issue.

One of the most prominent show owners wrote last week from Chicago: "Sam J. Levy, general chairman for the Showmen's League banquet and ball, also toastmaster, is deserving of great credit for the manner in which he has been handling his committees, and as a toastmaster and story teller he's real class—no dead moments at a banquet goes for Sam."

Don't neglect writing home, those who have been neglecting it! According to inquiries from mothers and other relatives quite a number of showfolks have been delinquent in this. At least let them know you are in good health (if you are) and have not "met with foul play", as some of them imagine when they do not hear from you every now and then. Also tell them to write you letters care of The Billboard should they get worried about you—which will overcome their requesting us to publish "calls" for you to write home.

The dean of glassblowers, splinters, etc. (the oldest, still at it), Tom (Daddy) Jordan, the past two years with Carl Lauther's Circus Side-Show with the Rubin & Cherry Shows, is again wintering at Montgomery, Ala. By the way, there's an oldtimer who has learned it is better to hold down on careless spending while out on the road and really enjoy a vacation during the winter months. He'll be with Lauther again next season and says he never worked under a better manager.

Roy E. Ludington framed a "catchy" introductory paragraph for his story in The Paris (Tex.) Morning News on the John T. Wortham Shows' return home to winter quarters. It follows: "So this is Paris. . . . And folks we are mighty glad to be back home again. We have been soaked with the Mississippi valley rains, almost frozen by chilly upper Michigan Peninsular July weather, our faces scorched by the hot Kansas suns, dug the Arkansas sand from our ears and eyes, waded knee deep in Louisiana swamp muds, but after all our peculiar experiences come back prosperous and

(Continued on page 88)

DEMONSTRATORS—STREETMEN



We carry big lines of cheap Jewelry, Watches, Clocks, Silverware, Beads, Cutlery, Scissors, Novelties, Balloons, Canes, Whips, Notions, Needle Packages, Combs, Wheels, Paddle Tickets, Dolls, Electric Boudoir and Floor Lamps.

Table with columns: No., Per Doz., and Toy Specialties. Lists items like B905—Bucking Jenny, B592—Red Devils, B586—Barking Dogs, etc.

DEPOSIT REQUIRED ON C. O. D. ORDERS. CATALOGUE FREE. SHRYOCK-TODD NOTION COMPANY, 824 No. Eighth Street, ST. LOUIS, MO.

CEDAR CHESTS

Advertisement for Cedar Chests. Includes image of a chest and text: 'GET THE MONEY', 'Per Doz., \$13.50', '5-lb. size \$18.00 per doz.', 'OPTICAN BROTHERS ST. JOSEPH, MISSOURI'.

SALES BOARDS

Advertisement for Sales Cards and Midget Boards. Text: 'Sales Cards Midget Boards', 'From 100 to 3,000-Hole for immediate delivery.', 'U. S. PRINTING & NOVELTY CO., 195 Chrystie Street, New York'.

Advertisement for Goldberg Jewelry Co. Lists various jewelry items like 'Large Fur Monkey', 'Flying Birds', 'Red Rubber Devils', etc. with prices.

Advertisement for Taylor's Game Shop. Text: 'CLASSY BALL THROWING GAMES', 'are big money getters. Curs are made for you. Ask for circulars. 25 years in the game.', 'TAYLOR'S GAME SHOP, Columbia City, Indiana'.

Advertisement for Toy that Makes Million Pictures. Text: 'A Clever Set of Circus Rubber Stamps', 'When stamped in different combinations, they make a never ending number of funny circus pictures. Ideal Christmas presents for boys and girls from four to fourteen.', 'Woodall Mfg. Co. 508 W. Lake St. Minneapolis, Minn.'.

Aluminum Prices Smashed

Advertisement for Aluminum Products. Text: '49c Each', '72 Pieces —> \$35.28 <— 72 Pieces', 'Here's What You Get in Each Case', 'THE ALUMINUM FACTORIES, Inc., 234-238 S. Wells Street, CHICAGO'.

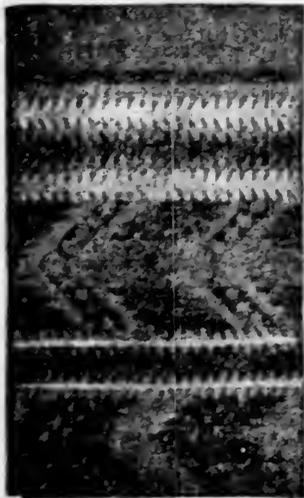
Advertisement for Operators! Text: 'OPERATORS! NEW, ALL-STEEL MODELS', 'With Latest Improved Coin Slots.', 'IDEAL POSTCARD VENDER, with double slots and steel cabinet, finished in green enamel.', 'EXHIBIT SUPPLY COMPANY, 4222-30 W. Lake Street, Chicago'.

Advertisement for Ireland's Chocolates. Text: 'Ireland's Chocolates Always for Every Purpose.', 'SALESBOARDS, INDOOR BAZAARS, CARNIVALS.', 'Order from either one in "That Triangle of Service."', 'SINGER BROS., 536-38 Broadway, NEW YORK, N. Y.', 'CURTIS IRELAND CANDY CORP., 501-3-5 N. Main St., St. Louis, Mo.', 'H. SILBERMAN & SONS, 328 Third Street, MILWAUKEE, WIS.'.

Advertisement for Wide-Collegiate Belts. Text: 'WIDE-COLLEGIATE BELTS', 'GENUINE COWHIDE LEATHER.', 'AMERICAN EAGLE BUCKLES', 'PITT BELT MFG. COMPANY, 705 5th Avenue, PITTSBURG, PA.'.

Advertise in The Billboard—You'll Be Satisfied With Results.

ESMOND BLANKETS



At Prices That Can't Be Beat
POPULAR INDIAN DESIGNS

USE THEM—COMPARE RESULTS.

Size, 64x78. Packed 6 to Carton, 30 to Case.

\$2.60 Each
FAMOUS 2-IN-1 CHECK DESIGN

Size, 46x50. Packed 6 to Carton, 30 to Case.

\$3.10 Each
ELK and K. of C. EMBLEM BLANKETS

Size, 66x90. Extra Heavy Quality. Packed Individually.

\$4.25 Each

All Blankets of first quality. Immediate delivery. Prices net. F. O. B. Providence. 25% deposit with orders for 6 or more Blankets. Less than 6 remit in full with order. Send money order or cashier's check only.

JOHN E. FOLEY CO.
29 BROAD ST. PROVIDENCE R. I.

CARAVANS

(Continued from page 87)

happy to the grand old State of Texas, where a man's a man and woman is Governor."

It was said at the closing of the T. A. Wolfe Shows at Atlanta that Mr. and Mrs. Zinda would take their circus side-show to Florida and also open a modern museum in Chicago, and that they had reported having a profitable season with Mr. Wolfe's organization. Another report was that Ben Vorhels had put his end of the Atlanta engagement over big as special representative of the shows. Another was that F. W. Clark, who had the motordrome and the merry mixup ride with the show, would have these two attractions in a park at Daytona, Fla., this winter.

Hi Tom Long, altho still ill and in a hospital at Hot Springs, Ark., remains chock-a-block in interest of showdome and likes to chronicle news of showfolks vacationing and working there. In addition to some other notes, for other departments, he recently sent the following "pickups".

The season is on at this resort and representatives of the outdoor show world are dropping in almost daily.

Mrs. Harry Ramish, of the Frank West Shows, has returned for the winter—more biscuits, please.

"Uncle Bill" Maurice, of the Maurice Baths and the trouper's "pal", has been seriously ill at his residence here, and his many friends are expressing hopes for his speedy recovery.

From my bed up here at the hospital I directed the Armistice Day celebration, and, according to newspaper mention, it was considered one of the best ever. The writer is hustling to get out of here, as he has several promising propositions in view.

It is now our endeavor (and has been the past several issues) to have as many items of news, without signatures at the bottom of them, on the first two carnival pages each week as possible, the weekly "show letters" to follow those pages except in cases where there is outstanding news value contained in them for the readers and they are received by us in time for that position. This effort has not yet reached fulfillment, but with more news articles sent in early for each edition there will soon be a great improvement noted. Toward that end we ask showfolk to aid us by kindly contributing data, and lots of it, and please try and have it in Cincinnati not later than Friday noon—by Thursday evening if convenient. After this method gets well under way it is quite probable that more short and newsy articles will be received than can be placed on those two pages, but the most important of them (of special interest to all carnivaldom) can be and the remainder scattered thru the other pages of the department. Not only will this make a far better appearing department, but it will provide much more live news for the showfolk readers. Your assistance please!

A Bedouin asks All: "Do you think moving picture shows will ever make a comeback with carnivals? If I wanted to make a special production for one what big feature would you suggest?"
First answer: It's barely possible.
Second: Try to find a fair where the association has fallen for the propaganda of over-enthusiastic women educationalists and domestic scientists, and replaced the amusement of carnival attractions on its midway with such home-talent gloom-chasers (?) as amateur shows, boys' and girls' foot races, women lecturers on "home cooking", enlightening talks by "highbrows" on higher mathematics, astronomy, geology, psychology, etc., weaving the enthusiastic supporters of it into the picture, of course, and for the second episode just say in a subtitle: "One Year Later—Clouds Disperse and Happiness Returns", and—nope, wait a minute, that's a bum suggestion; you probably never would find a fair association so silly as to fall for such high-class midway amusements (?), even if it favored trying to get every bit of the fair patronage into the grand stand.

WRITE FOR OUR VALUE GUIDE CATALOGUE



SPECIAL,
\$1.50

Gents' Combination
Outfit

Gold-plated Watch,
Knife and Chain, in
Display Box.

Complete Set,

\$1.50
.15 Postage

\$1.65 Total

We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's, Auctioneers', etc. All we ask is a trial order.

ELIAS SHAHEN COMPANY,
Importers and Wholesalers
337-339 W. Madison St., CHICAGO, ILL.

SILVER KING VENDING MACHINES INCREASE PROFITS \$10 to \$20 Daily



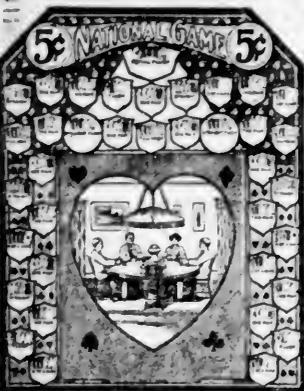
Have you one in your store doing this for you? If not, order one today. No blanks. All element of chance removed. A standard 5c package of confection vended with each 5c played. Ninety days' free service guarantee. PRICE, \$125.00. Try it ten days and if not satisfied with results will refund purchase price less handling cost and our regular rental fee. You keep all money machine takes in during trial period. Comes filled with checks, ready to set up on your counter and get the money.

Have a few rebuilt, refinished to look like new and in excellent running order, \$85.00.

Wire us or mail us \$25.00 and machine will go forward day order is received, balance of purchase price billed C. O. D.

Can supply Mint, standard 5c size package, \$15.00 for Half Case, 1,000 Packages; Full Case, 2,000 Packages, \$26.00, if ordered with machine. So Trade Checks, \$2.50 per Hundred.

SILVER KING NOVELTY CO.
604 Williams Building, Indianapolis, Indiana



The Board of the Hour "National Game"

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market.

LITHOGRAPHED IN FIVE BEAUTIFUL AND ATTRACTIVE COLORS.

A 3,000-Note "BABY MIDGET" Salesboard. Billed 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.

SALESBOARD OPERATORS

Write for Our New Catalog. BIG MONEY FOR YOU.

410 N. 23d St. Telephone, Bomont 841
The Saint Louis CHOCOLATE COMPANY
ST. LOUIS, MO., U.S.A.

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 slow 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, Stomach-Boy Stores, 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



BUY YOUR SALES BOARD PADS AND JEWELRY BOXES

Direct from the Manufacturer

Write for Illustrated Catalog
MANHATTAN CASE CO.,
125 Greene St., NEW YORK

SEASON'S BIGGEST WINNERS!

You can carry it in your pocket and easily make from \$15 to \$20 a day. One gross beautiful Scarf Pins, 102 different Latest New York Styles and Designs, set with Diamonds, Pearls or Rubies, for \$15 only. Pine sell

ON SIGHT for 50c and 75c each. Many agents make from \$30 to \$40 a day. You get FREE with each order, one gross Pin Protectors and a Velvet Board—all for \$15 only.

Sample half gross order of Assorted Pins, \$8.00.

Opera Glasses, \$1.75 Dozen. 25% deposit, balance C. O. D.

H. SHAPIRO, 81 Bowery, NEW YORK

BUY WHERE YOU SAVE MONEY

Prices and merchandise guaranteed. Your money cheerfully refunded if not satisfied.

CEDAR CHESTS—Copper Trimmed



With Candy Filler. 2-lb. Size. Dozen...\$12.50
3-lb. Size. Dozen... 15.50
5-lb. Size. Dozen... 16.50

SLUM NOVELTIES
Reoster Whistles (3 Kinds). Gross...\$1.50
Memo Books (3 Kinds). Gross... 3.00
Ash Trays, Assl. Patterns. Gross... 3.75
Easel Book Mirrors. Gross... 2.00
Plain Mirrors. Gross... .85
Puzzles. Gross... 1.00
Roaming Toys. Gross... 1.00
Jumping Frogs. Gross... .50
Cigarette Whistles. Gross... .65
Glass Cigarette Holders. Gross... 1.50
Fur Monkeys. Gross... .75
Swinging Toys. Gross... 1.25
Cowboy Fobs. Gross... 3.75
Celluloid Wrist Watches. Gross... 3.75
BALLOONS OF EVERY DESCRIPTION.
Send for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments.
SAMUEL FISHER
54 West Lake Street, CHICAGO.



BEAD MEN!

Get Our New Illustrated Price List. Wonderful Values in IMPORTED NECKLACES, BRACELETS AND EARRINGS.

Just a Few Items From Our Complete Line:

No. 5—Triple Necklace, Uniform Pearls. Dozen...\$30.00
No. 300—Triple Necklace, Graduated Pearls. Dozen... 30.00
No. 500—2-Strand Necklace, Beautiful Graduated Pearls. Dozen... 18.00
No. 400—4-Strand Pearl Bracelet, Sterling Silver Clasp and Bars. Doz. 12.00
Necklaces have Sterling Silver Clasps. Single Straps. 50c Extra.
Boxes, \$2.00 to \$5.00 per Dozen. 10% Deposit. Balance C. O. D.
PEARL HEADQUARTERS:
STAR BEAD COMPANY
18 W. 38th St., New York City.

NUMBERED BALL GUM

Set of 1,200 Balls, \$6.50.

DUNWIN CO.
421 North 6th Street, ST. LOUIS.

Advertise in The Billboard—You'll Be Satisfied With Results.



Assortment No. 410-B

30 VALUABLE PREMIUMS

Displayed on Velvet Pad.

PRICE \$10.75

Complete with a 1,000-Note 5c Bond.

Satisfaction guaranteed or money refunded.

Write for Our Free Illustrated Catalog "B."

LIST OF PREMIUMS:

- 1 Ortolan American Watch.
- 2 Fountain Pen and Pencil Sets.
- 2 Self-Filler Fountain Pens.
- 2 Windshield Pipes.
- 3 Art Cigarette Cases.
- 4 Four Blade Bone Handle Pocket Knives.
- 6 Ejector Cigarette Holders.
- 8 Propelling and Repelling Pencils.

Cash in full, or 25% with order, balance C. O. D.

SINGER BROS. IMPORT & EXPORT, Inc.,
536-538 BROADWAY NEW YORK

MORRIS & CASTLE SHOWS

Back to Shreveport (La.) Winter Quarters

The season of 1924 is history for the Morris & Castle Shows, the closing being marked at the finish of the South Texas State Fair at Beaumont, Tex., November 22, and the entire personnel will carry a pleasant memory of a satisfactory tour.

The show was moved over the Kansas City Southern Railroad back to the permanent winter quarters at the Louisiana State Fair grounds at Shreveport. There will be a general overhauling and new equipment added, the work to commence about the middle of December under the direction of Master Builder Jack B. Rhodes.

The show closing meant the scattering of most of the members of this organization. The writer recalls that Mr. and Mrs. Victor Lee left by boat for New York, Jean Roberts for her home in Cleveland, O., to which city Fred Baker is touring in the auto he purchased the latter part of the season; Dorothy Brown to Kansas City for a few weeks, Mr. and Mrs. Fred Wilson to Florida, Johnny Bejano, Little Paul and Mr. and Mrs. Fred Bond to their home in Dallas, Tex.; Morris, Lewis and Ike Taxier back to New York, Mr. and Mrs. Paul Wolff to Los Angeles, Mr. and Mrs. Robt. Porritt to West Frankfort, Ill.; Mr. and Mrs. Pete Lockhart to El Campo, Tex.; Mrs. Beulah Sullivan to her home at Quincy, Ill.; Zeke Shumway probably to Honolulu, Charles DeKreko to St. Louis and Chicago, Mr. and Mrs. Phil Little to Dallas, Tex.; E. H. Robbins to Tulsa, Ok.; W. C. Sellers to Pittsburg, Kan.; Harry Dixon and wife back home to Ada, Ok.; Mr. and Mrs. Frank South to Norris, Ill.; Al Beck for a few weeks to his home at Toledo, O.; R. S. Stephens, Tony Woods and "Bif" Ryan left for New Orleans to take in the race meeting, while A. H. (Punch) Allen started for New York in his auto, accompanied by Eddie Hearts.

Milt M. Morris accompanied Mrs. John R. Castle and Julie Hirsch the first part of this week to Chicago to attend the meetings and social events of the showmen. John R. Castle, Al C. Beck and "Plain" Dave Morris followed later in the week for the same destination, with the writer, accompanied by J. C. (Tommy) Thomas, going by way of Kansas City to the big doings in the Windy City.

The only thing which marred the Beaumont engagement was the news from Dallas of the serious illness of Al Armer, who was forced to leave for that place at the end of the Shreveport Fair to enter St. Paul's Hospital. A wire from Mrs. Armer stated that his condition was serious, and on receipt of same Mrs. Fred Bond hurried to that city to be with the Armers.

In Kansas City several pleasant hours were spent by Mr. Thomas and the writer around the Heart of America Showman's Club, where greetings were exchanged with Dave Stevens, Dan McGuggan, George Hock, Archie Clark, Doc Zeigler, Doc Allman, J. L. Rammie, Duke Mills, Moxie Hanley, C. J. Chapman and others. Visitors are cordially greeted and made to feel at home there.

JOE S. SCHOLIBO
(Director of Publicity).

CON T. KENNEDY CONFINED AT SOUTHERN SANITARIUM

Friday, last week, a report reached the Cincinnati offices of *The Billboard* that Con T. Kennedy, of the shows bearing his name, was ill of pneumonia at a hospital in Greenville, Miss., possibly the Greenville Sanitarium. A wire sent to the superintendent of that institution brought confirmation of the report.

Before receiving this telegraphic answer, however, the report of Mr. Kennedy's illness was substantiated in a telegram received from Dave Lachman, from Greenville, which read as follows: "Con T. Kennedy confined Greenville Sanitarium, down with pneumonia. Doctors will not permit him to attend Chicago meetings."

J. F. MURPHY TO PIQUA, O.

General Manager J. F. Murphy of the Nat Reiss Shows left the winter quarters of the show at Jeffersonville, Ind., early last week and motored to Piqua, O., having received a telegram from his wife, who is operating three millinery stores, that the block where her store in Piqua is located had burned.

W. H. DAVIS IN CHICAGO

Chicago, Nov. 23.—W. H. Davis, who had eight pit shows on the Boyd & Linderman Shows this season, was in Chicago today. He will go to Florida this winter with the Clark Shows. Mr. Davis reported a very satisfactory season and will be here for the meetings next week. He has a new automobile in which he has been traveling from stand to stand.

FLEMING IS OPTIMISTIC

Chicago, Nov. 23.—W. H. (Bill) Fleming, general agent of the Johnny J. Jones Exposition, arrived here today to attend the showmen's meetings next week. Mr. Fleming believes next season will be a good one for outdoor showmen.

KIRCHEN'S XMAS WREATHS
In Demand Wherever Shown

SEASONABLE SENSATIONAL ELLERS

If you want BIG money Fast, jump on the Prosperity wagon and line up with us. You can make more money between now and Christmas Eve selling our NEW STYLE Christmas Wreaths than you can on any other item on the market. Last Christmas was the first year for this new item, and thousands were sold in just a few weeks' time. All the boys who cleaned up last year have already ordered for this year. Get a letter off to us today, or better still, send us your order and make this Christmas the best one you ever had.



8 LITES 8

No. 800—EIGHT-LITE WREATH
Shown above.

Made of real Evergreen, chemically prepared fireproof. Measures 18 inches in diameter. Equipped with (8) eight genuine Mazda colored electric bulbs, with the new starlight reflector in back of each light, giving a beautiful effect. Each wreath has 6 feet of cord, 8 sockets, 8 bulbs, all complete, ready to hang up and light. Each comes packed in an individual Holly Christmas Box.

\$3.00 each in doz. lots
SAMPLE, \$3.50.



No. 810—ELECTRIC LIGHTED EVERGREEN CANDLE WREATH
As shown above.

Measures 18 inches in diameter. Made of natural preserved Evergreen, chemically prepared fireproof. Decorated as shown above with Pine Cones, silvered Holly Sprigs and red Silk Fibre Ribbon bow. Equipped with 6 feet of cord and 16-candle-power white frosted bulbs. All ready to hang up and light. Each comes packed in a Holly Christmas Box.

\$2.00 each in doz. lots
SAMPLE, \$2.25.

No. 814—ELECTRIC LIGHTED ROPING CANDLE WREATH

Equipped exactly the same as No. 810, shown above, ONLY made of red wood fibre roping, decorated with Poinsettia and natural preserved Evergreen. Each comes packed in Holly Christmas Box.

\$1.25 each in doz. lots
SAMPLE, \$1.50.

SEND FOR OUR WHOLESALE PRICE LIST and Illustrated Circular. We are the largest manufacturers of Christmas Wreaths, etc., and can quote you lowest prices for fast selling quality merchandise. 25% Deposit Required on C. O. D. Orders.

KIRCHEN BROS., Manufacturers
221 W. Randolph St., CHICAGO, ILL.

WANTED CONCESSIONS

CAN PLACE a few more Grind Stores and Hall Games, also a few choice Wreaths to let. Florida all winter. Monticello this week. Address

PERCY MARTIN,
MONTICELLO, FLORIDA.

3 BIG WINNERS! XMAS SPECIALS

Per Gross

Red Rubber Devils.....\$10.50

Rubber Santa Claus..... 10.50

Running Mice..... 4.00

25% cash with all orders, balance C. O. D.

Write for Catalogue.

PITT NOVELTY CO.

429 Fourth Avenue, Pittsburgh, Pa.



GETS THE MONEY!

Thousands in daily use prove Peerless the biggest money-maker in the popcorn business. You've seen others make big money with Peerless.

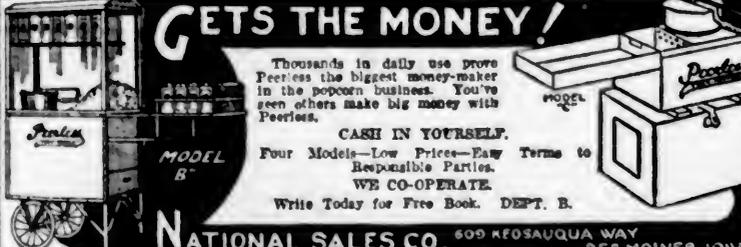
CASH IN YOURSELF.

Four Models—Low Prices—Easy Terms to Responsible Parties.

WE CO-OPERATE.

Write Today for Free Book. DEPT. B.

NATIONAL SALES CO. 609 KEOSAUQUA WAY DES MOINES IOWA.



NEW MINT VENDING \$90.00

O. K. Mills Machines

Mills O. K. Counter or Floor, rebuilt, \$35.00; Mills 5c Bell Machines, same price as Venders. Mints for Machines, per 1,000, \$13.00. Checks for 5c Machines, per 100, \$2.00. Order from this ad. Send one-fourth with order, balance C. O. D. All cash with order, 2% off. For reference, Mountain City Trust Co., Altoona.

HOME NOVELTY & SALES CO.,
2210 8th Avenue, ALTOONA, PA.



COOK HOUSE MEN ATTENTION!!

We are headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder System Lamps, Mantles, Torches, Waffle Irons, Coffee Urns, Griddles, 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, 650 West 42d Street, NEW YORK CITY

Urn Burners (like cut) pressure only.
4-inch\$4.25
5-inch 3.50



C. W. NAILL SHOWS WANT

To join on wire, experienced Ferris Wheel Operator. Full charge of Wheel. Winter salary. Out all winter. Shows, Rides and Concessions. C. W. NAILL, Plaquemine, La., week December 1st.

The Last "Word" in Your Letter to Advertisers, "Billboard".

A RONSON TOY



ARCHIE

The Carnival Kid his eyes sparkle!
The Most Sensational, Profit-
Making Novelty That Ever Pulled in the Coin!

Archie is the most spectacular success in the novelty field---the quickest-selling flash of a century! Kids are just crazy about him! Folks just can't help falling for his wonderful sparkling eyes, his cheerful grin, his freckles.

Archie's a real novelty---a hundred per cent value. That's why he's such a big seller.

Archie is just the ideal Christmas funmaker. One look at him opens anybody's pocketbook. And though his eyes flash and gleam and glitter there are no batteries. And there's no danger of fire.

Order Archie NOW. And order him aplenty! You don't want to miss a single sale on this snappiest demonstrating money maker. Send the coupon today!

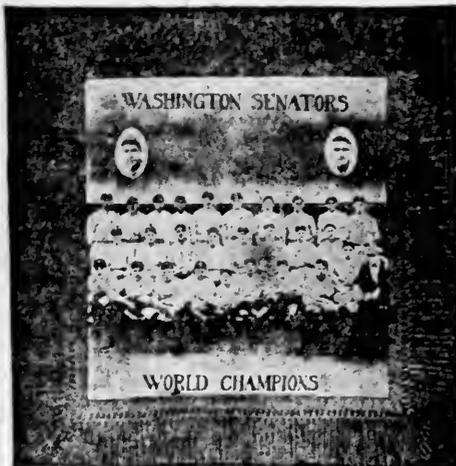
THE ART METAL WORKS
30 Aronson Square,
NEWARK, N. J.

Your jobber should have Archie. But if you want to ascertain for yourself just what a sure-fire seller Archie is, pin a dollar to the coupon---fill in your name and address---and send it to us. You'll receive Archie and price lists and terms by return mail.

The ART METAL WORKS
30 Aronson Square, Newark, N. J.

Name.....
Street.....
Town.....
State.....

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 Designs 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.

CELL-U-PON
UNBREAKABLE

"SHEBA"

\$24.00

For a Carton of 60.

Complete with extra large Ostrich Plume Dress. 20 inches high.



SALESBOARD OPERATORS

Use the "SHEBA" on Your Sales Boards.

PREMIUM USERS
The "SHEBA" Makes a Wonderful Premium.

AGENTS
Sell the "SHEBA" From House to House.

UNGER DOLL & TOY CO.
270-286 Fourth Avenue
MILWAUKEE, WIS.

LIPPA AMUSEMENT CO.

Sault Ste. Marie, Mich., Nov. 26.---The Lippa Amusement Company is preparing to start work at winter quarters at Alpena, Mich., for the building of a larger show for its next tour. Leo Lippa, owner, has returned from a trip into Canada, and is now getting ready to go to Chicago to attend the meetings and Showmen's League banquet and ball. Mr. Lippa will own about five of his own shows next year, with a total of eight. Jack Smith and Ches Taylor will again have several beautiful concessions, also John Masson two and Frank Aschy two, among other folks who have also pledged to join this show. This show has already contracted the Cadillac (Mich.) Fair. Upon Mr. Lippa's return from Chicago work will start in earnest at the winter quarters.
S. LIPPA (Press Agent).

LEW MARCUSE TO DETROIT

Lew Marcuse, secretary-treasurer of the Wade & May Shows last season, passed thru Cincinnati last Friday morning. He phoned *The Billboard* from a local railroad station (not having time to pay us a visit) and said he was on his way back to Detroit, Mich. Marcuse and E. C. May went South from Detroit five or six weeks ago with a carload of show paraphernalia to organize a winter show. They got as far as South Carolina and not finding money plentiful, decided to abandon the venture.

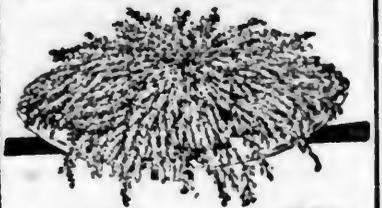
J. A. WILDE CONVALESCING

Writing from Richmond, Va., Mrs. J. A. Wilde wishes *The Billboard* to express the thanks of her husband and herself to their showfolk friends for kindness shown them during the illness of Mr. Wilde while with the C. & D. Scott Shows, particularly to Mr. and Mrs. Scott. She stated that Mr. Wilde was feeling much better, altho still taking treatment, and that he expects to be able to rejoin the Scott company in the spring.

AL ARMER IN HOSPITAL

Mrs. Al Armer communicated to *The Billboard* from Dallas, Tex., November 25, that her husband had been seriously ill with angina pectoris at St. Paul Sanitarium, Dallas, but on the date of her letter he was slightly improved.

Genuine Mexican Resurrection Plant



Awake.
Best of All Money-Making Novelty or Premium Article.
Asleep.

SOMETHING DIFFERENT. Greatest novelty of the vegetable kind. Looks dead, but placed in water bursts into beautiful, living, fern-like 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. D. For large, selected, clean plants we quote these

LOWEST WHOLESALE PRICES
Sample, prepaid, 10c; 15 for 50c, 100 for \$2.50.
500 F. O. D. here: \$7.50; 1,000 for \$13.00;
5,000 for \$60.00; 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 ad. of Mexican Blu-Flash Gems.)

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. 60 numbers. Great for Clubs, Cantinas, Bazars---and pay-day gatherings. Candy that satisfies for prizes. Send today for catalog. Goods shipped C. O. D. If deposit is made. EDONARD ANTOZSEWSKI, Box 146, Peabody, Massachusetts.

AEROPLANE SWING OPERATOR

WANT---Experienced man to operate Smith & Smith Aeroplan's Swing at winter salary. Small outfit. Pre-pay wires. Address: ELLIKA ATTRACTIONS, 411 St. Charles St., New Orleans, La.

WANT TO BUY TENTS. Size 30x60 or 40x60, or something near that size. Must be cheap and no junk. C. W. CHARLES, Elberton, Georgia.

Advertise in *The Billboard*---You'll Be Satisfied With Results.



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



Indoor Circus

Clears \$22,000 for Shriners of Hammond, Ind.—Promoted Own Show

Hammond, Ind., Nov. 28.—Shriners of Orak Temple of Hammond are finishing the checkup on their annual indoor circus which closed November 22, on which they cleared about \$22,000, it is said.

The Shriners formerly staged three shows, each time with the aid of some producing firm, but this year they promoted their own show. Ralph Hamilton, former promoter, now with a Chicago real estate firm and a member of Orak Temple, spent three weeks arranging for the event. The show lasted nine nights, with two shows a night being given in the big Temple Theater, and capacity houses greeted all performances. Twelve acts from the World Amusement Service Association, Inc., comprised the show.

Publicity on the show was handled by H. J. Hancock, loaned to the Shriners for the occasion by the W. A. S. A. A matinee for poor children on the first Saturday drew 2,300 kiddies to the 1,800-seat house and each was given a balloon and a package of crackerjack after the show.

Harry Minas again handled the booths and Roscoe Hemstock was in charge of the third floor dance hall. W. E. Startzman was general chairman of the circus, with Roy See and Mel Monette as lieutenants.

NOTES FROM JOSEPH ON BRADNA INDOOR CIRCUS

Fred Bradna's Indoor Circus recently opened its two-week engagement at Albany, N. Y., playing to big houses daily, writes Herman Joseph, well-known circus clown.

Mr. Bradna gave a dinner to some of the notables of Albany. Instead of engaging an orchestra he suggested that his Blue Ribbon Clown Band be brought into action. Needless to say, it was a scream hit. Those participating were Tom Hart, Everett Hart, Spader Johnson, Paul Jerome, Herman Joseph, Follie, Slater, McStay, Jim Spriggs, Adler and Charles Smith.

Joe Basil has a novel way of advertising. He transports his band in a two-story bus, featuring his band and Bradna's Indoor Circus in his ballyhooing.

The Bradna Circus members will rest thru the holidays and open again in January, playing Syracuse, Detroit, Philadelphia and other cities.

Everett Hart leaves the show for Los Angeles December 6 to spend the holidays. Paul Jerome will journey with Everett as far as Wichita, Kan., on a business mission.

BIG ACTS IN INDOOR EVENT

Middletown, N. Y., Nov. 29.—The past week has been a big one in the happenings of Middletown. It was all due to the Indoor Circus which opened Monday night and continued thru the week. Under the direction of Charles Sasse the Armory was made a gigantic indoor circus arena and there the various acts "did their stuff". Middletown Lodge No. 1097, B. P. O. E., staged the affair. The following acts participated: May Thompson's Dancing Horses, the Three Bounding Morrells, Felix Morales, Madame Jeanette's Acting Monkeys, Fitz and Witz, acrobatic comedians; Madame Milvana with her dancing and singing and performing elephant, Rose; Mons. Rudolf, dog act; Pallas and Athene, with their famous stallion; the Patricks, equilibrist, and Madame Tyana, strong woman. Frank Bowen, clown, and Silver's Circus Band rounded out the program.

HOME BEAUTIFUL

Exposition Planned for Richmond, Va.—Architects To Exhibit

Richmond, Va., Nov. 28.—Plans have been completed by the Builders' Exchange for holding what probably will be the largest building and home furnishing exposition ever held in the South. It will be called the Home Beautiful Exposition and will be at the Coliseum the week of January 26. Two hundred artistically decorated booths will be installed. Included in the big home show will be a comprehensive exhibit by the architects of the city, who have been invited by the builders to arrange an exhibit of plans and models of the new types of space-saving architecture.

"CIRCUS DAYS" PROVES BIG HIT IN CONEY ISLAND, N. Y.

Circus Days, presented in the Masonic Temple, goes down in history as being one of the events of greatest outstanding importance in Coney Island, N. Y., according to press stories sent *The Billboard*. Director Frank C. Von Eiff, assisted by Eddie Adams, who also played the stellar comedy role, declared to newspaper men that the production far surpassed anything ever before attempted by the Fellowship Club of Joppa Lodge, No. 21, F. and A. M. Fred Baer, Brooklyn's well-known concert baritone, appeared on the program, while W. W. Burrows was ringmaster. George Grotjan and Chester Smiley sang. Gary Sitgreaves took the part of a Spanish torreador. Arthur J. Hillary, professional strong man; George Tworger, high diver; William J. Chambers, 72, in some impressions of minstrelsy of 50 years ago, and Arthur Brown and John Rucete, clowns, were other features. Muriel Asche, granddaughter of one of Joppa's oldest members, and the Brooklyn director of Ned Wayburn's famous school of stage dancers, was seen in the feature act. She was assisted by the Misses Kay McFadden, Gertrude Kaiser, Helen Rudich, Alice Frances Harper, Belle Brown, Eli Belmer and Betty Yates. Miss Asche appeared in the Dance of the Swan, Pavlova's famous number, and in a Spanish tango. Music was furnished by Frank Hetzer's Majestic Orchestra.

RIFLE BAND CIRCUS FEATURE

Brockville, Ont., Nov. 28.—The Brockville Rifle Band has set the week of December 8 as the time for the Indoor Circus to be held in the Town Hall. The show will consist of six circus and vaudeville acts, and the Rifle Band itself will be a big attraction. There will be a queen contest and numerous prizes are to be awarded each evening. W. J. Malcolmson, an experienced showman, will be in charge.

DOG SHOW TO BE IN JANUARY

Lancaster, Pa., Nov. 28.—Lancaster's fourth annual dog show will be held January 30 and 31 under the auspices of the Lancaster County Dog Protective Association. Many of the outstanding breeders of the nation had exhibits at the show last year and a majority will show again this year besides the new exhibitors.

FOOD EXPOSITION PLANNED

Birmingham, Ala., Nov. 28.—Members of the Birmingham Retail Grocers and Butchers' Association are laying extensive plans for their big Spring Food Exposition, according to the announcement just made by B. C. Apperson, secretary. The event will be at the Municipal Auditorium March 4 to 14. More than 55,000 persons attended the show a year ago.

Morton's Circus

Plays to Excellent Business on Week at Selma, Ala.—Fine Program of Acts

Selma, Ala., Nov. 29.—Bob Morton's Circus Company concludes a week's engagement here tonight after a most successful and financially gratifying week, both for the circus performers and the Selma Club, under whose auspices the event was staged. The newspapers gave the show much space during the week and the attendance was even larger than had been anticipated.

Vic Graham's Circus Band furnished the musical score for the following acts: Connelly and Connelly, tight-wire artists; Glyndon Burns, whirlwind on the wire; Aille Johnson, Tarzan of the wire; Hendryx and Baldwin, revolving ladder; Flying Franklin, swinging trapeze; the Paul Brachard Trio, contortionists; Five Terrible Terrys, comedy acrobats; the Three Lucky Sisters, iron-jaw artists; Conley and Conley, upside-down novelty; Lafge and Morgner, hand balancing; the Baldwin Sisters, and the Mangan Troupe with seven people. Several clown numbers interspersed these acts as they appeared on the program.

The executive staff for Mr. Morton follows: Bob Morton, owner and general manager; S. Al Fogle, advance director; Jack Harper, treasurer; James E. Kirwin, press representative; Vic Graham, musical director, and Charles Luckey, superintendent of the show.

CANTON (O.) EAGLES' CIRCUS

Canton, O., Nov. 28.—The Eagles' Indoor Circus, long planned here, will be staged from January 26 to 31 at the public Auditorium, it is just announced. H. B. Productions will be featured. C. A. Hubert and W. McK. Bauman, managers, are now working a similar attraction at Youngstown, O. These men were responsible for a large part of the success of the Canton show last year. High-class circus acts are to be offered during the week. No professional concessions will be included.

DUTTONS BOOK SHRINE CIRCUS

James Dutton has again booked the Raleigh (N. C.) Shrine Circus for the week of December 8 to 13, he advises. The Duttons' Society Equestrians proved a big hit last year in Raleigh. There are to be 20 acts in the circus, including professional equestrians, aerialists, acrobats and clowns. The Duttons state they have enjoyed a most successful outdoor season playing fairs, etc. They closed at the Southern Texas State Fair at Beaumont November 22 and then jumped to San Antonio for the Shrine Circus.

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 Theatre a Specialty. Read for our Catalog. BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.

Open Air Carnival and Frolic

AT PHOENIX, ARIZ., DECEMBER 15 TO 31. Free Attractions. On town lot across from the Post-office, heart of the city. Money is here. Come and get it. WANT all kinds Concessions, Merry-Go-Round, etc. Greatest opportunity of the year. Wire or write CLARKE & BAILEY, Phoenix, Ariz., immediately, for closing concession privileges, etc.

Second Annual EAGLES' Indoor CIRCUS

CANTON, OHIO, JANUARY 26th to 31st, Inclusive.

WANTED—Organized Band, 12 pieces. One that can play a Circus program and make a snappy appearance. McIntosh, write.

CIRCUS ACTS—High-class Acts only. Nothing too big.

WANT TO HEAR FROM Flying Wards, Tasmanians, Aerial Patts, Eddie Rooney, Flying Cadonas, Nelson and Nelson (Stilt Act), Nachchura's Elephant, Chas. Lucky, Dan Mitchell, Bob Sperry.

NO CONCESSIONS. NOTHING BUT CIRCUS.

SURPASSING LAST YEAR'S BIG SUCCESS.

Others to follow. Address all mail to

C. A. HUBERT or W. McK. BAUSMAN, Todd House, Youngstown, Ohio.

"ALL DETROIT WILL ATTEND" Xmas Fiesta

11 Days and Nights. December 25 to January 4. SPONSORED BY THE AMERICAN LEGION.

Convention Hall, the world's largest exhibition building, in the heart of Detroit. Start the New Year right with a winner.

Live wire Showmen, Concessionaires, get in touch with me at once. Want to hear from Ike and Mike.

MAXWELL KANE, Business Manager.

Write, wire or call, Phone Glendale 3688.

4477 Woodward Avenue,

DETROIT, MICHIGAN.

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.

WANTED FOR EAGLES' CIRCUS and WINTER FROLIC TERRE HAUTE, IND.

Specialty and Circus Acts. Concessions wanted, Grind Stones and Stock Wheels. ONE WEEK DECEMBER 15 TO 20, NEXT. Will be held in the Eagles' new \$100,000.00 Home, in the heart of the city. 1,500 Eagles boosting. WILL H. BLUEDORN, care Eagles' Club, 641 Cherry Street.

NEW PATENTED (REGISTRY No. 780086) VEST POCKET TURKEY SALESBOARDS

Beware of Imitations

This registry number is your protection against receiving substitute boards.

Beware of Imitations

Select Your Favorite Girl and Receive a **10 Pound TURKEY** Nov. 1 to 15 FREE

16 to 25 pay what you draw These drawing numbers over 25 pay only 25c

CHRISTMAS and NEW YEAR'S SPECIALS

WE EXCEEDINGLY REGRET that we were unable to fill some of our orders (FOR TURKEY CARDS) last month. If we failed to ship your order please advise, if you wish your money returned or shall we ship our new



Christmas and New Year's Turkey Cards

DURING THE MONTH OF NOVEMBER SALES BOARD OPERATORS placed thousands of our boards with the following class, and they all report a handsome profit:

STAGE CARPENTERS
STENOGRAPHERS
SWITCH MEN
TAXI STARTERS
TELEPHONE GIRLS
THEATRE DOOR MEN
TIMEKEEPERS
WAITRESSES
WOOLEN MILLS

YARD MEN
CHURCHES
CLUBS
CONDUCTORS AND MOTORMEN
DANCES
EXPRESS AGENTS
FIREMEN IN FIREHOUSES
FORELADIES IN CANDY FACTORIES
FOREMEN IN ROUNDHOUSES, ETC.

GARAGE EMPLOYEES
INFORMATION CLERKS
JANITORS IN APARTMENT HOUSES, ETC.
MAIL CLERKS
MEAT PACKING HOUSES AND STOCKYARDS
MILK WAGON DRIVERS
R. O. OFFICE HELP
PORTERS
SHIPPING CLERKS

SHOE FACTORIES
BAGGAGE AGENTS
BANKS
BELL CAPTAINS
BOX FACTORIES
CALL BOYS
CALLERS
CAR SEALERS
CHECKERS

Back of card folded to fit Vest Pocket. All Turkey Cards have 75 holes.

Card takes in \$19.10

HERE ARE THREE PROPOSITIONS TO OFFER THE ABOVE CLASS

No. 1. OFFER A TURKEY AND A CARVING SET to the party that disposes of the card. The winner has his choice of a Turkey or a Carving Set. THIS PROPOSITION NETS YOU A PROFIT OF \$8.85 FOR A 20c INVESTMENT.

No. 2. OFFER A TURKEY AND A CARVING SET TO BOTH PARTIES. THIS deal is taking Chicago by storm. This proposition nets you a profit of \$6.60 for a 20c investment.

No. 3. THE OLD WAY. CHOICE OF A TURKEY OR A CARVING SET, to each party. This Proposition nets you an average profit of \$11.35 for a 20c investment.

Agents who worked our cards During Thanksgiving can readily replace our No. 1 or 2 Proposition with their old customers. SALES BOARD OPERATORS AND AGENTS, THIS IS THE SEASON'S BEST BET. YOU PLACE NO STOCK WITH OUR CARDS. Be the first in your town to place our cards. You have one month before NEW YEAR'S DAY.

TWO THINGS THAT MADE THESE PROPOSITIONS POSSIBLE. Our cash purchase of 25,000 Carving Sets. Present wholesale price of Turkeys, 30 to 40c a pound—you purchase in your town. CARVING SETS—\$2.25 each—while our present stock lasts.

OUR BOARDS AS A RULE RUN OFF IN A FEW DAYS—A SHIPPING CLERK SOMETIMES SELLS A CARD DURING HIS NOON HOUR. ORDER NOW!

—PLACE a hundred cards and the lowest profit possible for you is \$600.60 for the month of DECEMBER.

Cards are \$3.00 per dozen, or \$20.00 per 100, \$150.00 per 1,000. Terms—Full amount with orders of 1 or 2 dozen—25% with all orders.—None shipped without a deposit.—Send 30c for sample and selling plan.

INDOOR CIRCUS PROMOTERS AND CONCESSIONAIRES—Send for our Catalogue of Carnival Supplies. It will save you money on Floor Lamps, Aluminum Ware, Bird Cages and Stands, Etc.

THE HOUSE THAT KNOWS YOUR NEEDS

DIRECT SALES AND SERVICE CO. (A. F. BEARD, Mgr. Army) 24-26 W. WASHINGTON ST., CHICAGO, ILLINOIS

MARSHALL'S INDOOR CIRCUS BOOKED FOR BROOKVILLE, IND.

Everything is ready for the opening at Brookville, Ind., of Frank Marshall's Indoor Circus, states a communication to The Billboard. The acts will rehearse December 6 and the circus will open De-

ember 8 and continue thru the week. Twelve high-class acts have been booked, as well as a number of concessions. A 10-piece band will furnish the musical program.

Mr. Marshall states that he will keep his circus out until the middle of next March, playing over a route thru Indiana

and Ohio, having already secured a number of cities under contract and return engagements. Mr. Marshall has just signed W. H. Brownell, well-known general agent, who will have full charge of the routing and advance of the show. Two promoters will be used.

Mrs. Marshall, who has been at the Diltsboro (Ind.) Sanitarium for some time, is considerably improved now, but it will be some time before she will be able to return to the show. Mr. Marshall has established headquarters at the Valley House, Brookville, Ind., writes A. L. Carr.

Stock Show, which will be held from January 6 to 10, inclusive, has just come off the press, according to an announcement made by Secretary Jesse Richards. More than \$9,000 in prizes will be distributed at the show.

GALA CARNIVAL FOR ATLANTA

Atlanta, Ga., Nov. 23.—A carnival with all the gala features of the best road attractions, plus a number of new and novel entertainment additions which will please the public, is promised by the members of the local Knights of Columbus committee, sponsoring the "K. C. Frolic" the week beginning December 1 at the City Auditorium. A number of stellar entertainment features have been contracted.

LIVE-STOCK SHOW IN OGDEN

Ogden, Utah, Nov. 23.—The premium list for the sixth annual Ogden Live-

"JOE" IS "SOME 'KID'"



Above is shown "Joe Mende", one of the most masterly trained of chimpanzees now appearing before the public, the property of Mrs. Lew Backenstoe. "Joe", trained by Mr. and Mrs. Backenstoe, works after plainly spoken commands, not stick or other like "cues", and there seems no limit to his human-like accomplishments. He and his owners are now concluding a three weeks' engagement in the toy department of a large furniture store in Cincinnati. In street attire (cane 'n' everything) Joe shows up to much better advantage than as above pictured.

Civic ————— Fraternal

OUTDOOR CELEBRATIONS

Industrial ————— Municipal

Bazaars, Street Fairs, Block Parties, Parades, Pageants, Mardi Gras, Trade Sales and Old-Home Weeks, Commercial and Amusement Expositions, Advertising Weeks, Fiestas, Fireworks Spectacles, Holiday Jubilees, Harvest Home Festivals, Society Circuses, Campus Fetes, Conventions, Aquatic Fetes, Business Booster Weeks, Powwows, Jollification Weeks, Fun Fests, Labor Day Events, Patriotic Weeks, Stadium Shows, Field Days, Baby Shows, Electrical Shows and Displays, Church Fairs, Agricultural Street Shows, Historical Pageants, Barbecue Days.

PAGEANT AT CELEBRATION

The Old Spanish Trail, a pageant written and produced by Ed Shumway, of the Shumway Producing Company, was the feature of the American Legion program Armistice Day at Brownsville, Tex., according to word just sent The Billboard. Special features included the Kindred Flying Circus and a bull fight at Matamoros, Mexico. One of the largest crowds in the history of Brownsville attended the all-day celebration, and the pageant at night drew an estimated attendance of 4,000. The Twelfth Cavalry Band from Fort Brown furnished music thruout the entire day.

The Shumway Producing Company will return to Okmulgee, Ok., in the spring.

OILTON, OK., CARNIVAL SOON

Oilton, Ok., Nov. 23.—The committee in charge of the Carnival that has been talked of for the past two or three months has set the dates of December 12 and 13

as the time for it to be "put over". It is to be sponsored by the Chamber of Commerce. No outside concessions will be included.

BAN LIFTED ON CARNIVALS

German cities, state cable reports from that country, gradually are lifting the ban which has existed for many years on public carnivals and costumers are preparing to meet the demands of old times for costumes to be worn by revelers at celebrations and balls during Carnival week, preceding Lent. Munich, Cologne and other cities have prepared to lift the police ban on masks.

LARGO, FLA., PLANS CARNIVAL

Largo, Fla., Nov. 23.—Largo's Parent-Teacher Association is perfecting arrangements for a Carnival to be staged December 12. This will be one of the biggest society events of its kind in the history of this city.

Buy from Headquarters SILK KNITTIES



We supply the largest quantities with the best ties in the country for
\$30.00 Gross

Larger, heavier, wider, better dye, 100% Pure Fibre Silk. Clearest colors. Best knit. Finest getters.
SAMPLE DOZEN, \$2.50.
\$5.00 deposit required on each gross. No credit allowed.

Four Dozen Holly Boxes Free With Each Gross.
GOVERNMENT SQUARE KNITTING MILLS
Government Square, CINCINNATI, O.

PIPES

by GASOLINE BILL BAKER

Next week the Christmas Special.

Whatsamatter, no knights in and around Indianapolis this fall?

Where's Doc Ed F. Weiss this fall? Will it again be a big ball show for he and the Mrs.?

How 'bout Richmond, Va.? None of the boys there? What, none?

Is Montreal still in Canada? Haven't had any of the pipesters say it is lately.

There will be a world of novelties for the boys advertised in the big Xmas Number.

A dandy Thanksgiving card, Doc and Mrs. Maxwell Reynolds. Here's "back-atchu" for the coming yuletide festivities.

Dr. A. L. Dawson will have his show on the road until Christmas. He expects to spend the holidays at his home in Indianapolis.

Bill hears that Woodward avenue, Detroit, will be restricted from the boys this year before Christmas, on account of heavy traffic.

Some of the fellows didn't mark their pipes "Special" for next week's big number, so if they should get into this issue, please don't blame "William".

Let's have some notes from your opry, J. A. Duncan. Hear you have been making preparations to have a cracker-jack show.

A pitch in time saves nine. But the psychology of the whole works lays in the ability to pick out that "opportune time".

Jolly Bert Stevens is putting on the Christmas show for the holidays' trade for the Walbridge Company's toy department, in Buffalo, N. Y.

According to a letter from Los Angeles a streetmen's organization has been organized out there. More about it next week.

Frank H. Trafton is again on the road, somewhere in the Southwest. Probably intends leadin' toward the Crescent City, eh, Frank?

Heard that Dr. LeRoy and wife had landed in New Orleans, and that Doc was trying to arrange some indoor affair. Where have you been all summer, LeRoy?

Thank to about fifteen of the knights who wrote wishing Bill "enjoys his Thanksgiving turkey". An' it wuz one of them popular festive "birds"—they were unusually cheap this year.

To one of the boys in Kansas—Let's keep all political and religious creed disagreements in opinion out of the "column"—which isn't the least bit interested in any part of the matter.

There is no boasting about "no snow" in the Cinoy vicinity now. The fleecy white has made several appearances during the past two weeks—sort of cold for pitching at shops.

Any of the lads can shoot a pipe now and then and without "spilling the beans" as to where they are located. It's names of their friends and word from them the boys like to read—not so much about "good spots".

Some years ago a tripe and keister worker was planted on a corner in El Reno, Ok., and all he said to passerby was: "Gummygahoo!" An old resident came along, stopped and listened a moment and remarked to another old sager: "Th' darn cuss thinks this is still the old Indian Territory."

John Judson Taylor penned this from Binghamton, N. Y.: "Am here working the 'shoe town' with pearls and have been making favorable progress. Met Doc Sullivan here, working oil, after a season with the Dr. Harold Woods show. I would like pipes from George D. Smith and other knights up Detroit way."

Bill is writing the pipes for this issue and a majority of those for the Special the same week—those that can be so handled. That's the reason he mentioned in the last three issues the need of sending 'em in as soon as possible—they go to press several days earlier than usual for each big special number.

C. W. Hart, of Hart's Medicine Show, writes from Pennsylvania: "Just a short pipe to let the boys know that I'm still alive. Since closing my show the last of September I have rested up a bit, also did some hunting. Expect to start out in a few days to book some towns and will get ready to go out with my pillbag, in halls, the first of the new year."

In sending your forwarding address for mail advertised in the Letter List, use a postcard and address it to Mail Forwarding Department, The Billboard, Cincinnati, Ohio.

1925 CATALOG

JUST OFF THE PRESS



FOR TRUST PLAN WORKERS.
Perfume put up in 21-vial box 48c. Also in 30-vial boxes, 50c. 1 assorted colors and odors. Bring in \$2.50.
Unlabeled Vial Perfume, \$1.75 Gross.
Big Give-Away Sachet, \$2.00 Gr.
Give-Away Perfume Vials, \$1.75 Gross.
Perfumed Handkerchiefs, wrapped in cello, many colored covers, assorted odors. 21-Packet Box 42c; 30-Packet Box, 50c per Box. High quality and market for set each for 15c. Big profits. Above prices in 25-vial lots only.
Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can. Talcum Powder, 2-oz. Perfume, Bottle Shampoo, Doz \$3.50
Big 5 1/2 in. High Glass Stopper, Gold-Label, Ribbon-Tied Assorted Perfume, \$2.00
Big Club Perfume, Eau De Cologne or Hair Perfume, \$1.00
Marmoth Big Flashy 16-oz. Size Lotion, Jack-Tonic, \$6.50
Big Jar Cold Cream, \$1.00 each Doz.
Big Jar Vanishing Cream, \$1.00 each Doz.
Gold-Label Guaranteed Shaving Cream, \$1.00 for 25c.
Big 3 1/2 oz. 6-in. High, Gold Crown, Beautiful Sprinkler Top Bottles Eau De Cologne, Lotion or Juice Club Perfume, Ribbon Cord Tied, Doz., \$3.00; Big Flashy 8-oz. Size, Dozen, \$5.50
TERMS: One-half cash, balance C. O. D. Catalog.

NATIONAL SOAP AND PERFUME CO.
20 East Lake St., Dept. L 1, CHICAGO, ILL.

Harrington's Reversible Sharpener



AGENTS WANTED
Sharpens Knives, Scissors, Scythes, Sickles, Hatchets, Lawn Mowers, Stakes, etc. Most useful, durable and practical sharpener. Makes permanent shine in the home. No cut fingers. Fully guaranteed. \$1.50 Dozen, \$12.00 Gross. Don't wait. Send now for sample, circulars, etc. Selling plans free. Sample, 25c. C. S. HARRINGTON MFG. CO., 3112 N. 40th St., Tacoma, Washington.

THE DUPLEX Package

Send 25c for Sample and Special Package Price.
J. S. MEAD, Mir., 4 W. Canal St., Cincinnati, O.

LAYS FLAT
on those of Slap
RADIO
WILL FIT
SAVY SLACK
63 West Chicago Avenue, Chicago, Illinois.

Handy Combination Purse

SELL TWO DOZEN PER DAY EASY
The Newest Shopping Bag.
Made of the double texture black leatherette. Folded, it folds into a roomy shopping bag. 18x14.
Retail \$1.25 to \$1.50.
Agents' Price, \$5.50 Dozen
Sample, Postpaid, 60c.
Write for Free Catalog
ECONOMY SALES CO.
104 Hanover Street (Dept. 101), BOSTON, MASS.

\$1.00 brings pound of German, Polish, Russian, Hungarian, Austrian
FOREIGN BONDS & MONEY
OUR CUSTOMERS ARE CLEANING UP
Tremendous profits selling
European Bonds and Money
Also used for Give-Away Advertising
BIG CIRCULARS FREE.
HIRSCH & CO., 70 Wab Street, New York.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters
Guaranteed to never tarnish. Agents can put them on Store and Office Windows. Enormous demand. Large profits. Paul Clark says: "Smallest day \$25.70." R. L. Reel made \$920 in two months. Write today for free sample and liberal offer to general agents.
Metallic Letter Co., 439 N. Clark, Chicago.

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.

MEDICINE MEN \$1.00 Herbs, \$3.00 Gross; 50c Salve, \$5.00 Gross; \$2.00 Oint, \$7.00 Gross; 25c Corn Cure, \$3.00 Gross; 25c Supp, \$3.00 Gross. Samples, 25c.
FINLEY MED. CO., 4151 Olive, St. Louis, Mo.

SIGNS, BANNERS, CARDS

Easily Painted with the all new Letter Pattern. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at surprising reasonable prices. Send stamp for free sample. J. F. RAHN, 62433 Green View Avenue, Chicago.

XMAS SPECIALS

PROMPT SHIPMENTS GUARANTEED



If You Use FOUNTAIN PENS and PENCILS Write for Our Special Prices



DANDY WALL TELEPHONE

Per Gross **\$18.00**
\$10.00 deposit required.



HURST TOPS

Per Gross **\$16.50**
\$5.00 deposit required.



Just Received

A large shipment of Safety Razors in bulk. Also in metal and velvet lined Cases. Write for Special Prices.



RUNNING MICE

Per Gross **\$3.50**
\$1.50 deposit required.

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.

You Can Make Money For Xmas WITH THESE GOODS

Xmas Post Card Packs. Per Gross.....\$2.00
Xmas Post Card Packs. Per 100.....\$4.00, \$5.00, 7.50
(Sell for 10c, 15c, 25c each)
Xmas and New Year Post Cards. Per 1,000..... 4.00

Here Are Two New Winners

NOVELTY TOOTHPICKS. Per Gross.....\$3.10
BASKETBALL SCORE CARDS. Per Gross.. 3.00



TWO HANDKERCHIEFS, VIAL PERFUME, SACHET, in Gift Box. Per Dozen.....\$1.80
As Above, with THREE HANDKERCHIEFS. Per Dozen..... 2.25
NAIL FILES. Per Gross.....\$1.75, \$2.00, 2.50
PERFUME VIALS. Per Gross.....\$2.15, 2.50
COURT PLASTER, 3 Pieces in Envelope. Per Gross..... 1.50
All prices F. O. B. New York. No free samples. Deposit on all C. O. D. orders required. Prompt shipments.

CHARLES UFERT

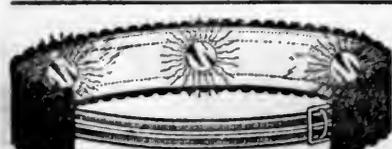
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NEW YORK

FIVE NEW NUMBERS



JUMBO RED, Black Tip, Fitted with No. 3 Solid Gold Pen Point. Dozen.....\$15.00
JUMBO RED, Red All Over. No. 6 Special Solid Gold Pen Point. Dozen..... 12.00
JUMBO RED, Red All Over, Fitted with No. 6 Gold-Plated Pen Point. Dozen..... 8.00
MR. DEMONSTRATOR—If you want a Pen that you can give in the store during the holidays and every sale makes another, get in touch with my new SILVERTONE All-Metal, Self-Filling Pen or my Black and Red Hard Rubber. Either one at \$20.00 Gross.
All American-made Pens. All clean stock, coming from the factory daily. Note my new address.
407-409 BROADWAY, KELLEY, THE SPECIALTY KING, NEW YORK.



ELECTRIC BELTS For PITCHMEN, MED. WORKERS and HUSTLERS

Prices from \$2.75 Doz. to \$55.00 Doz.
500% profit. Get complete NET Price List of money-makers. Sample Demonstrator for \$1.00.

THE ELECTRIC APPLIANCE CO.,
Ina. 1891, Burlington, Kansas.

(Continued on page 96)

Biggest Holiday Money Maker

LA ROYAL PEARLS

Three Strand Necklaces

The latest in indestructible Necklaces. Guaranteed A-1 quality, with the most attractive colored, crystal cut-stone snap, with imitation diamond set in center. In rich, satin-lined box.

\$2.25 Each



| | | |
|---|--|---|
| 60-INCH NECKLACES. High luster, opalescent, uniform Necklaces, beautiful sheen, highest grade indestructible Pearls. | 36-INCH NECKLACES. Perfectly graduated, high luster opalescent Pearls, guaranteed indestructible, with beautiful rhinestone snap. | 30-INCH NECKLACES. Perfectly graduated, high luster, opalescent Pearl, guaranteed indestructible, with beautiful rhinestone centered snap. |
| Per Dozen, \$12 00 | Per Dozen, \$6 00 | Per Dozen, \$5 00 |

ROYAL BEAD NOVELTY CO., Inc., 43 Forsythe Street, NEW YORK CITY

"AIR-O" LINK LEATHER BELTS



GOING BIG
For Street and Premium Men.
Gross Lots.
Price, \$2.50
Per Dozen, Less Quantities, \$3.00 Per Doz. Sample, 35c.
One-third cash with order, balance C. O. D. ST. LOUIS, MO.

WRIGHT SPECIALTY MFG. CO., 908 Souldard Street,

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:

| | |
|--|-----------------|
| Fibro Silk Knitted, Per Dozen | \$2.25 |
| 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

XMAS BALLOONS

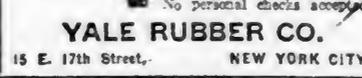
No. 76-2, Color Balloons, with Merry Xmas and Santa Claus on both sides.

\$3.50 GROSS

SPECIAL NOTICE.
We will print advertising on one side and Santa Claus on other at the same price.

BALLOON STICKS
Gross 25 cents
25% with order, balance C. O. D.

YALE RUBBER CO.
15 E. 17th Street, NEW YORK CITY.



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., 636 Sudbury St., Boston, Massachusetts.

MAKE MONEY SELL MADISON SHIRTS

Direct from our factory to wearer. Easily sold. Over one million satisfied wearers. No capital or experience required. Largest steady income. Man earn \$100 to \$250 weekly. Territory now being allotted. Write For Free Samples. Madison Factories, 560 B'way, N.Y.

INSIDE INFORMATION

FOR AGENTS, PEDDLERS, CANVASSERS, Etc.

YOU "NEED NO LICENSE"
To sell goods in any town, city or State, AGENTS 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.

AGENTS WE START YOU WITHOUT A DOLLAR

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit, repeat orders enormous. We give agents big commissions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

PIPES

(Continued from page 94)

cinnati, O. (or New York, Chicago, St. Louis, Kansas City, Los Angeles, San Francisco, etc., as indicated by the asterisks appearing before the names in the Letter List).

A. D. Faulkaber postcarded from Destréhan, La.: "Just blew into the burg and who do I see but two oldtimers, Jack Hanlon and P. Fortis. Said they rambled in from Mexico, working paper to good results. Also met Jack Honigan working serpentine garters. Business good down here. Let's have a pipe from 'Blink'—he's quite a stranger lately."

Among the boys at Columbus, O., have been Bailey, with pens; Gus Moore, paper; Bealer (Kentuck), buttons; Search, books; "Slim" DeFere, paper; Bond, calculators, and "Curly" Barnes, flowers; also these well-known entertainers: Roy Barnes, D. C. Harmount, of "Tom" fame; John Noon and Jack Alton—among others. Some of the lads have been working in doorways.

Several boys at various times have sent us "mats" to reproduce pictures in the "column". Since *The Billboard* is entirely printed by electrolysis (copper surfaced—our own foundry), not stereotype, mats (which are okay for newspaper work usually) are of a very great disadvantage. We would much rather have the photos and make the half-tone cuts.

One of the New York fellows recently went into Goldfarb's novelty store on Park Row and said howdy to the following huskies of the profession: "Football" Blatman, "Caledonia" Guaradsky, "Mikie" Weiss, "Hymisic", "Army" Cooler, "Jackie" Rubin, "English" Silverman, "Jumbo" Youngerman, "Fighting" Rapps, "Pinochle" Eddie and Nathan Sift (what's Sift's moniker?). All were preparing for holiday work.

Doc Harry Z. Austin is not pitching at present, instead being one of the main kazooks at the Metropole Hotel at Columbus, O., and has been getting along nicely. (There is rumor afloat that Harry will open a store show in Columbus, with a jazz orchestra and several other entertainers after the holidays.) Austin would like pipes from Pete DeVall, Bill and Anna Connors, and wonders what has become of Frank Reno?

Some day we "could" (alho we couldn't) get out a special edition of Pipes, containing the whole "column" to notes of all the boys working in New York City. It would require a couple of columns of the department, at least, to mention them all. And yet we but very seldom get pipes from any of them (why don't you "birds" stick a pin in each other and "wake up"?). Chicago is another spot where more than 100 are located—almost permanently.

Bert Daley wrote from Meridian, Miss., that he was being detained there, awaiting trial before the federal grand jury next March. He stated in his letter that he is absolutely innocent of the charge against him and that he feels he will be acquitted. Says that since he needs a few things for his comfort he would appreciate anything that his subscription friends might do for him. His address is care of A. E. McGee, Fifth street and 20th avenue, Meridian.

Who should ramble into Cincy last week but Doc C. W. Richardson—had motored from Detroit in 11 hours. Doc has been out of the med. game the past two years, now being a big shot in the American Motorists' Association in the organization and new membership line. He looks just fine and dandy. Was expecting Burdie Simms and her coworkers to arrive in the city Saturday, with intention of springing a store show in the Queen City. He asked about many of the old heads of the med. fraternity.

Earl Ryan "shoots" from the Coast: "Has California any subscriptionists?" "Yes, No?" Yes, this (ludding) is the first town I hit and here is a list of them here now: H. Tenney, Kid Ames, 'Pap' McDonald, 'Sacramento' Dougherty, Jockey Dalton, Carl Davidson and myself. (I wish I could 'tingo' Mexican and Italian like Tenney—I'd go to Mexico and take subs.) My advice is for the paper boys thinking of coming to this section to lay off if they are now eating regularly at home."

W. E. Cain piped from Oklahoma City, Ok., that he was on his way from Texas (stopped at O. C.) to St. Paul, Minn. Had found business "tough" because of "so many closed towns". He read in a recent issue of Joseph E. (Mike) Whalen, the 65-year-old pitehman, being decidedly under the weather in Cincy (Mike looks fairly well, in the face, but says that he cannot stand to work, his back and joints being "all in" after getting a tip together and trying to work to it), so he wanted to do his little bit by the old vet and enclosed some "smilecons" for him.

Arthur Engle "shoots" from Detroit that he intends staying there until Christmas, then journey to St. Louis for the winter. Among other hustling knights of the torch, etc., in the Motor City have

(Continued on page 98)

I made \$93 my first week



"Since then I've been earning over \$100 every week selling the Stay-Prest Trouser Presser"—says S. L. Patterson of Iowa. Jack Ames made \$24.00 in four hours. Randle sold twenty-five the first day. Mary Roberts cleared \$18.00 in one evening. You too can make big money by selling this

Wonderful New INVENTION Stay Prest Trouser Presser

Keeps pants always pressed. Puts in knite edge crease, removes baggy knees and smooths out entire surface. Easy to use—takes only a few seconds. No steam or heat. Saves nap of cloth. Lengthens life of trousers. Durably made of hardwood—lasts years. Finished in black leatherette. All metal parts heavily nickled. Looks rich. Fits any size trousers. Folds to 15 inch package to fit small handbag. Over 250,000 in use.

Profits in Advance

Your profits in advance. Simply write orders. We ship and collect. Stay-Prests quickly—average sale made in 3 minutes. 40% profit. Newest thing out. Big repeater.

FREE ~ To Man or Woman

Special offer enables you to obtain Selling Outfit absolutely free—everything you need to take orders. We guarantee you will make sales. Write for plan and exclusive territory. The Cathey-Jung Co. 1217 C. & J. Bldg., Cincinnati, Ohio

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 in 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 case, 1 to 6 in a case. Make 100% to 300% profit. Sample, 35c. Money refunded. Illustrated folder on request.

The Kalina Company
1308-M Avenue N.
BROOKLYN, N. Y.
Originators Patentees and Manufacturers.

MORE XMAS MONEY FOR YOU!

Our Household Necessities Jewelry, Perfumes, Soap, Razors, Fuel, Spices, Bath Towels, Fancy Boxes, Toilet Soap, sell right and left. Make wonderful Xmas gifts. Big profits. Repeat orders always. Here's your chance to have plenty of Xmas cash. Get our big Free Catalog now—TODAY. WESTERN PRODUCTS CO., Dept. 80 606 N. Oakley Avenue, Chicago, Ill.

I OFFER YOU \$48 a WEEK AND A DODGE TOURING CAR

We want men and women as local representatives to demonstrate and take orders for former Topnotch and Raincoats. Now offer enables you to earn \$18 a week and Dodge touring car. No experience necessary. Write quick. COMER MFG. CO., Dept. C-439, Dayton, O.

MAILED FREE

Our new 102-page Catalog (No. 137), full of JEWELRY, SALESMAN, PREMIUM and OPTICAL BARGAINS.

ALBERT MARTIN & CO.
123 West Madison Street, CHICAGO, ILL.
Formerly Manager of Morrison & Co.

AGENTS!! THE BETSEY ROSS, 8 to 20c.

E. C. SPUEHLER, 315 N. 21st St., St. Louis, Mo.

BASKET BALL BADGES

No. 6289—Made up with leather colored in basket ball, attached by silk ribbon to 10-line button, printed for any School or College. Sold in 100 lots only.

Per 100, \$15.00
No. 4283—Tin, leather colored, Basket Balls. Diameter, 1 1/4 in.

Per Gross, \$4.00
Badges must be paid in full when ordering. Bills alone require a 25% deposit.

ED HAHN
"He Treats You Right!"
222 W. Madison St., Chicago, Ill.

PAPERMEN

Write for our latest list of publications and DABLING'S BULLETIN, telling you where the other boys are and what they're doing. THE PUBLISHERS' ASSOCIATION, 139 North Clark Street, CHICAGO, ILL.

AGENTS, WRITE FOR FREE CATALOG

200 sure sellers, House Dresses, Shopping Bags, Blankets, Flannels, Household Articles, Novelities, etc. ECONOMY SALES CO., 104 Hanover St., Dept. 100, Boston, Mass.

POCKET PHOTO OUTFIT

Cute, interesting. Full outfit, prepaid, 10c. A. B. WARFEL, Photographer, Calif., Ohio.

GERMAN MARKS and BONDS

100,000-Mark Note, \$9.00, a 1,000 Notes, 500,000 and 10,000 Note 2c each, \$7.50 a 1,000 Notes, 50,000, 20,000, 5,000 and Litho 500,000 and 100 Million. RICKARD JOHNS, 150 Columbus Ave., New York.



THREE YEARS OLD BUT STILL GOING STRONG
The House Without A Mortgage
ADDED A NEW ITEM
LET'S GO HAPPY

the dancing clown, dances on the cymbal of a big bass drum. Ten inches high, handsomely lithographed in colors, no mechanism to get out of order. Biggest thing I ever had in 30 years. Packed one in a box, gross to a carton.

SEND 25c FOR SAMPLE AND PARTICULARS OF TOY OR HOUSE.

HENRY SCHWARTZ, 15 Ann St., NEW YORK CITY

BUY A HOUSE WITHOUT A MORTGAGE



BUY DIRECT FROM IMPORTER

Amazing Holiday Value!! Our Merchandise the Finest Quality Obtainable



A regular \$12.50 Strand of Genuine LA COSTA Opalescent, Indestructible Pearls, 30 inches long, with full-cut Mexican Topaz Diamond.

KEYSTONE IMPORT CO. 430 South Broadway, LOS ANGELES, CALIF.

Silk Knitted Ties

Are Fast Sellers Easy to Make \$15.00 A DAY



Selling our regular 35c, 50c, 75c and \$1.00 sellers for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen.

The POPULAR SELLER—Slim Joe Braided Ties, \$1.50 per Doz.

LATEST STYLES in Sport Bowls, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00.

ANGORA MUFFLERS, 50c, 75c and \$1.00 Each.

SILK FIBRE MUFFLERS, \$1.00, \$1.25 and \$1.50 Each.

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 flashy patterns, washable and durable.

Comfy Rugs

You can be the first to sell our new line of COMFY RUGS—Wholesale at \$11.00 per Dozen.

NEWARK FELT RUG CO. Dept. 27 1/2, 10th Ave., NEWARK, N. J.

POST CARDS

FOR ALL SEASONS AND OCCASIONS. Christmas, New Year, Birthday Greetings, Comics, Love, Film Stars, Bathing Girls, High Art Cards.

VETERAN'S SERVICE MAGAZINE

Service men, come in on the holiday clean-up. Only monthly publication. New things, Special low edition going strong. 6c each. Selling 25c. Agents wanted everywhere.

FAST SELLERS -FOR- CHRISTMAS

Table listing various toys and their prices, categorized into Mechanical Toys, Novelty Toys, Dolls, etc., Bells, Garlands, etc., and Clocks, Toilet Articles, etc.

ED. HAHN "He Treats You Right" 222 W. Madison St., CHICAGO

PAVIES, PEDDLERS AND HUSTLERS

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

FORDS—34 Miles

on Gallon of Gasoline Starts Easy at Zero with Air Friction Carburetor. We guarantee all Ford cars nearly double present mileage, power and flexibility.

WANTED, AGENTS in Every Community To Represent Leading Fur House. Make big money selling our line of SCARFS AND COATS in your city.

CLEAN UP \$100 weekly with our marvelous Christmas Packages, selling from 50c to \$3. Great crew manager's proposition. Postal brings unique plans. DAVIS PRODUCTS CO., Dept. 94, 1811 Carroll, Chicago.



IVORY FINISH COMB, BRUSH AND MIRROR SET. Put up in a fancy box. BIG FLASH \$7.50 Dozen—Sample 90c One-fourth deposit, balance C. O. D. GOLDSMITH MFG. CO. 29 South Clinton Street, CHICAGO, ILL.

RUGS AGENTS CONCESSIONAIRES PREMIUM MEN

Buy direct. Save two profits. No. 614—Service Felt Rug, 31x51. Dozen... \$12.00 No. 617—Pleaser Smyrna Rug, 28x32. Dozen... \$10.00 No. 616—Mottled Axminster, 27x54. Dozen... \$10.00

MAGAZINE MEN

We are open for a few good clean producers on various trade publications, clothing, garage, clocks and outfit, grocery, battery, heating, machine shop, laundry, taxicab, printers, etc. Write for particulars. TRADE PERIODICAL SERVICE CO., 1406 Broadway, New York City.

TIES

LOUIS TAMCHIN, proprietor of the Comb House of America, is back in business, selling direct to Pitchmen, Streetmen and Agents. Boys, I am ready to work faithfully with you again.

Jumbo Brand Ties No. 200—FIBER SILK, in stripes and colors. DOZEN... \$2.15 No. 305—SILK FOUR-IN-HAND, Wonderful numbers, made in stripes, figures and satins. Best buy in the world. 3/4" \$3.00

LOUIS TAMCHIN 7-9 Waverly Place - NEW YORK CITY



No. 888. No. 14K Gold Shell. NEW ONES

Genuine Good Luck Baroque Pearl. Good luck and prosperity. Pearl of 1924 and 1925. Sterling Silver Finish Stick Pin and Ring.

SIGNET RING

For Ladies and Gentlemen. Raised Initial Ring, 14K gold shell. Comes in all initials and all sizes. This is a real money getter and a new one.

Send in \$1.35 for dozen of Ladies' and Gentlemen's Sterling Silver Finish White Stone Rings and Stick Pins. If you are looking for Rings or Pins write us before buying. We can save you money. Send for No. 3 Catalog.

WHITE STONE RINGS FROM \$5.50 to \$12.00 GR. STICK PINS FROM \$2.75 to \$3.50 GROSS.

MEXICAN DIAMOND KING 19 South Wells St., CHICAGO, ILL.

PAPERMEN ATTENTION! IT'S BACK AGAIN!

THE STARS AND STRIPES

I have exclusive long-term contract for large production entire country. Receipts are now ready. Write or wire quick.

C. A. DARLING 139 North Clark Street, CHICAGO, ILL.

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 20c.

Ex-Soldiers and Streetmen

1925 PATRIOTIC CALENDARS NOW READY. Printed in 3 colors, 7 1/2 x 9 1/2 inches. \$3.00 per 100, \$3.00 for 50. Sample, 10c. A fast Xmas seller. Cash with order. J. KOEHLER, 150 Park Row, New York.

PIPES

(Continued from page 96)

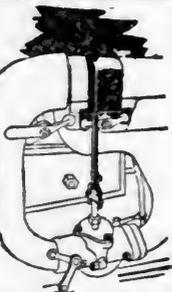
been Jetty Meyer, who arrived in his new car from Wisconsin; Leo Plaut, with running mice for the holiday business; Joe Glick, tire patch; John Funk, toy radios; Bernmen and Gene, "foot and warmers" (stockings); Casper and Crandall, who have doubled up on hurmpies for the gift trade, and Moldenhauer and Medbury are doubled in a storeroom at Fifth and Michigan avenues with humanitons, Archie Bragg being at the piano.

J. L. Hobson pipes from Dallas, Tex.: "Several of the boys are still around here, but very little work has been going on, as doorways are closed in the busy sections. Jack Curran and wife came thru town on their way to Minneapolis and several of the other folks paid visits. It turned out to be quite a pitchmen's convention. Some of those present were J. E. Miller, of humps, knobs and buckles; Fred Habek, of gummie fame; "Brownie", who has been working peelers with Curran; George R. Baker, the comb pounder, and others. Every one enjoyed themselves. Would like pipes from Mr. and Mrs. Glenn and Babe. Where are the Logans?"

In many large cities, in fact in most of

AGENTS WANTED

Salesmen - Distributors to use an introduction attachment that makes Ford run on 94% air. **THERMOSTAT** on exhaust automatically turns down needle valve as engine warms, exactly as Ford Manual says do by hand. **Blanche Auto Thermo** An Automobile Carburetor Control makes Ford start easier winter or summer—saves half gas and oil—cuts repair bills one-half—reduces carbon formation one-half. Sells on sight to every Ford owner as easily as giving him a \$100 bill, because it saves \$100 every 10,000 miles. Cadillac now uses as standard equipment thermostatic carburetor control under Blanche license. You can make Big Money selling this wonderful proven device. Experience not necessary. Blanche plan will start you without capital in a business of your own that makes you from \$250 to \$2,000 a month profit. Write for Free Circulars Now.



A.C. Blancke & Co. 602 W. Lake Street, Dept. 1077, Chicago.

EVERSHAPE TIES

Hundreds of hustlers throughout the country who responded to our "ad" are now making \$15 a day and up selling our line of **EVERSHAPE TIES**. 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... \$2.00 Bias Stripe Ruched Ties, Gross... \$2.00 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 Throsp Ave., Dept. "B2", BROOKLYN, N. Y.

SALESMEN DEMONSTRATORS

Send today for our **BIG SPECIAL OFFER** on **TIME SAVER NO-CEMENT SELF-VULCANIZING PATCH**. Best known and most reliable Patch made. Repairs inner tubes, rubber boots, hot-water bags, etc. Sells to auto owners, dealers, garages, oil stations, and homes. We have full line of **TIME SAVER PRODUCTS**—all big sellers. Select your territory now before it is too late. Write today for **FREE** particulars.

THE TIME SAVER COMPANY 760 The Arcade, Cleveland, Ohio

The Dandy

FOUR-PIECE GARNISHING SET.

For a classy demonstration. White enamel handled with silver. Made of parts made of durable "SILVERSHEEN" Cutlery steel. Put up in beautiful holly box for holidays. Sample set, postpaid, 50c.

J. C. FORSTER & SON 2519 Penn Ave., Pittsburgh, Pa.

AGENTS

"**TAKE ME HOME PACKAGE**" contains merchandise valued at \$3.00, and sells handily at a bargain price, \$1.50. Send \$60 for sample package today and prices in quantity lots. **N. Y. STATE TRADING GOODS CO.**, 53 East Houston Street, New York.

Agents Army and Navy Needle Books, \$4.00 Gross; Comb Cleaners, \$3.00 Gross; Tooth Paste, \$6.00 Gross; **SPIEGEL CO.**, 153 Canal St., New York.



"TUMBLIN' TOM"

Demonstrator! Streetman! Grab this! A positive money getter! A brand new toy lithographed on tin in five colors. Thousands will be sold. Nothing to break or get out of or set. Each toy in a box, with directions. Any child can operate it. Sells for 25c and you double your money. Send 25c for sample and see what you are buying, then place your order. Act quick! **Three Dozen, \$5.00; Six Dozen, \$9.25; Twelve Dozen, \$18.00. Five-Gross Lots, \$17.00 per Gross.** Shipped by express. Weight, 25 pounds per gross. \$5.00 deposit required on each gross, balance C. O. D. Shipped same day order received. Orders filled as received. Only 750 gross left. Act quick! **NOVELTY SUPPLY COMPANY, 208 Wood Street, Pittsburgh, Pa.**

Wanted: For Georgia, Alabama and Florida

Experienced paper men who are clean workers and can furnish references, for magazine of interest to fruit and vegetable growers. Attractive make-up, liberal proposition and best of service. Best in the field today. Write **CIRCULATION MANAGER, Box 2711, Tampa, Florida.**

EVERY AUTO OWNER WANTS A Christmas Wreath for His Car

WE MAKE THEM THE RIGHT SIZE FOR ALL CAR WINDOWS. Illustrated Circular and **WHOLESALE Price List** sent on request. Sample dozen wreaths sent for \$1.75, Prepaid. This size sells fast at a quarter—some buy two or three. **KIRCHEN BROS., Manufacturers,** 221 West Randolph Street, Chicago, Illinois.

them, the "powers that be" usually loosen up and let the streetmen earn a few dollars prior to Christmas thru selling specialties. Altho specified sections of the business districts be restricted, because of automobile and other traffic. But it isn't always the officials that find so much fault with the boys working, it's usually some grab-all shopkeepers who, thru their "comical clubs", put up the "big yell" to them and demand—discrimination. And if any of the latter so far lose the "good-will" spirit of Christmas as to put up such yells at this time they surely must be "grouches"—provided, of course, some of the streetmen don't actually (not propoganda) make themselves nuisances—but these should be weeded out, not "ALL".

Towner: "Pretty cold to stand here, isn't it?"
Tripes: "Yes, but I want to sell a little goods."
Towner: "How much are they?"
Tripes: "Fifty cents each."
Towner: "Make very much profit?"
Tripes: "Oh, no; very little."
Towner: "How much stock have you?"
Tripes: "A whole gross."
Towner: "How much for the whole lot?"
Tripes: "Huh! What 'dya say?"
Towner: "I'm a banker. This is almost Christmas. Give me 50 per cent discount on the whole lot, I'll take it, and you go home."
Tripes: "Sold!!!!!"
(He was dreaming.)

Frank Davis writes: "What has become of Doc Rae? I would like a pipe from him. I will not forget the time he and Doc Simms had the store in Duluth, Minn. Rae was working corn punk and Simms was working oil (Simms' wife was then handling snakes), and we all had a good time. After the sale at night we all would meet in rear of the store and have a big feed, and Rae and Simms would start to shoot pipes and never told the same one twice. I left town and did not see them again till I saw them working books in Chicago at State and Congress streets. They were stopping at the State Hotel, where we would meet. Well, Rae, in case you see this, shoot us a pipe for old-time sake. This is from your old friend, **Frank Davis**. The last time I saw **Burdie Simms** she was in Toledo, O.

Harry Carson piped: "Just pulled into Louisville with a crew of 10 aquaralites. We did well in Charleston and Parkersburg. Met McDaniel's here, stopping at a local hotel, with a nice crew of producers. He has with him L. Deble and wife, Kerns and Nolan, also Penn, that clever little ex-subscriptionist who hails from the Hub City. I have with me that famous team, Williams and Lyboit, the hoofers from Newark; George Binnr, the lightning Cumberland kid; Guy Powell, the ex-'shave-tail', and wife, who hail from Maryland, and that famous trio, the Misses Hale, Brown and Humphry. Texas is our destination—and we can't get there too soon. Al Cipriano, our road manager, is quite busy these days collecting the shekels. Let's hear from Rex Evans, Coddington, Davis, Harris and Bill Farrington."

From **Eddie St. Mathews**, down in Arkansas: "Weather is sure fine down in this section, but cotton is about all sold. Met Dr. Roberts at Megehee. He is doing fine, and says he will spend the holidays in Ill' of New York. I also met Dr. Hazlet and wife last week at Lake Village. They were on their way by auto to Alexandria, La., where they will winter. By the way, they sure have a fine two-year-old boy, and named Dwight, after that grand fellow, Dwight Wilcox—one of the cleanest workers ever. Tell J. E. Miller, Frank Libby, Fred Cummings and some more of 'em that I will be in Oklahoma City for the 'streetmen's reunion' about December 20. I would like pipes from Joe Edwards, Leslie Williamson, Dwight Wilcox, Elmer Kane and Dr. Jim Ferdon." Eddie says he has a new idea for opening closed towns, and will spring it later.

Notes from the **Butler DeMuth Company**—The show, which had an early spring opening in this State (Arkansas) is still out under canvas. It will probably make its next jump into Texas, and will stay out all winter if weather will permit. The show is completely motorized and plays week stands, with five vaudeville acts and a change of program each night. Business so far this season has been just fair. But there has been a world of congeniality enjoyed among the personnel. The members visited the Ed C. Nutt show, which was doing a nice business at Piggott, Ark. Mr. Nutt was suffering a

(Continued on page 99)

WHITNEY WARD AND HIS "DUMMIES"



Altho the most prominently identified person in the above photo was too much in the shade to allow for facial features to be brought out to good advantage, it was no other than **Whitney Ward**, well-known Eastern entertainer and pitchman. The picture was recently snapped on the fair grounds at Coopers-town, N. Y., where Whitney had excellent results in demonstrating and selling five-in-one tools. (Now don't get the faces in the picture mixed up—the whitest of them in the photo is "Tommy", Ward's knee figure, and the "black-face comedian", at Ward's left, is "Sambo", "Tommy's" partner in the ventriloquial sketch).

WRITERS OF SPECIAL ARTICLES

CHRISTMAS NUMBER

The Billboard

include among others the following:

FRED A. CHAPMAN
One of the best known and most popular fair men in Michigan is Fred A. Chapman. He knows every phase of the free fair business and as secretary and manager he has made the tools Free Fair famous the country over.

HOWARD JOHNSON AND IRVING BIBO
For more than ten years Howard Johnson and Irving Bibo have been in the music business. Both have many hits to their credit. Mr. Bibo, a member of the Board of Directors of the American Society of Composers, Authors and Publishers, has been everything from professional manager to salesman.

WILLIAM J. HILLIAR
In William J. Hilliar the carnival world has a press representative that ranks with the best—a thoroughly familiar with every angle of that branch of the amusement business. Now with Zeitman & Pollis Shows.

H. R. BARBOR
A member of the National Union of Journalists, H. R. Barbor has contributed to most of the big English daily newspapers, including a special series of articles to "The Evening News", "Daily News", "Herald", and others.

LEON O. MUMFORD
Having reached the voting age as a motion picture exhibitor, Leon O. Mumford is recognized by the Film Zone of Greater New York as the dean of the photography theater managers not only in Newark, but the entire State of New Jersey.

WALTER L. WILSON
A man thoroughly experienced in the manufacture of tents is Walter L. Wilson, vice-president and treasurer of the Baker-Lockwood Manufacturing Company of Kansas City, Mo.

BARNET G. BRAVERMAN
"The Billboard's" correspondent at Vienna, Austria, Barnet G. Braverman, is familiar with the theater and the motion picture, both in this country and abroad, plus editorial experience.

COLONEL W. I. SWAIN
There is without doubt no man better known in the tent repertoire field than Colonel W. I. Swain, owner of the Star Dramatic Company. He has had years of experience in that branch of the amusement business.

BEN A. BOYAR
For more than two years Ben Boyar has been manager for Lewis & Gordon, vaudeville sketch and playlet producers, as well as being producers in the legitimate. Previous to that he spent eight years on the producing staff of several New York producers, not to mention his experience as a newspaper man.

JESSIE BONSTELLE
A noted actress, Jessie Bonstelle has attained an enviable rank in the field of dramatic stock productions. She received her training in stock and learned it from the ground up.

WALTER K. HILL AND CHAS. P. SALISBURY
Press representatives of the Columbia Amusement Company and Mutual Business Association, respectively.

MORTIMER WILSON
Composer of the complete score for "The Thief of Baghdad", also the musical settings for many other feature pictures, Mortimer Wilson has also written several symphonies, sonatas, tone poems, etc.

S. JAY KAUFMAN
It has been said of S. Jay Kaufman that he knows more people than any other living person. For nine years he wrote "Round the Town" in "The New York Globe", and now conducts the same column in "The New York Telegram". He is the Promoter of The Green Room Club.

CHARLES RINGLING
Who is there that doesn't know Charles Ringling of the world-famous Ringling Brothers? For more than forty years Mr. Ringling's efforts have been devoted to the circus, which he dearly loves, and his straightforward business methods have been heralded far and wide.

S. W. GUMPERTZ
A showman for the past thirty years, S. W. Gumpertz in his early days was identified with amusement parks. In addition to his Dreamland Shows at Coney Island, N. Y., he is today president of the Coney Island Board of Trade and general manager of the Parkway Baths at Brighton Beach, N. Y.

WALTER HARTWIG
Head of the Manhattan Players, New York, and formerly director of the Little Theater Service of the New York League and director of the Little Theater Tournament held at the Belasco Theater, New York, the last two years.

In addition to the above there will be considerable other special stuff, profuse illustrations, a cover in four handsome colors and the usual department material.

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Issued..... December 9
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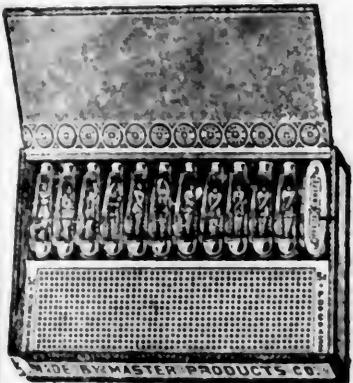
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Open up that closed territory of yours now and reap a harvest of big business.



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 \$300-hole Board. A clever deal.

Complete, each, 5.25

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No. 1148—Boxed-In Knife Deal—12 Knives. ALL PEARL HANDLES. In 2 and 3-blade, nickel silver bolster, nice, clean-cut goods, on 1,000-hole Board.

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Miller Midway Shows

Will furnish complete outfit for Pit and Curio Show or any other Grind Show. Concessions all open except Corn Game and Cook House.
Patterson, La., December 4 to 13.

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TEN DAYS XMAS HOLIDAYS.

25,000 people to draw from. First Show in five years. Well advertised. Concessions all open. No exclusive. Screen, Gt., this week; Folkston, next; then the big one. Wire, don't write. Want Colored Musicians who double. All winter work.
FRANCIS MARION SHOWS.

ADDITIONAL OUTDOOR NEWS

MELVILLE DENIES

Says Murphy Is Not Financially Interested in Nat Reiss Shows

Harry G. Melville emphatically denied, in a long-distance telephone call to *The Billboard* from Jeffersonville, Ind., Sunday afternoon, November 30, that J. F. Murphy has purchased an interest in his show, as stated in a trade paper last week. He and his wife are the sole owners of the Reiss show, he said, and Mr. Murphy has been engaged, as *The Billboard* recently stated, as general manager, thus allowing Mr. Melville to look after business other than his carnival organization.

Mr. Melville, at the request of Mr. Murphy, who was with him in the telephone booth at the time of calling, further made a denial of the statement (contained in the same report mentioned above) that Mr. Murphy was at one time partner with H. A. Devaux in the operation of the Great American Shows.

DODSON'S NO. 2 SHOWS

Bishop, Tex., Nov. 26.—Yorktown last week for Dodson's World's Fair Shows proved the worst bloomer yet played by this company. Ideal weather prevailed during the entire engagement, and attendance each night was fair, but it seemed that a financial panic existed there. The previous week at Yoakum was a red one, and all shows, rides and concessions enjoyed a lucrative business. The plant, show registered one of the biggest weeks of the season.

The Christy Circus pulled on the lot at Yorktown as this show pulled off for a Sunday showing. Many carnival troupers were with the show, including Milt Hinkle and wife, Bert Laurel and his wife and children, Gordon Calvert and "Curly" Miller.

"Stick-up" men visited one of the sleeping cars last Thursday night and robbed the boys of about \$300 in currency and some jewelry. The victims were lined

"BILL" HILLIAR WILL REMEMBER 49TH BIRTHDAY ANNIVERSARY

Thanksgiving Day is of special interest in more ways than one for William J. (Bill) Hilliar. It is also his birthday anniversary. This year (his 49th) he has reason to remember it from several angles. "Bill" landed in Cincinnati on that day, while going to Chicago, and with expectations (since the Mrs. wasn't with him) of spending the day in chinning with the folks at *The Billboard*, but was destined to window shop and sit in the hotel lobby, as it was a holiday for the *Billyboy* scribes. That Mrs. Hilliar was not on hand to keep him company made the case all the more disconcerting. However, he certainly had an impressive reminder of his "better half" with him in the way of a beautiful, thin model, standard movement gold watch—a birthday gift from her (it sure is a darp—you boys in Chicago this week make 'em show it).

TWO MORE SHOWFOLKS HEADED FOR CHICAGO

C. W. Cracraft, the past season general agent for the Greater Sheesley Shows, returned home to Cincinnati last week from his vacation at Martinsville, Ind., for a couple of days' visit before going to the meetings in Chicago.

Ben H. Voorheis, formerly press representative for Zeldman & Polle and other shows, and the greater part of the past season handling promotions and press with the Frank J. McIntyre Circus, with which he but recently closed, passed thru Cincinnati last Saturday en route for a two days' visit with his mother at Portsmouth, O.; then the "doings" in Chicago.

PRINCESS OLGA SHOWS

Jacksonville, Fla., Nov. 26.—After the closing of the season of the Princess Olga Shows at Mounds City, Ill., Manager F. W. Wadsworth enjoyed a motor trip to Jacksonville, and Mr. and Mrs. C. R.

The Kansas City Offices of The Billboard

have been changed from 225 Lee Building to 424 Chambers Building, southwest corner of 12th and Walnut streets. Telephone number, Delaware 2084.

up in one end of the car while two of the bandits relieved them of valuables. A third member of the gang held three showmen at bay on the outside of the cars. They escaped in two automobiles. The next day two concession workers were suspected of complicity in the job, and after a severe beating at the hands of the victims and other members of the show allegedly confessed that they framed the job, naming the three actual participants, who left for San Antonio immediately after the holdup. Sixty dollars was returned by one of them and they were allowed to depart.
MRS. W. J. KEHOE (for the Show).

MAX'S EXPOSITION SHOWS

Oak Park, Ill., Nov. 28.—Considerable activity prevails at the winter quarters of Max's Exposition Shows at Forest Park, Ill., and, altho the show has been "in the barn" but four weeks, all the tractors have been overhauled and the men are now busy with removing the paint from the merry-go-round horses, preparatory to repainting and decorating them. Max Goldstein has been looking over a number of sketches for show fronts, as there will be all panel fronts on the show next season. Chas. Zern, formerly of the Christy Bros. Circus and other shows, has been engaged as superintendent. Mr. Zern will also manage the pit show.

Because of the shows' quarters (a spacious, steam-heated building) being so close to Chicago quite a number of show-folks "from the city" have been visitors. Mrs. Fink has written from Miami, Fla., where she is wintering, that when the birds start north in the spring she will come fourth for Mrs. Fink on this show with her butter-crisp popcorn. Owner Max Goldstein and Assistant Manager Arthur Haas have been making three-day trips in Mr. Goldstein's new automobile, and report is that they have been quietly lining up some promising spots for next season. Mr. Goldstein had a turkey wheel in the big Forest Park ballroom Thanksgiving Eve—and it was really amusing to see the dancers carrying with them live turkeys. The members of this show are anxiously looking forward to the Christmas Special edition of *Billyboy*.
MRS. CLARA HAAS (for the Show).

Carthwaite are expected to arrive today, after a visiting trip to New Jersey.

J. A. Brundage has gone to his home at Niagara Falls, N. Y., for the winter. Billy Sloan went to Detroit, Mich. The writer purchased an automobile at Mounds City and had a nice trip to Jacksonville. While en route Mr. Wadsworth visited the Williams Stock Company, which he states was doing good business. Mr. Wadsworth plans to enlarge the Princess Olga Show next year.

H. T. JOYCE (for the Show).

MORFOOT'S EXPO. SHOWS

Dallas, Ga., Nov. 27.—Owing to the cold weather that has hit "sunny" Georgia the Morfoot Exposition Shows are playing to only fair business this week.

With the arrival of Bob Sicksels today to direct the winter tour of this show it will head for the peanut and tobacco belts of South Georgia. Mr. Sicksels' automobile will be used as the advance car.

The extra added attraction to arrive this week is Jean Nardreau, late of the T. A. Wolfe Shows, with his troupe of Hawaiians. This brings the paid attractions to four shows and one riding device.
TOMMIE SMITH (for the Show).

PIPES

(Continued from page 93)

bad cold and did not get to meet him, but met his wife, who is most amiable. Also visited the Leslie E. Kell show. Leslie certainly has a beautiful outfit, as has the Nutt show. "We sure approve of your article in the November 22 issue of *The Billboard*, Les! Do you know that with our little of 30x60 outfit some of 'them' say we took '\$2,000' out of their town, when the fact is that the actual profit was about \$7? (The townspeople can very easily imagine the receipts being more than they are, they not counting the expenses, without somebody getting up and telling 'em such tales."

THE BIGGEST LAUGH AND MONEY GETTER

STREETMEN, AGENTS, PAVERS, and even the kids, are mopping up with the smallest Novelty Receiving Set. Originated one month ago in Chicago. 9,000 sold first week out.
SAMPLE, PREPAID, 30c.
FAST TOY CO.
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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.

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CLEAN UP WITH THIS

Popular Xmas Slipper



\$21.75 Per Case of 36 Pair FIVE ASSORTED COLORS.

This is a wonderfully made fur house slipper that sells itself on sight. Rush in your orders in time for the big holiday buying. Sample pair, 35c extra. 10% deposit, balance C. O. D.
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FOR SALE Seven Turnstiles, suitable for Fair or Park sale. Only used five days. Will sell cheap. JOE M. CABR, Manager of Park, Rome, Georgia.

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NOW BOOKING FOR SEASON 1925



OPENING DATE
FAT STOCK SHOW
 Ft. Worth, Tex., March 7 to 14
 Long Season---Forty-Two Weeks
 Want High-Class General Agent for
 Thirty Weeks

12 WEEKS OF FAIRS AND CELEBRATIONS ALREADY BOOKED

CAN PLACE HIGH-CLASS SHOWS AND CONCESSIONS

WANT Circus Side Show, Freaks, Platform Attractions, Minstrel People and Capable Talker to Manage Show, Morodrome, Mechanical and Illusion Shows, Fat People, Freak Animal Show. Will buy Monkey Speedway. Will furnish Outfits complete with Wagon Fronts to wide-awake showmen.

HELP IN ALL DEPARTMENTS---RIDE MEN
 for Carry-Us-All, Seaplane, Mixup, Ferris Wheel, Baby Swing

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COMMITTEES We can furnish you with four 30x200 feet Tents completely equipped with Booths, Flooring, Electrical Fixtures and Decorations suitable for Merchants' Exhibits, Auto and Better-Home Shows, thereby saving you cost of expense in erecting new buildings. This is the only show in America carrying these features. We are pioneers in this line.

A GOOD THING TO REMEMBER---"YOU CAN'T LOSE WITH LOOS"

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J. GEORGE LOOS As per Route **Week Dec. 1 to 6, Corpus Christi, Tex.**
Week Dec. 8 to 14, Harlingen, Tex.
Then Ft. Worth, Tex.

READ!!

The J. GEORGE LOOS SHOWS have had a very SUCCESSFUL and PROSPEROUS Season. Every Showman, Ride Owner and Concessionaire has made money. ASK THEM. Every Employee from Manager to Canvasman was paid in full. NO CONTRACTS WERE BROKEN. Quality, Decency and Harmony prevailed. There never has been room here for "Bad Actors". These are quickly eliminated. To those who gave me their wholehearted Co-Operation in putting the past Season over with a "Bang", to those who were able to stand Prosperity without becoming Temperamental, to those who were Loyal I am grateful. To them I owe Thanks. J. GEORGE LOOS. Sole Owner and Manager.

OUT IN THE OPEN
 By Fred G. Walker
 Communications to The Billboard, 1493 Broadway, N.Y.

Harry E. Tudor, manager of Thompson's Park, Rockaway Beach, New York, informs that the permanent waves tended to make bathing at that resort much more popular the past season.

Platform attractions appearing at Kodet's Harlem Museum during the next few weeks include Zip; Frank Lentini, the three-legged man; Jolly Irene, Manhattan's fat lady; Frank Graft, tattooed man; Le Roy, entertaining with swords, and a pleasing minstrel performance. George Siebert is lecturing.

Victor Lee and wife, of the Morris & Castle Shows, informed from New Orleans that they had enjoyed a most pleasant season and would arrive in New York December 1 on the Morgan liner Creole.

Al Spillman, treasurer of the M. A. Spillman Engineering Corp., of North Tonawanda, N. Y., has leased the land formerly occupied by the Mt. Pleasant Hotel at Revere Beach, Mass., and will install an over-the-jumps and coal mine for next season.

E. Lester (Doc) Miller, of the Ringling-Barnum Circus, has returned to New York and is making his headquarters at the Elks' Club. Is arranging to take to the road with a production.

Joseph G. Ferari, importer of the dangler ride and distributor of riding devices, announces that prospects for business next season in his line are unusually bright.

Much of the real "punch" may be lost in broadcasting a Punch and Judy show, but it was done, nevertheless, by Al Flosser last week from a large department store in Worcester, Mass.

Now that outdoor showfolk are returning to their firesides for the winter, it is urged that they do not lose interest in the "column". Drop us a line and keep in touch with us that we may let others know how you are getting along and what your intentions are for the coming season. Make "Out in the Open" YOUR "column".

William J. King, well-known Eastern showman, who has been connected with the Congress of Fat People on the Johnny J. Jones Exposition, motored into New York from Augusta, Ga., last week. Says that Ed Salter's press work did much to bring people to the midway and that business proved very satisfactory.

Otis L. Smith, manager of the Otis L. Smith Shows, announces that he is running his customary winter jewelry sale at Watertown, N. Y., and that business is fine. Mail for Otis should go to Watertown instead of Syracuse, the winter quarters of the shows.

Is there a future for Coney Island? We'll say there is: The Skelly Estate, one of the largest landowners on the

Island, is going to develop the Whitney property, one of the finest parcels facing the Boardwalk, with a \$900,000 10-story apartment house. Sales stalls, one-story high, will be constructed on the Boardwalk frontage. The spacious roof will be used as a piazza for tenants.

Activities at the plant of the Spillman Engineering Corp., at North Tonawanda, N. Y., are said to be better than for several months. Among the recent sales were carousels to Guy Averill, Happyland Shows, Detroit; Father Depew, of Detroit, and the Frank West Shows. Over the Jumps will be seen next season on the Johnny J. Jones, C. A. Wortham, Rubin & Cherry, Greater Sheesley and numerous other shows.

Brooklyn, N. Y., will in the near future spend \$800,000 on bayside improvements, on Coney Island, it was announced last week. A temporary sheet pile bulkhead, 812 feet long, will be constructed from West Twenty-third to West Twenty-fifth street, and later a permanent concrete bulkhead from West Twenty-third street to West Thirty-seventh street, which it is said will be 3,138 feet in length.

Another Experimental Station to test climatic conditions for European animals

in the United States will shortly be erected at Candy Island, St. Petersburg, Fla., by Hagenbeck, Inc., of Germany, it was announced in New York last week.

The ban which has existed for many years on public carnivals in Germany is gradually being lifted, according to reports. Costumers are preparing to meet the demands for costumes for pre-Lent activities. It is probable that the police ban on masks will also be lifted. Germany's acceptance of the Dawes plan for reparation payments is said to be bringing about more stable political conditions.

Midland Beach, S. I., for more than 25 years a popular bathing beach, and which was almost entirely destroyed by fire of undetermined origin September 14, may possibly be purchased by the city for use as a children's playground and municipal bathing beach. The proposition is meeting with some opposition from taxpayers who hold that there is already too much untaxed property on Staten Island and that increased taxes would be the result of acquiring this non-taxable property.

The dates for the International Circus and Fun Fair, held annually at the Olympic in London, England, under the direction of Capt. Bertram W. Mills, are announced as December 18 to January 21.

Jack V. Lyles, manager of Miller Bros. No. 2 Shows, writes from Ocala, Fla., that the shows have been doing very nicely and that he has hopes of spending the Xmas holidays around Times Square.

Dear Sirs--Please advise if you can place balloon ascension free act on 50-50 basis, you furnish 80-foot bag and two 18-foot chutes. I'll do the rest. The rest of what?

With at least 26 national events and conventions slated for Portland, Ore., next year, and the reviving of the Atlantic-Pacific Highway and Electric Exposition, originally set for 1925, but abandoned on account of conditions, now practically assured for 1928, would not be surprised to hear of some enterprising concern taking over part of the Columbia Highlands Co.'s property on the Columbia River for amusement park purposes.

Marvelous Melville, aerialist, called November 26 for South America on the S. S. Zulla, of the Red D Line, for an extended tour, booked thru Charles L. Sasse. Others sailing were the Gordon Brothers, with their boxing kangaroo; the Diving Ringens, and De Carno, high-pole act.

For Bigger Profits "BUY LA BAROT PEARLS"
 DIRECT FROM IMPORTER.
 Lock at the Prices:

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| BOXES | 24-inch \$ 4.00 Dozen | Four-Strand Pearl Bracelets, Sterling Silver Clasp and Bats. \$7.00 Doz. |
| \$2 to \$5 Dozen | 30-inch 4.50 Dozen | |
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 All the above have clasps with brilliant R. S.
 30-inch Mother-of-Pearl Beads, \$13.50 Dozen.
 Largest Stock of CRYSTAL AND COLORED BEADS, Lowest Prices.
 Send \$3.00 deposit for samples of Crystal Beads.
 TERMS: 10% deposit, balance C. O. D.
EAST SIDE BARGAIN STORE, 83 Orchard Street, New York City

PULLMAN PRIVATE CARS FOR SALE
 Have four 75-ft. Pullman cars, ten 12x14 sections, steel sides, with drawing rooms and kitchens, 5x9 journals. These cars will go in any fast passenger service. They were never used for show purposes. A bargain.
 Address **FELICE BERNARDI, care Billboard, Chicago.**

PATENTS RECENTLY GRANTED ON INVENTIONS IN THE AMUSEMENT FIELD

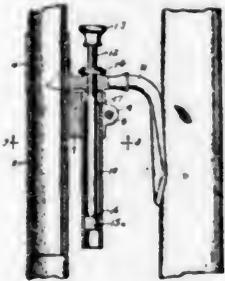
(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

1,511,272. AMUSEMENT DEVICE. James Cook Downie, Pebble Beach, Calif. Filed Feb. 19, 1923. Serial No. 820,946. 2 Claims. (Cl. 265-20.)



In a device of the character described, a platform, a housing, a runway extending between said housing and said platform, a shaft positioned beneath said platform, a series of balls radially disposed with respect to said shaft, a drum mounted on said shaft, a cable secured about said drum, said cable extending beneath said runway to a point beneath said housing, one portion of said cable being trained so as to lie parallel with the upper surface of the floor of said housing, a ball secured to said cable in such a manner as to move over the floor of said housing when said cable is moved, and means for maintaining said cable taut.

1,512,023. MUSICAL WIND INSTRUMENT. William E. Higgins, Milwaukee, Wis., assignor to Frank Holton & Co., Elkhorn, Wis., a corporation of Illinois. Filed July 23, 1921. Serial No. 486,955. 11 Claims. (Cl. 84-394)



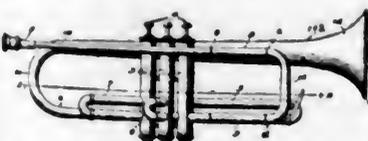
A musical wind instrument comprising a tuning slide and guides therefor; a bell tube; a base attached to said bell tube and one of said guides; a clamp fixed on said tuning slide to move therewith; a tube clamped in said clamp; and a rod connected with said base and slidably mounted in the last-mentioned tube with means within the tube engaging a portion of said rod for serving as a limit stop for said tuning slide.

1,509,014. ILLUMINATED SIGN. Charles M. Young, New Britain, Conn. Filed May 9, 1923. Serial No. 637,787. 3 Claims. (Cl. 40-130.)



In an illuminating sign structure, a sign having display characters with the exposed face portion of reflective character and with a variegated and uneven surface, a lighting structure for illuminating said sign having a lamp socket structure, a rod supporting said socket structure, a spring serving as means for supporting said rod, and means for loosely guiding said rod.

1,500,104. SOLO TRUMPET. Ross Hickernell, Warren, Ohio. Filed May 24, 1922. Serial No. 563,361. 3 Claims. (Cl. 84-387.)



A solo trumpet, comprising a small mouth-pipe progressively increasing in diameter at the ratio of three to four in a length of nine inches, intermediate mechanism for controlling the length of the vibrating air column, having valve-controlled crook-tubes of uniform diameter, a U-tube of progressively increasing diameter interposed between the mouth-pipe and said intermediate mechanism, and a bell-tube connected to said intermediate mechanism and terminating in a large bell, said bell-tube having a curved end portion and a straight portion terminating in the bell, the straight portion being graduated at the ratio of one to two in a length of 12 inches.

WANTED FOR Firemen's Indoor Circus and Exposition,

FARMVILLE, N. C. XMAS WEEK, DECEMBER 22-27

Circus Acts, Ground Acts that do two acts, real Singing and Dancing Team, real Jazz Orchestra of 6 or 8 pieces, WILL BOOK limited number of Concessions, Corn Game on percentage, We will sell Stock Wheels, Grind Stoves, Novelty and Ice Cream flat. WANT Ten-in-One or any Pit Shows that can work indoors. Jimmie Hodges, let us hear from you. CAN USE fast-stepping Program Man for this date. This will be the greatest event ever staged in Eastern North Carolina. Everybody boosting. New paved roads just opened. Tobacco market good. Everyone has money to spend. Write or wire TAYLOR TROUT, Farmville, North Carolina.

Indoor Circus Director and Promoter

AT LIBERTY. Years of experience in production and promotion of Indoor Circus (straight show or concessions), Mardi Gras, etc., etc. for Masons and Elks. Two years directing Shrine Circuses. Can handle any phase of business. Will go anywhere for SHRINE OR SHRINE CLUB WISHING TO RUN THEIR OWN CIRCUS.

Straight salary or percentage. Will consider proposition from Indoor Circus Company holding Shrine, Grotto or Elks contracts. Ask Fred Bradna, Frank Wirth, Andrew Downie or several Shrine Pastmasters. Prepay wires, or write HOWARD POTTER, 137 Seymour St., Syracuse, New York.

4-BAGGAGE CARS-4

FOR SALE—Can be seen with the following Shows: L. D. Brunk, G. Bert Davis, Monroe Hopkins, Russell Bros., Paramount Players. Best cars now traveling. Wire us best cash offer.

HOUSTON RAILWAY CAR CO., Houston, Texas.

Martinsburg, W. Va., MOOSE KRISTMAS KERMAS and BAZAAR

APOLLO HALL, WEEK OF DECEMBER 17TH.

High Power Contest and Program Man. Concessions and Shows, write Chairman: G. W. MILLER, 3 Little Building, Martinsburg, W. Va.

Wanted, Rides and Free Acts for Florida

I have Merry-Go-Round, Ferris Wheel and High Dive. WANT one more Ride and one more Free Act, for all winter in Florida. Have room for a few more good, clean Concessions. I have some good spots booked. Some good Celebrations for January and February. Fair Secretaries and Celebration Committees in Florida get in touch with me. Wire or write.

GEO. W. LA MANCE, Folkston, Ga., this week. Permanent address, 37 Fortrose Ave., Atlanta, Ga.

1,510,982. VIOLIN BRIDGE. Edward D. Dennis, Plymouth, Wis. Filed Nov. 12, 1920. Serial No. 423,627. 1 Claim. (Cl. 84-309.)

The combination with the bridge of a stringed instrument, of a string supporting U-shaped clip straddling the bridge and frictionally engaging it, said clip having a rounded crown portion fitting snugly upon the top edge of the bridge, there being a string receiving opening extending thru the clip and within the rounded end portion thereof, said opening being so positioned that the lower edge registers with a notch in the bridge for the reception of a string, the lower edge of the opening being in alignment with the lower edge of the notch in the bridge.

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

At the Theaters Philadelphia, Nov. 29.—Attractions having their initial showing here this week are In the Next Room at the Walnut Street Theater. The Busybody at the Adelphi and the Passing Show of 1924 at the Shubert. Plays continuing this week are Cobra at the Lyrio and Mr. Battling Butler at the Chestnut Street Opera House, with Aren't We All closing tonight at the Garrick and Lady, Be Good, and The Rivets doing likewise at the Forrest and Broad Street Theaters.

"Chocolate Dandies" a Hit John T. Gibson, general director and owner of the Dunbar Theater and the Standard Theater, is to be commended for booking at the Dunbar The Chocolate Dandies, with Sissle and Blake the feature and its producers. The show is a hummer, with not a dull moment from start to finish. Costumes and scenic effects are immense and all bits, dances and songs are presented with pep and dash. The orchestra, directed by Eubie Blake, gives excellent support. The show is to be here at least four weeks. Fine publicity and advertising for the show is being handled by House Manager Jesse Duncan of the Dunbar. Attendance is big.

Briefs The Cafes Claridge and Cadix closed down entirely this week. Alleen Stanley, who was featured at the Claridge, is at the Cafe l'Algon this week, also Ted Weems and His Orchestra in conjunction with Harvey Marburger and His Orchestra. Thanksgiving Day was a big one for theaters and cafes all over town.

The Palestrina Choir of 75 voices is the added attraction this week at the Fox Theater. Nicola A. Montani is the conductor. Another good attraction at the Fox is Harry White and Alice Manning, dancers from Artists and Models.

Paul Whitesman, and His Orchestra gave a splendid concert at the Academy of Music Thanksgiving night to a large and appreciative audience. George White's Scandals will be at the Forrest Theater Christmas and New Year's weeks. Elizabeth Hines in Marjorie will be at the Chestnut Street Opera House January 12. The Dream Girl opens at the same house December 22 and Charlott's Revue of 1924 comes to the Shubert December 22.

Marion Davies in Janice Meredith continues to draw big at the Aldine, the only cinema theater in Philly having all reserved seats at \$1.65 top. Rudolph Valentino in A Sainted Devil is at the Stanton this week and Richard Barthelmess in Classmates at the Stanley.

The Walton Roof continues to do excellent business with good shows, the same at the Cafe Silver Slipper at the Hotel Majestic, and the Club Madrid. The San Carlo Grand Opera Company is in its second week at the Metropolitan Opera House. The New York Symphony Orchestra, Walter Damrosch, conductor, will give a concert at the Academy of Music December 11 with Kochanski, violinist, and Salmond, cellist, as soloists.

NORMAN CIRCUS ORGANIZED

First Engagement To Be in Detroit Week of December 29

Detroit, Nov. 28.—Norman E. Beck, one of the owners of the John W. Norman Fraternal Circus, announces that J. W. McDonald, a partner, signed a large Wayne County organization for a circus week December 29.

The Norman Circus, which is new in the field of indoor promotions, claims a strong lineup of dates, including Flint, Grand Rapids, Battle Creek, all in Michigan; Toledo, O.; Milwaukee and Beloit, Wis., following the Detroit date.

Associated with Mr. Beck are John W. McDonald, formerly with the Walter L. Main Circus and Dodson's World's Fair Shows, and Thomas Berry, the last two seasons manager of the A. J. Mulholland Shows. Offices have been opened here with A. W. Austin in charge.

Plans have been laid to put the show under canvas in the spring, the opening outdoor date having been signed with the Toledo Dokies. A genuine circus program, it is said, will be featured, and platform and ring will be used.

LETTER FROM MRS. WM. GEAR In connection with the trial of her husband early last month at Corsicana, Tex.,

which resulted in a "hung jury", necessitating a new hearing of the case, also mention of which appeared in the November 22 issue of The Billboard, Mrs. Nora Gear (Mrs. W. M. (Billy) Gear) wrote from 1315 Cadiz street, Dallas, Tex., November 28, in effect as follows: "Relative to the appeal recently published for my husband and the petitions I sent out will say that only one show has so far responded, the Miller-Via Shows. Will also say that, owing to the handicap that Billy is not allowed to leave, the contributions are positively the only way he will have of getting the funds he needs. He still owes his attorneys and MUST get something for them to handle his second trial."

WANTED, Women and Men TO MAKE BIG MONEY By Making and Selling XMAS WREATHS

Table with columns: Size, UNTRIMMED, Per Doz., TRIMMED, Per Doz. Rows include 3-inch, 4-inch, 6-inch, 8-inch, 10-inch, 12-inch.

Table with columns: CARDBOARD FORMS, Size, Per 100, Lycopodium, Green Ruscas, Gold Ruscas, Silver Ruscas, Statice, Small Point Statice, Large Point Statice, Small Silver Cones, Holly Sprays, Gold and Silver Thistle. Rows include 3-in., 4-in., 6-in., 8-in., 10-in., 12-in., 14-in., 16-in.

Red and Green Frieze Rosins, 60 Yards to Bundles \$0.50 Red Hudson Fibre Ribbon, 1 in. Wide, 50 Yards to Bolt \$0.90 Silver Ribbon, 1/2 in. Wide, 10 Yards to Bolt \$0.50 Ferns, Small Size, Dozen \$0.50 Ferns, Medium Size, Dozen \$0.75 Ferns, Large Size, Dozen \$1.00 Decoration Leaves, Large Sprays, Green and Changeable, Dozen \$2.50

For quick action wire money with order. 25% deposit, bal. C. O. D. F. O. B Philadelphia. No orders accepted after December 20, 1924. MR. MORRIS, 53 N. 8th St., Philadelphia, Pa.

Image of a pearl necklace. Text: \$4.50 DOZEN 30 in. Bonita Pearls Opalescent, graduated, indestructible. Fancy rhinestone clasp. 60-inch, Uniform \$12.00 DOZEN

Image of a watch. Text: Beautiful rectangular, white platinum Watch, 11k. cut, 25-year case, high-grade 6-jewel movement, with ribbon and box. Samples, 50c Extra. Each \$5.50, 25% deposit, balance C. O. D. SPIEGEL COMMERCIAL CO. 153 Canal Street, New York

Image of a rug. Text: ORIENTAL RUGS -AND- Genuine French Tapestries A quick money maker for Concessionaires and Salesboard operators. Prices, \$3.00 a Dozen and up. Order a sample Tapestry, \$1.00, and a Silk Rug, \$3.00. Money positively refunded if not satisfactory. 25% with order, balance C. O. D. GRANDEBEN CO., 35 Maiden Lane, NEW YORK, N. Y.

ST. LOUIS

FRANK B. JOERLING
Phone, Olive 1733

2038 Railway Exch. Bldg., Locust St.,
Between Sixth and Seventh

St. Louis, Nov. 29.—Ed A. Evans of the Ed A. Evans Shows paid this office a call while stopping over en route to Chicago for the showmen's powwow.

Lawrence Ledoux, general contracting agent of the Sparks Circus, passed thru town this week on his way to Chicago.

Billy (Irish) Mack and his wife are joining the American Beauty Girls Company, Billy as a principal and his wife as chorus producer.

Harry Overton, 24-hour man of the Ringling-Baronum Circus, paid the office a call today. After a visit to Chicago he will go to Cincinnati to put in the winter.

SOCIAL-FINANCIAL SUCCESS

Thanksgiving Bazaar of Ladies' Auxiliary, H. of A. S. C., Goes Over With a Bang

Kansas City, Mo., Nov. 29.—The annual Thanksgiving Bazaar of the Ladies' Auxiliary, Heart of America Showman's Club, was held Tuesday and Wednesday in the lobby of the Coates House, with the remaining unsold articles taken to the ballroom and placed on display the last evening of the sale, followed by an auction at 11 o'clock or during the intermission of the annual dance.

It seemed that the ladies this year tried to outdo themselves in the variety, desirability and number of articles donated for this sale, the proceeds of which go entirely to the treasury for future social affairs and charities of the season. They were all too nice to describe minutely, but it is sufficient to say that the two days of the bazaar netted a tidy sum for the auxiliary, and the admission to the dance and sale of tickets on the drawing and auction put a good many more dollars in the treasury. Everything is now on the right side of the ledger for the ladies.

The inimitable Dave Stevens, with his drollery and chaffing, was the silver-tongued auctioneer of the evening and he made everything left go at a record pace, making the bidding lively and good fun. Louis Landes was the holder of the ticket which entitled him to the prize of the evening, a dainty set of lingerie.

Col. Dan MacGugin acted as ticket-seller for the men's portion of the evening (as all the affairs of both clubs this season are 50-50 arrangements), and Mrs. Hattie Hawk, president of the Ladies' Auxiliary, was in charge of the bazaar, assisted at the table by Mrs. J. T. McCellan and her daughter, Mrs. A. T. Kier.

A representative crowd was present, and the music and floor were delightful, all conducing to a most enjoyable party.

SMITH GREATER SHOWS

The Smith Greater Shows arrived on scheduled time for their fair date at Valdosta, Ga. Arrangements were made to switch the trails to tracks inside the fairgrounds and thru the use of trucks belonging to Councilman Leo Miller everything was soon on location.

While en route from Americus to Camilla, Manager Raymond E. Elder, George Knightley and wife and the writer in Knightley's car stopped over at Dawson, Ga., and visited the Sparks Circus, with which Mr. Elder, in particular, met old friends, including "Dutch" Fredericks. At the close of the Rubin & Cherry Shows, season several shows joined this organization at Valdosta, these including Diamond Lew Walker's monkey speedway, Carl Lauther's side-show, featuring Elsie Stirk, the "double-bodied woman"; L. Dunlavy's "Jumbo", big snake show, Mabel Mack's Wild West will close here and go to its winter quarters in Florida. E. K. Smith paid the show a visit at Camilla, returning to Nashville, Tenn., for additional treatment for his eyes. His rides are doing a fair business with the show. A motor party, consisting of the writer and Mr. and Mrs. Leo Miller, and Mr. and Mrs. Matt Proctor, of Valdosta, visited the David Wise Shows at Douglas, Ga. Robert Bord, who early in the season had consigned with this caravan, has arrived from Indianapolis, Ind. Within a few weeks the show will make its home run.

WM. C. (BILL) MURRAY
(Press Representative).

A CORRECTION

In last week's issue of *The Billboard*, dated November 29, the Spiegel Commercial Company, of 133 Canal street, New York, advertised a lady's platinum wrist watch at \$3.50 each. This was a mistake. The price should have been \$5.50 each. The Spiegel Company is well known to concessionaires for its progressiveness and fair dealing and we regret any inconvenience this mistake may have caused.

RODGERS & HARRIS CIRCUS

Jacksonville, Fla., Nov. 28.—The Rodgers & Harris Circus will open here December 11 for a nine-day show for the Elks, with no Sunday shows. The profits derived will be used in the building fund of the

MEN! MEN!
HERE'S A SELECTION OF "HOLIDAY BUSINESS GETTERS" THAT CAN'T BE BEAT!



- "You're" Smiling, Bobbing Fur Yellow Kid, A King Amongst the Sales Boosters. 6 ct.
- Bury 7.50
- Bobbing Fur Glow 5.00
- 1250 Black Resisting Wipe 2.50
- 300 Wile L's's Title Rose Wiper 5.00
- D-9 Long Jointed Wood Shakers 6.00



SALESBOARD AND PREMIUM ITEMS

- No. 73 Real Briar Pipes Dozen \$ 2.00
- No. 29 Cigarette Holder and Pearl Combination 3.00
- 2098 Pen, Pencil and Dice Combination 5.00
- 85 Silver Finish Pen and Pencil Set 5.00
- 1002 Ringed-in Silver Finish Tray, Decorated 6.00
- 9 Pair Military Brushes, in Case 5.00
- 1390 Imported Dice Games 9.00
- 503 Aluminum Corrosion-Vacuum Butter 10.25
- 2111 3-piece S. Presser Set, in Fancy Case 10.25
- 783 3-Cell Alkaline Flashlight 10.50
- 555, 2-1/4 Indestructible, Gasolene Proof Nite-Lite, in Gift Metal Jewel Box 10.50
- 153 Ladies' 3-Piece Perfume Set, in Box 12.00
- 2 Eastman Hawkeye Box Camera 12.00
- 486 Revolver Cigarette Cases 12.00
- 10753 Oak Cocks, Ass't Colors, American Movements 13.50
- 638 4-Piece Military Brush and Shaving Set, in Box 13.50
- 601 Fancy Painted Imported Desk Clocks 13.25
- 160 2-Piece Writing Set, in Fancy Case 15.00
- 164 2-Piece Pipe Set, in Plush Box, 55-50 Label 16.25
- 312 3-Cell Nickel Flashlight, Large Orange Gum Head 16.50
- 1477 Gold Rim French Opera Glasses, in Box 18.00
- 2118/185 Indestructible Pearl Necktie, in Plush Box (\$50.00 Ticket) 12.00
- 6157 Beautiful Porcelain Comb, Brush and Mirror Set 18.00
- 662 Condensed Silver-Plated Half-Pint Flask 21.00
- 628 Real Piano Traz Plays 30.00

- No. 27 Travel Chicks, Mechanical Freight Car, with Chicks Going Through Freight Movement While the Toy is in Motion, Beautifully Decorated, Sells on Sight \$ 4.25
- 61 Dandy Jim, the Jolly Mechanical Clown 4.00
- 49 Texas Pete, a Real Galloping Bronco Buckle, with Cowboy Rider, It's a Wonder 4.25
- 41 Bob McNut, the Mechanical "Gopher" Fly 4.25
- 22 Scissor Grinder, Watch Real Sparks 2.25
- D32 Mechanical Walking Dicks, Rabbits 3.75
- 488 "Kid Special" Mechanical Toy 4.00
- 467 "Kid Flyer" Mechanical Toy 4.00

OTHER STREETMEN ITEMS

- No. 618 Jumping Fur Rabbits Dozen \$3.50
- 629 Jumping Fur Dops 3.50
- 624 Jumping Fur Bears 3.50
- 69 Marathon Blades for Gillette Razors 45

600 TRIXIE Acrobatic Dog, Turns Somersault Gross \$7.00

M41 Feeding Chickens, Gross 10.00

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DIRECT FROM IMPORTER TO YOU



- 24-Inch. Indestruct. Opalescent. Doz. \$ 4.00
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- 60-Inch. Indestruct. Opalescent. Doz. 9.00
- 72-Inch. Indestruct. Opalescent. Doz. 10.80
- 4-Strand Pearl Bracelets. Dozen. 7.20

Above have Brilliant Stone-Clasps.

With Fancy Boxes, 50c Dozen Extra.

We carry full line latest importations in Colored Crystal Beads, from \$2.00 Dozen up. Imported String Beaded Bags, \$7.00 Dozen. Imported Frame Beaded Bags, \$12.00 to \$18.00 Dozen.

10% Deposit on All C. O. D. Orders.

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BY EXECUTIVE OF RELIABLE WHOLESALE HOUSE HAVING BRANCHES IN SEVERAL SECTIONS. NOW CONDUCTING BIG SALES IN ALL LARGE CITIES. EXCEPTIONAL OPENING WHERE EXPERIENCE AND ABILITY IS DECIDING FACTOR. FOR DETAILS, WRITE CONFIDENTIALLY AT ONCE TO

CON C. MCCARTHY,

care C. C. MCCARTHY & CO., INC., WILLIAMSPORT, PA.

Elks' Club and for charity work. The circus will be held across from the Tabernacle in Market street, under a large tent. The R. & H. organization will make Jacksonville its winter quarters.

ROCKFORD CIRCUS

Rockford Ill., Nov. 28.—L. S. Hogan and Jack Stanley, well known to outdoor amusement people, are putting on an Indoor Circus under local auspices next week. They are now arranging for a circus under the direction of the Modern Woodmen to be staged December 8-13. Great preparations are being made for the event. Mendelssohn Hall has been secured. Woodmen are handling the advance ticket sales.

MUSCATINE CIRCUS SUCCESS

Muscatine, Ia., Nov. 28.—Under the auspices of the local post of the American

Legion a monster Indoor Circus was staged at the Armory last week and went over as a big success. On the program, which was well liked, were the following acts: Lou Worth, O'Laughlin and Williams, Carl Stutzer, Duro Cross and Rena, Swan and Farrell, Anthony Nocera, Wilson and Giles, Sylvia Mora and the Reckless Duo.

NORTH OF THE INTERNATIONAL BOUNDARY LINE

(Continued from page 11).

It would seem that these impressions had been gained in many instances from motion pictures that were supposed to have been "taken on the spot" and to truthfully represent the Canadian Northwest in general.

I might say here and now that as a rule the general story, plots, etc., shown in this style of pictures are not truly representative of the Canadian Northwest as it is, or in fact as it was.

I have heard much adverse criticism of this style of moving picture production from residents of that section, and the mounted police themselves are not overly pleased with some of the films that are supposed to represent their organization.

Possibly the province best known in the States is Alberta. It is a wonderful district for grain raising as well as raising of live stock. It has mineral wealth of silver, iron, coal and oil that is tremendous. As a matter of fact the natural resources of the Canadian Northwest are as yet practically untouched. There are reasons for this. First of all is that the Canadian Northwest needs rest at the present time is population. When one considers that the total population of the entire Dominion of Canada is something around 9,000,000, and that the population of Greater New York City is rated at something over 7,000,000, it will readily be seen that there is ample room for population in the vast territory covered by the Canadian Northwest provinces without any crowding.

As mentioned above Alberta enjoys much publicity thru the States that some of the other provinces have not received. Banff, Alberta, the famous Canadian Rocky Mountain resort, the eastern gateway to the thousands of scenic wonders of that noted region, is on the main trans-continental line of the pioneer railroad of Canada, the Canadian Pacific. Banff and the many points of interest in the Canadian Rockies have drawn thousands of tourists annually for years past from every quarter of the globe. Beautiful Lake Louise and its majestic mountain surroundings have been talked and written of as one of the most logical contenders for the eighth wonder of the world. The big annual Frontier Days Celebration and Cowboy Contest, internationally known as "The Stampede", held each second week in July at Calgary, Alberta, in conjunction with the Calgary Exhibition, itself conceded to be the biggest and best agricultural and industrial exhibition in Canada outside of the famous Toronto Exhibition, is another thing that has drawn many people to Alberta, as well as been the cause of receiving tremendous valuable publicity for the province the world over.

The E. P. Ranch, the property of H. R. H., the Prince of Wales, close to the town of High River, Alberta, has also been the means of bringing Alberta to the publicity fore. Especially so during the visits of the royal owner.

In 1923 the great Banff-Windermere Highway was thrown open to the motoring public. This wonderful mountain automobile road winds its way thru what is described as the finest mountain scenery in the world. It is a part of the Blue Circle Trail, being the connecting link in the North with the direct auto trail going north from the Yellowstone National Park into Glacier Park in Montana, across the boundary line into the Waterton Lakes Park of Canada, still north passing thru the town of High River (the nearest railway point on the Canadian Pacific to the Prince of Wales ranch), on to Calgary, then west to Banff, thru the mountains down the beautiful Windermere Valley, out at Cranbrook on the Crow's Nest Pass, back across the boundary thru Northwestern Idaho into Spokane, then over the Columbia River Highway, on to the Coast cities of Seattle, Tacoma and Portland, down into California. This new road has attracted thousands upon thousands of American tourists since its opening.

Up-to-date auto camps are to be found all thru the Canadian Northwest.

As a part of North America that offers everything in the way of a summer outing, either by rail or auto, the Canadian Northwest has few competitors. It has the climate, it has the scenery, it has the fishing, the mountain climbing, the other amusements that are to be found almost anywhere.

Probably the outstanding amusement attraction to visitors to that section of the continent, during the summer is the big Western week, known as "Stampede Week" at Calgary, Alberta, the second week in July, while the Calgary Exhibition and Stampede is in progress.

This is the holiday week of the citizens of that country. Here are to be seen all the products of the country, in the big exhibition and fair exhibits. That is the

(Continued on page 107)

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Put up in individual Holiday Boxes, 75c a Dozen additional.



25% with order, balance C. O. D. Rush in your order. Get in on the Xmas clean-up.

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BERNARDI GREATER SHOWS, INC.

WM. GLICK, Mgr.

L. B. (DUKE) GOLDEN, Gen. Rep.

R. W. SMITH, Treas.

Just closed the 1924 Season of 30 Weeks, which included 12 consecutive Fair Dates.

TO SHOWMEN with new ideas and First-Class Attractions suitable for our Organization WE WILL OFFER FOR 1925 SOME OF THE BEST CELEBRATIONS AND FAIRS.

THE BERNARDI GREATER SHOWS, INC., will open the middle of APRIL in the vicinity of BALTIMORE, MD.

This is a 25-Car Show with Pullman accommodation for all. We will finance and build any show or exhibition that is in keeping with the high standard of our attractions.

NOTHING TOO LARGE FOR THIS SHOW:

AUDITORIUM HOTEL, Chicago, during the Fair Meeting--Will be pleased to renew old acquaintances and to make new friends. Winter Quarters, Baltimore, Md.--After December 6, Continental Hotel, New York City.

P. S.--We are now ready to book Concessions for the season of 1925. The Eating and Soft Drink Privileges are open.

All Communications to

WILLIAM GLICK, Manager.

21 High-Grade Premiums

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\$14.75

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LIST OF PREMIUMS



- 1 Octagon Radium Dial Watch
- 2 Cigarette Boxes, automatic shape
- 2 Genuine Briar Pipes
- 2 Ko-Mio Pencils
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- 2 Scarf Pins
- 1 High-Grade Beaded Pouch Bag
- 2 Cameo Bob Combs
- 2 Stag Pocket Knives
- 2 Fancy Cigarette Holders
- 2 Belt Buckles and Chains

24-inch fine quality pearl beads for last sale on board complete with 1500-hole 5c salesboard

Satisfaction guaranteed or money refunded--no questions asked.

Cash in full or one-fourth of amount with order, balance C. O. D. Send Money Order or Certified Check and avoid delay.

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- No. 154—The Kiddy Kar, Dez. 4.00; Gr. 45.00
- No. 25—Trixe, The Climbing Monk, Dez. 1.50; Gr. 17.00
- No. 43—Mail Plane, Something new, Dez. 4.25; Gr. 48.00
- No. 550—New Bobbing Monks, Dez. .75; Gr. 8.50
- No. 3928—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 \$0.80; Gr. 9.00
- No. 101—Happy New Year Letters, Dez. .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

XMAS MECHANICAL Toys and Decorations



Samples of the above items, \$2.25. Postage Prepaid. 10c Catalog free on request. We require 25% with order, balance C. O. D. M. K. BRODY, 1120 S. Halsted St., Chicago.

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JONES EXPOSITION FOLKS' FAREWELL DANCE PARTY

Jacksonville, Fla., Nov. 26.—Tuesday night last week the members of the Johnny J. Jones Exposition gave their farewell party and dance for the season of 1924. It was an open night, as the State Fair did not open until Thursday. The affair started at 8:30 p.m. and lasted until 3 a.m.

Practically every person connected with the big caravan was in attendance and there were a few invited guests. Mr. Jones and his sister, Mrs. Grant Smith, led the grand march, and the music was furnished by an orchestra of show musicians led by Prof. Morris Weiss.

TAYLOR IN CINCINNATI

The report that Don Taylor, lecturer in the side-show of the Gentry Bros.-Patterson Circus this season, is down and out and in jail in Lexington, Ky., is erroneous. Mr. Taylor is at present in Cincinnati. He paid *The Billboard* a visit Saturday afternoon, November 29. He plans to play club dates in the Queen City.

STAMPEDE CASE SETTLED

Edmonton, Alta., Nov. 28.—The case against the Edmonton Exhibition Association in connection with the amount claimed by the men who put on the Stampede at last summer's exhibition was settled out of court last week by the payment of \$1,250. The association had already paid \$1,000 into court and a settlement was made on the above basis.

NEWS NOTES

(Continued from page 56)

more greatly needed in this country than conscientious instruction in musical appreciation. The clipping is from *The Cape May* (N. J.) Wave. It says: "Beginning November 18th, Jane Ball, instructor of music at Cape May High School, will deliver a series of five lectures on music appreciation. The lectures will take place in the Progressive League rooms on five consecutive Tuesdays, between 8 and 9 o'clock. The study and expression of music will be traced from its remote inception. The history of music, the background and birth of its different forms, the opera, oratorio, and symphony, will be examined, and a special study made of some of the more famous of the great composers. The use of the finest records will amplify the course, which will be in no way irksome, and will involve no home assignments. The use of a notebook during the lecture, however, will prove beneficial. Miss Ball, it will be recalled, performed a valuable work of this nature some time ago. She is thoroughly qualified to make her series of lectures enjoyable and instructive. The work she is undertaking is one of considerable cultural importance, and a good attendance should result."

Dean Lhamon, writing *The Billboard* recently in regard to conditions in the chautauqua and lyceum field, said: "I believe that one cause of the hardship the bureaus are having is in the following: Some of them at least, if not all, are employing young fellows whose first recommendation is that they can 'get around' and 'mix' and 'slap guarantors on the back' and 'rebook'. Well, they may rebook once or twice in that way, but finally the substantial people wake up and begin to ask if they have any real lectures or only something that in their local pulpits would have sounded like a moderate sermon. On the other hand I imagine that the bureaus that employ real lecturers are not having so much trouble. Perhaps the same thing applies to other cheap talent, amateur musicians for instance."

The Swarthmore three-day chautauqua this fall is featuring Dr. Frank Dixon, Will A. Dietrick and Lethe Coleman. For their music they are using Marchetti's Swiss Yodelers, The Victorian Maids and Vierra's Hawaiians.

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JULIETTE 10 BIG FLASHES

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Dee Candy Co., 730 W. Randolph St., CHICAGO

The Rev. Stanley Brown-Sherman is delivering lectures in the East on The Cathedral of St. John, of New York, which is to be the third largest cathedral in the world. The lectures are illustrated.

English lecturers frequently have been disappointing to American audiences. Walter De La Mare, English poet and novelist, however, is an exception to the rule. *The Star* of Schenectady, N. Y., speaks of his work as follows: "Last night Mr. De La Mare discussed *Magic in Poetry* in his own charming manner."

"Poetry, the speaker stated, is the outcome not only of knowledge but also of imaginative intuition. Poetry takes the familiar and restores it to the strange," he added.

"The range of poetry, he finds, is human experience itself. Every true poem resembles magic in its effects. It is something achieved swiftly and entrancingly by no clearly detectable means."

"Mr. De La Mare's lectures, delicately beautiful, have running thru them the true poetic thought. Repeated they lose their interest to some degree. They must be heard to be appreciated fully."

MUSICAL COMEDY NOTES

Continued from page 11

Jane Carron, Ethel Allen, Susan ...

Wanda Lyon, while playing ...

Vivian, a principal in The Dream Girl ...

Burt W. Spear, while on a tour in New York ...

The first two grand dames of the Shubert ...

Elena Meade, of Ambra and Models ...

Jean Ferguson, of Hassard Shore's ...

Pauline Mason, who has been under ...

Desiree Tabor, prima donna of Earl ...

"MY BOY FRIEND" OPENS

Hartford, Conn., Nov. 29—My Boy ...

"G. V. F." TO LINGER IN CHI.

Chicago, Nov. 29—The engagement of ...

LEETA CORDER IN "POMPADOUR"

New York, Nov. 29—Leeta Corder ...

A LONDON LETTER

been allowed to play the U. S. theaters ...

The available understanding between the ...

Actors-Managers and the A. A.

Tearle indicates that his chief objection ...

Yet it must be remembered that a ...

And anyhow the rule can be altered ...

Federation and Equity

One part of Tearle's letter is certainly ...

"Another cause of my dissatisfaction ...

That word "fear", although unworthy ...

Will Godfrey Tearle realize that other ...

My dear Mr. Tearle, there is one thing ...

Brevities

The series of special matinee perform- ...

Franklyn Dyal will produce for the ...

I note with interest in a just-arrived ...

gave and will eventually be seen in town ...

DAWN

The play is quite the best thing in it ...

Emma Dunn plays the mother and does ...

The best part in the piece is that of ...

The rest of the parts are small and ...

The settings for Dawn are good and ...

From what I could observe on the night ...

A play without distinction; as a ...

GORDON WHITE.

What the Boston Critics Say

TRAVELER: "Carnival" is a play which ...

POST: "Possibly a literal translation ...

GLOBE: "These are moments when dramatic ...

TRANSCRIPT: "Miss Ferguson now plays ...

What the New York Critics Say

"The Magnolia Lady" (Stuber; Theater)

TELEGRAM: "A slipshod farrago of ...

TRIBUNE: "Miss Chatterton sings ...

WORLD: "The Magnolia Lady" is not ...

TIMES: "A mannerly and frequently ...

AMERICAN: "The Magnolia Lady" ...

"Dawn" (Sam H. Harris Theater)

TIMES: "An unusually poor play about ...

HERALD-TRIBUNE: "This piece ...

WORLD: "Bears a stern-faced message ...

EVENING WORLD: "The play cannot ...

"CARNIVAL" (Continued from page 10)

straint. Hers is a splendid bit of ...

Nicholas Joy contributes an occasional ...

Carnival, withal, remains a one-char- ...

admired, vain and smug in her ...

are equally competent.

are equally competent.

most devoted and consistent admirer ...

It is the evening of the grand ball ...

Later Nicholas again pleads with her ...

As the husband comes to take her ...

Instead of the curtain coming here ...

There is nothing stirring about the ...

Strangely, Carnival is scheduled for ...

From what I could observe on the night ...

A play without distinction; as a ...

GORDON WHITE.

What the Boston Critics Say

TRAVELER: "Carnival" is a play which ...

POST: "Possibly a literal translation ...

GLOBE: "These are moments when dramatic ...

TRANSCRIPT: "Miss Ferguson now plays ...

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are equally competent.

Advertisement for The Billboard Christmas Number, featuring a decorative border and text about the next issue.

Billboard Callers

(New York Office)

Alfred Codona, of the Plying Codonas. In from Phoenix, Ariz. Sails December 6 to join the Schumann Circus in Hamburg, Germany. Returns next July.

Leon and Mrs. Delmore, of the No. 2 side-show on the Hagenbeck-Wallace Circus. In from Little Rock, Ark., for the winter.

Egan Twist (Charles Roman), of the Ringling-Barnum Circus.

Ervin Frank Morton, magician, formerly of the Zeldman & Pollie Shows.

Louis (Lemons) Schinkel, concessionaire.

Duke Ramondi, aerialist. In from Los Angeles.

Al S. Cole, promoting indoor events and doing nicely.

Armand Schaub, skating-rink manager, now located at Corona, L. I.

John Kilonis, manager of Crystal Lake Park, Manchester, N. H.

Robert C. Crosby, former general agent of the Mulholland Shows.

E. Sonnenburg, manager of Myrtle Beach Park, Milford, Conn.

Dixie and Fanita Virginia Doll. In from Lake Grove, L. I.

Jack Rosenthal, manager Golden City Park, Canarsie, N. Y.

Marie Van. Recently returned from a ten months' tour of South America. Will enter burlesque.

"Pecky" and Mrs. (Swan) Ringens. In the city from Florida, en route to Caracas for Charles L. Sasse.

Charles S. O'Neil, manager of the Blue Ribbon Sales Agency, Inc., with headquarters in New York.

Elmer J. Walters, manager of the Alhambra Theater, Brooklyn.

J. J. McCarthy, manager of Mountain View Park, Singac, N. J.

Milton J. Lapp, manager of the American Exposition Shows. En route to indoor circus at Rutland, Vt.

K. F. Ketchum, owner of the 20th Century Shows.

Ed Zello, well-known platform attraction.

William J. King, showman and lecturer. In from the Johnny J. Jones Exposition.

L. H. (Doc) Cann, former manager of the diving girl show on the American Exposition Shows.

Harry Stearns, until recently agent for the Matt and Jiff Company.

Frank A. Cox, in from various attractions thru the South.

H. J. MacFarland, of the opposition brigade of the Sells-Floto Circus. In from Meridian, Miss.

Hamda Ben. Showman. Just closed a successful week at Alhambra Theater, Brooklyn.

Dan Bill Kelly, showman and concessionaire. In from Weehawken, N. J.

Charles H. (Doc) Pronto, former general agent of the H. N. Endy Shows.

Capt. Harry LaBelle, showman, of Eskimo Village fame.

Carl H. Barlow, owner of Wonderland Shows. In from a visit to the T. A. Wolfe Shows at Atlanta, Ga.

S. F. Hackett, special investigator of the Western Union.

Buck Walsh, known as the Wyoming cowboy with the educated ropes.

E. S. Estel, Waterloo. Discussion led by Charles H. Irelan, Anamosa. 4:30—"Advisability of a National Association of County Fairs", Fred Terry, Indianapolis, Ind. 4:45—Election of officers. 5:00—Adjournment. E. W. Williams, of Manchester, Ia., is secretary of the association.

PAISLEY HEADS CANADIAN FAIRS (Continued from page 5)

Elderkin, Regina, retiring president, and S. E. Francis, Sherbrooke, were added to the executive. Ottawa was chosen as the place of next meeting.

Some time ago an effort was made to have exhibitions come in the privileged classes with some charities and a change in Federal legislation with reference to lotteries was suggested. The suggestion, however, was not received with favor. The association yesterday passed a resolution that any exhibition which allowed the giving away of money prizes in lotteries should be suspended from the association.

It was decided to make representations to the railway companies for the return of the excursion rates for fall fairs as they existed previous to the war.

H. S. Arkell, Dominion Live-Stock Commissioner, spoke of standard types of stock in show rings. It was asserted that there was too much tendency towards color and breeding marks instead of general utility in live stock. It was decided to get together with the Department of Agriculture and the Breeders' Association, and to seek to establish some uniformity of type for show rings.

John G. Kent, manager of the Canadian National Exhibition, spoke to the delegates on the benefits of having such special days as Music Day, Veterans' Day, etc., at fairs.

AMUSEMENT MEN POUR INTO CHI. (Continued from page 5)

Lewis, Ohio State Fair; Harvey Ralston, Vancouver, B. C.; William R. Hirsch, Louisiana State Fair; A. R. Corey and Charles Cameron, Iowa State Fair; W. C. Saunders, Virginia State Fair; Monty Montgomery, Grand Forks, N. D.; Thomas Canfield, Minneapolis; Bert Swartz, Wheeling, W. Va., and others.

A special train from the East is scheduled to reach here late this afternoon, carrying a large number of the delegates to the National Association of Amusement Parks, which begins its sessions Wednesday.

FIGHT AGAINST STAGE CHILDREN BAN (Continued from page 5)

stage in all performances that are distinctly for profit, but exempts those that are not.

Probably the most significant step taken in abrogation of this law, or at least its modification, has been put forward by August Heckscher, multi-millionaire realty operator, who has figured during the past year in a number of heated controversies with the Society for the Prevention of Cruelty to Children. The Children's Society, as it is known to the show business, is the law-enforcing agency in this State for all offenses committed by persons under 16 years.

The agents of the society cover all shows — dramatic, musical comedy, vaudeville, stock, burlesque, etc.—making arrests in cases where it is found children under the age prescribed by law are appearing on the stage without permits from the Mayor. The law governing children and their employment in theatrical performances specifically sets forth that in all cases these permits must be secured. Children under 10 are not permitted to sing or dance, while between 10 and 16 years they are allowed to engage in performances of any histrionic nature provided discretion of the Mayor is favorable to the issuance of a permit. Occasionally a child secures a permit for a small singing or dancing bit, also under 10 years, the matter of whether a permit should be given resting entirely in the hands of the authorities. Often influence plays a part toward this end, it is said, altho the S. P. C. C., which drafts the application for permit and conducts preliminary investigation, adheres very closely to the letter of the law.

It is quite generally known thru the frequent tiffs between Mr. Heckscher and the children's society that he is highly in favor of mitigating what he denounces as the prison methods employed by the society. That the move to assuage the law pertaining to children's activities on the stage is his first step in this direction is believed to have substantial foundation.

Mr. Heckscher has been acrimonious in his attitude toward the society, giving out statements periodically that are generally accepted as resulting from deep prejudice. He has often said that he donated the building at Fifth avenue and 16th street, which at present houses the children's society, in addition to his organization, the Heckscher Foundation, altho the two are in no way affiliated. Officials of the society declare they paid several thousand dollars for their side of the building and have a deed attesting to their ownership.

While it was not said that the society would fight the proposed measure in the coming assembly, it is generally conceded

It will take the same stand it has taken in the past with regard to relaxation of laws affecting children.

Every year for several years back the motion picture interests have attempted to modify the statute regulating attendance of motion picture theaters by children. Bills introduced in this direction have had as their purpose the relieving of the present law in so far as it pertains to prohibition of children attending theaters without parents or guardians. The picture interests sought to modify the law in such a way that children could patronize the theaters unaccompanied by their parents or guardians but be kept under the surveillance of a matron, which every theater would install. The society has been able to defeat the bill every year it came up and anticipates another stiff fight this year. On two or three occasions these defeated bills were shoved out at the last minute in the rush that comes on the closing days of the assembly when many bills are squeezed thru and made laws.

The work of the society, regarded as a police agency, is carried on by contributions and a budget appropriation from the city. Its application for an appropriation from the city this year has been one of Mr. Heckscher's chief points of attack. The Board of Estimate is holding up the matter pending the outcome of hearings now on the calendar of the Commissioner of Accounts' office, which is conducting an investigation into Mr. Heckscher's charges against the society.

INCE CULVER CITY STUDIO TO CLOSE (Continued from page 5)

was also learned that Inc was about to consummate a deal resulting in another important film merger, but his death automatically nipped it in the bud. This is believed to be in the nature of a new arrangement with William R. Hearst, at whose ranch he was visiting when suddenly taken ill.

HARMONY IN EL PASO, TEXAS, SHORTLIVED (Continued from page 5)

fee, was exorbitant. The local I. A. T. S. E. held a special meeting this morning and refused to lower it, as all El Paso men had paid the same rate.

Louis Rhea, the stagehands' local president, and McKnight say road-show houses will be dark, forcing May Robbins to cancel her engagement next month, unless the managers live up to the agreement signed, which provides the men with a five per cent increase in September, 1925, and another five per cent increase in September, 1926.

The big Shrine Minstrel, local talent show, next week will be taken care of by the local union stagehands and musicians regardless of the breaking of the contract by the house managers. Which is believed to have been forced into rapidation against his will, union men say.

"That contract is nothing to me. I am just like the Kaiser, and that is just a scrap of paper," Rhea says Dent asserted in a conference this morning. Dent returned to Dallas after the conference today, and the local situation is back to the same status as it was before the three-year agreement was signed a week ago, when International Officers Canavan and Weber were here at the American Federation of Labor convention to help solve the trouble.

All union men in the houses concerned have been called out, including the cinema organists, and the unions now declare they will fight to the limit to force the managers to live up to the contract already signed. The contract is the standard form and was a give-and-take affair on both sides, but harmony was short lived.

BOSTON (Continued from page 4)

played this city under the direction of the late Lotta Crabtree.

Bostonians in town with shows are: Nicholas Jay, with Carnival, was formerly identified with the Henry Jewett Players; Jefferson Hall of The Nervous Wreck is a resident of Charlestown; Edith Barrett, playing in Cyrano, is a granddaughter of Lawrence Barrett, who 35 years ago costarred with Edwin Booth.

Tabloid business thru N. W. England is reported to be quiet at this time, one of the biggest tab. booking agencies reporting that it has only half as many tabs, out as at this time last year.

Business at the three burlesque houses is good.

Many dramatic stock houses in and around Boston are putting on musical comedies and enjoying exceptionally good business.

Work on the new Keith theater in Washington street and on the new Gordon house in Tremont street is progressing rapidly, the latter house will open for some time.

"Diamond Lew" Walker, well known in these parts, recently arrived in the Hub after finishing the season with the Rubin & Cherry Shows. His monkey speedway is playing fairs in Georgia and Florida with Smith's Greater Shows, under management of Bert Miner, so Bert reports.

ACTORS' EQUITY ASSOCIATION (Continued from page 38)

Inaugurating its most important drive: a highly specialized effort to promote careflessness on the part of both pedestrians

and motor-vehicle drivers, and we want your help. We are prompted by the sympathy which we know you will feel toward a well directed, intelligent effort to end useless sacrifice of human lives.

Last year more than a thousand funerals were our contribution to the Spirit of Carelessness.

Your members belong to the thinking class and are the guiding spirit of our population; the outstanding figures in our social and civic life. We must look to you as the principals who set the pace and who think for the unthinking mass which constitutes the larger part of our 7,000,000 population.

A scientific and practical analysis of our problem demonstrated the fact that an enormous saving of life from accidental death on our streets could be accomplished, and I am glad to report to you that our efforts so far this year show that we have saved the lives of approximately 40 persons. This is an actual reduction of accidental deaths up to this period this year, as compared with the same period last year, but we have 60,000 more automobiles than last year and approximately 100,000 more people. So you see we are making gratifying headway.

All of our effort is aimed at educating our people, to teach them that when they think "Safety" they are safe.

The accidental deaths occur because of mental unpreparedness; because carelessness follows the lack of proper safety education and is the largest contributing factor to accidents.

We are placing the responsibility for accidents equally upon the pedestrian and the driver. Each must respect the rights of the other. Help us make war on reckless driving and speeding. Help us prevent the deaths not only of adults but of innocent little children. Help us save them from themselves by showing them that it is 23 times as safe on the sidewalk as on the street, that the street is not a safe place in which to play, that stealing rides on vehicles is as much theft as stealing anything else. Then, too, the child gambles with its life and often the heart of a careful driver is in his mouth when he sees a child hanging on a vehicle. Parents must teach the child that this is extremely dangerous.

We must inculcate in the minds of adults the enduring thought that they must think safety, that jaywalking is unfair to vehicular traffic and unjust to themselves and to their families. What would they think should a large truck run upon the sidewalk? They would say the driver was crazy, because the sidewalk belongs to the pedestrian. By the same token, does not the street exclusively belong to vehicles except at the crossing provided for the pedestrian?

The pedestrian must remember that there are two lines of traffic at every crossing, and he must look both to the left and to the right.

Parents must be made to realize that the future safety of our population really lies in the hands of our children who are the next generation. The most efficient result in our campaign will come from the parent's careful instruction to the children, inculcating in their young minds careful thoughts that will protect them from danger thruout their lives.

We ask your help in impressing upon the driver a realization of his responsibility. He must remember that every pedestrian does not own an automobile, is not familiar with its operation and does not know that the emergency brake suddenly applied on a wet pavement means skidding, with the car going in almost any direction. Lastly, he must always remember that his brakes are his insurance against accident and they must always be in perfect and efficient working condition.

May I ask that this letter be read at the next meeting of your members? It is further suggested that after the reading of this appeal the enclosed resolution be adopted by a rising vote. This action will serve to make a lasting impression and will co-ordinate with the effort described in this letter to focus all of our minds upon this serious subject.

Mr. Dullzell, assistant executive secretary, notifying Mr. Celler of the passage of the resolution, wrote:

Your letter of October 25 was brought to the attention of the council at the meeting held November 11, and your suggestion that the enclosed resolution be adopted was acted on. You may be glad to know that it was unanimously endorsed.

We return herewith the resolution, signed by our president, and assure you that we will be glad to co-operate in every way possible.

ACTORS' EQUITY ASSOCIATION Executive secretary's weekly report for council meeting November 25:

New Candidates Regular Members — Johnny Burke, Henry P. Dowling, Edythe Elliott, Josephine Fairchild, H. G. Ferguson, Lloyd E. Garrett, Henri Permain, Pearl Rogers, Edward Rigby, Max Rosenberg, John Stanley, Billy Taylor, Miss Ruth Taylor. Members Withdrew from Office (Junior Members) — Violet Hight, Mary Campbell, William Duran, Wilbur C. Under, Barbara Ladd, J. P. Lewis, Herbert B. Sinclair, Alice L. Tobin, Ralph B. Ermy.

Chicago Office Regular Members — Mildred E. Bragdon, Billy De Haven, David Stammer, Los Angeles Office

Members Without Vote (Junior Members) — Marion Lorraine, Arthur Lovejoy, Jr.; Arthur Pierson, Hazel Wilson.

17TH MEETING OF IOWA FAIR MGRS.

(Continued from page 5)

TUESDAY, DECEMBER 9

9:30 a. m. Community singing, Don V. Moore, Sioux City, leader.

Roll call.

Treasurer's report. Secretary's synopsis of the year's work. "Insurance", K. L. Walling, Iowa Insurance Rating Bureau, Des Moines.

Discussion of questions received by the secretary from members of the association. Those who have not already seen in questions are invited to hand them to the chairman.

AFTERNOON SESSION

1:30—Community singing, Don V. Moore, Sioux City, leader.

1:45—"County Ownership of Fair Grounds", H. S. Stanbery, Ft. Dodge. Discussion led by R. E. Bucknell, Spencer, Ia.

2:15—"Importance of Live Stock to Our Fairs", A. R. Corey, Des Moines. Discussion led by J. Perry Lytle, Oskaloosa.

3:30—"Keeping Down the Expense of a Fair", D. L. Bryan, Vinton. Discussion led by Charles H. Barber, Mason City.

4:15—"Exemption of Tax for Activities Held Other Than Regular Fair Dates",

DEATHS IN THE PROFESSION

ALWARD—Mrs. Mary, mother of Harry S. Alward, well-known theatrical advance agent and manager, died of typhoid pneumonia November 28 at her home, 55 Johnstone Park, Buffalo, N. Y.

ANGEL—Arrilla, 29, of Berry, Ky., died November 18 at the Pryor Hospital, Chester, S. C., from injuries sustained in dismantling a riding device of the Michel Brothers' Show. Her skull was fractured, and he died after reaching the hospital for treatment.

ARNBERG—Ina, 28, of Chicago, a member of the Ernie Young Revue, at Oriole Terrace, Detroit, where she had been playing the past two years as a dancer, died November 24 in St. Mary's Hospital, Detroit, following an operation for appendicitis. The body was accompanied by several friends and members playing in the revue on its journey to Chicago, the home of Miss Arnberg, for burial. The deceased had been with Ernie Young for the past five years.

ATCHLEY—P. S., father of Hooper Atchley, leading man in dramatic stock, died recently from paralysis. He was buried in Newport, R. I.

ATT—Pearl, a chorus member of the "Talk of the Town" Company, a Columbia Burlesque attraction, was instantly killed November 29 at Eaton, O., when the automobile in which she was riding skidded and crashed into a Pennsylvania passenger train. The deceased was a native of Lima, O. The body was sent to Spencerville, O., where funeral arrangements were made by relatives of the deceased.

BEASLEY—Frederick H., 28, died November 23 in Toronto, Canada. He was a well-known strong man. The deceased also was the author of a book called "Why Athletes Die Young."

BRIGHT—Lem W., 54, died November 22 at his home in Norfolk, Va. He was the owner of the Mt. Vernon Hotel there and also owned the Little Bay Beach seaside resort. His widow and six children survive.

CONNOR—Fred, 59, died November 14 in England. He was the proprietor of the Connor Circus, which has toured that country for many years. His wife survives.

COTTRELL—Hon. Charles W., 54, realtor and attorney, died November 22 in Toledo, O.

Mr. Cottrell was Collector of Internal Revenue under President Taft's administration in the Hawaiian Islands and was the founder of the Deacons' Club of Masonic showfolks. He also was a high official in many Negro fraternities.

COWLING—James, 52, died November 6 at his home in Blackpool, England.

DA GLENN—George, died November 21 at his home, 56 West 104th street, New York. He was of the team of Glenn and Dorman.

DE NOVELLIS—Antonio, 82, died November 24 at his residence in Flushing, Long Island, N. Y. He was a veteran musical director, having been associated with the Strakosch and Metcal opera companies. For the latter company he directed the original production of "The Mikado," and later was also director for Francis Wilson and Reginald De Koven.

DE VAN—Frank, 55, retired broker, died November 24 at his home, 107 West 94th street, New York, after a brief illness. He was born in New Orleans and was associated with W. E. Hutton & Co., brokers, for 28 years. The deceased was a member of the Lambs' and the New York Athletic Club and was widely known in theatrical circles. Funeral services were held November 28 at the Campbell Funeral Church, followed by interment in Woodlawn Cemetery.

DYSKO—John, 42, died November 26 in West Hoboken, N. J. Mr. Dysko had been prominently connected with the park world for many years and was known for his exhibition and invention of the "Golden Egg Races."

EDWARDS—Harry, 64, died November 27 in New York. Edwards was an associate of Pete Hawley, James Hooley and Tom Gaylor and was a widely known sketch artist, appearing with his wife, Daisy Kernell, under the team name of Edwards and Kernell. He was known as the "Beau Brummel of Broadway" when that part of the theatrical world was centered at 14th street. He had appeared in Harry Miner's Company and also with Hyde & Behman shows.

FAGAN—Mrs. Charles, 29, known as Ruth Jeanette, a member of the "Talk of the Town" Columbia Wheel show, died November 23 at the Reed Memorial Hospital, Richmond, Ind., from injuries sustained several hours previous when the automobile in which she was riding skidded and collided with a Pennsylvania pier

GIACOMO PUCCINI

GIACOMO PUCCINI, 66, Italy's premier operatic composer, died November 29, following an operation at Brussels, where he arrived a short time previous to undergo radium treatment for a malignant growth in the throat. Death was due directly to a cardiac attack. While attending physicians had spoken hopefully, it was known to them Friday that his recovery was impossible. At the time of his demise his son and daughter were at the bedside, but his wife had been compelled to remain at Milan, owing to illness.

Born in Lucca, Italy, Puccini came from a family which for a century and a half produced a line of famous musicians, and it was not surprising that he early showed signs of musical talents. The great-great-grandfather of Puccini, born in 1712, was highly respected and was the master of Guglielmi. His son, Antonio, born in 1747, was less famous as a composer than as a theorist, while Domenico, born in 1771, attained distinction as a church composer, but was more famous for his operas. His son, Michele, father of Giacomo, won fame for his compositions of sacred music, which were admired thruout North Italy. Upon his death in 1864 he was honored by the composition of a requiem by Pacini.

Puccini was one of a few composers of recent times whose operatic successes were both numerous and lasting. As to numbers, he is matched only by Massenet, but so far as frequency of performances is concerned, the Italian composer far surpasses the Frenchman in America at least. Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, once said Puccini was the most popular composer with Americans. In his youth he was an artist whose riches were measured in terms of genius rather than in cash. He lived in an attic, where he found the problem of existence more baffling than those of harmony and counterpoint.

When Puccini had learned all that the schools of his native Lucca could teach him, his name won him a pension from the Queen of Italy. This enabled him to enter the Milan Conservatory. His chief instructor was Amilcare Ponchielli, at whose suggestion he undertook the composition of *Le Villi*, a one-act opera. This was so successful that it later was revised and expanded into three acts.

One of the unfortunate efforts of Puccini was his *Edgar*, produced at the Scala in 1889. Altho he remained silent nearly four years, the composer atoned for this failure with his *Manon Lescaut*. This and his later works, including *La Boheme*, *La Tosca*, *Madame Butterfly* and *The Girl of the Golden West*, proved popular successes. *The Girl of the Golden West* was the fulfillment of a promise by Puccini to Americans upon the occasion of his visit to the United States in 1907. He came to attend the first American performance of his *Manon Lescaut*. He was so well pleased with the reception of his work that he promised an opera with an American setting. He had read many stories of the Western United States. Upon his return to Europe he began work upon the opera, with the scenes laid in that section. He dedicated the opera to Queen Mother Alexandra of Great Britain. Also among his compositions were *La Rondine*, *Il Tabarro*, *Suec Angelica* and *Gianus Schicchi*.

The deceased had begun work on his latest opera, *Turandot*, which he had nearly completed and which was to have received its premiere at the Scala Theater. Only a week ago Signor Tittini, president of the Italian Senate, notified him that the Senate had ratified him for membership in that house.

Telegrams announcing the composer's passing were communicated immediately to the King, the Pope and the Premier, all of whom expressed the greatest grief. The President of the Senate has named a delegation of Senators to attend the funeral at Brussels. National demonstrations are being arranged. The Italian Government has decided that the State shall defray the expenses of Puccini's funeral. Premier Mussolini telegraphed the Italian Ambassador at Brussels imparting this decision and instructed him to represent the Government at the ceremonies.

HARRY B. POTTER

ANOTHER general agent and railroad contractor has answered the last call—Harry B. Potter. He slept away in his berth in a train between Oakdale and Somerset, Ky., about 1:15 o'clock Sunday morning, November 30, en route from Atlanta, Ga., to Chicago. He was in a party of seven people, consisting of, besides Mr. Potter, T. A. Wolfe, his employer; Doc Waddell, Foster Clinton, J. J. Reis and Eddie Owens and wife, all on their way to the various meetings in Chicago this week.

Mr. Potter for years suffered from asthma, which affected his heart. For some weeks he had been feeling badly and about two weeks ago he had an attack of dropsy, causing his feet to swell. The swelling, however, disappeared before he left Atlanta. After he had been on the train awhile he became very restless. At Chattanooga, Tenn., a Dr. Morris was called in, and, finding the patient in a serious condition, insisted on his getting off the train and undergoing treatment. But Potter wouldn't consent. Dr. Morris then injected a hypodermic. When the train reached Cincinnati the body was removed to the County Morgue, where Coroner Handley pronounced death due to apoplexy. The body was then taken to the undertaking establishment of Busse & Borgmann. The widow, who resides at Bergenfield, N. J., where Mr. Potter owned an apartment, was notified by telegraph, and Doc Waddell spent Sunday in Cincinnati (leaving for Chicago that night), with Ed Busse waiting for a reply as to the disposition of the body. Up to Monday afternoon there was no word from her, but Mr. Busse received a telegram that afternoon from the Showmen's League of America to ship the body to Chicago. This he did that night.

Mr. Potter had a wide acquaintance in the show world, particularly the circus and carnival branches. He was born in Texas about 55 years ago, and spent almost two score of years in show business, working in practically every capacity except as a performer. His first circus work was as a candy butcher. He was graded, so to speak, on the old Frank Lemmen Circus, and, with Martin Downs (Sells & Downs) he was a close and trusted lieutenant. He served with the John Robinson Circus, Howe's Great London Shows and Ringling Bros.' Shows when they were in their infancy, and was on the staff of the Frank C. Bostock Animal Show, with Bostock's Carnival, and managed Bostock's Zoo at Milwaukee, as well as directed several of Bostock's wild animal shows. At one time he was a partner of W. H. Rice in a show. It is also believed he was general agent for Clarence A. Wortham some years ago. He was prominently interested in such world's fairs as St. Louis, Chicago and Buffalo, and was connected with early indoor shows. For a brief period he was with the Al G. Barnes Circus, and from there went to Frank West's Bright Light Shows as general agent and railroad contractor. Toward the end of 1923 he joined the T. A. Wolfe Shows in that capacity, and stayed with the Wolfe organization all of the season of 1924. He was a Mason.

"BY THE OPEN DOOR"

By DOC WADDELL

The last stand made. Final contract with the Supreme written. Between the activities of winter quarters and the glories and grandeur of the Gold Room and the showmen's "Annual" came "The Passing". On the rail, where Harry B. Potter spent near two decades of his eventful existence in the interest of his chosen profession, he sweetly, silently slept away. He touched the shores and shades of every phase of show life—from initial step as salesman on the seats to manager. As legal adjuster he won clever renown. His greatest achievement, his wonder work, was as general agent. Marvelous were the striking, trenchant results of his exclusive maneuvering for auspices, cities and towns. I trooped with him, side by side, for years. Intimately and well I knew my friend. To me, all things considered, he was the mightiest general agent of carnival realm—the prince—battle-scarred, never knowing defeat—the rugged gladiator and winner of a thousand historic contests. His was a wonderful foresight, wisdom and power, giving a steadiness to resolve and success to endeavor. His fight is fought, weapons are yielded and white-winged peace now sings to his heart a song of angels.

To the lone wife and surviving relatives, the sons and daughters of all the show world extend deep sympathy. Our loved one is mourned by the peoples of the globe, and the final immersion in their tears of love is the last scene in human sense to him, the dropping of the curtain on his mortality. Our friend is

GOD-CROWNED AND BLESSED!

at Eaton, O. She is survived by her husband, Charles Fagan, comedian with the same show, injuries. Funeral services were held November 29 at Dayton, O., where the company was playing at the Lyric Theater.

FERGUSON—Mrs., 57, dropped dead November 15 on a Buffalo, N. Y., street. As Maggie of Maggie and Terry Ferguson she was very popular in vaudeville in the '90s and appeared in American vaudeville for more than 30 years. Upon the death of her husband she went to work as a maid in Shea's Hippodrome, Buffalo. The Fergusons at one time ran the old Niagara Hotel in that city.

GERTH—Frank, theatrical and musical promoter, died November 17 at his home in Fort Lee, N. J. He was associated with Oscar Hammerstein, Sousa, Arthur Pryor and Creatore.

GOLDBERG—Max, 65, died November 12 at his home, 215 Michigan avenue, Chicago, after a brief illness. He was the head of the Goldberg Iron Company and later purchased the Grand Theater, Joliet, Ill., where he introduced the first vaudeville show in that city. The deceased had been prominently connected with the theater for the past 30 years.

HALE—Mrs., 66, mother of Willie Hale, died November 18 in Brooklyn, N. Y., after a short illness.

HARDIN—Richard, father of Mrs. Perce Warren, died November 27 at his home in Indianapolis, Ind.

HARTZELL—J. C., 65, died November 20, of heart failure, at his home, 531 West University avenue, St. Paul, Minn. The deceased was an uncle of Frank ("Bud") Williamson, a member of the cast of the New York company of the "Greenwich Village Follies". The widow and seven children, also brothers and sisters, survive. A son, Charles K. Hartzell, has a bag-punching act in vaudeville. Funeral services were held at the home November 24, followed by interment in Roseclawn Cemetery, St. Paul.

HEYERMANS—Herman, 60, Dutch author, journalist and playwright, whose one-man play, "Case of Arson", made a hit in America a dozen years ago, died recently in Holland, according to word received from The Hague. His socialist and so-called social democratic platform had a great influence upon the Dutch youth in the last quarter of a century.

HICKS—Paschal, 59, died November 27 in the Grand Hotel, Chicago, following a long illness. Mr. Hicks was widely known to professional people and his hosts, the Grant and the Lorraine, have for years been patronized by theatrical people. At one time he was the proprietor of the old Saratoga Hotel, Chicago, and at the time of his death also owned a hotel in Louisville, Ky. The widow and a son, Leonard Hicks, a former professional, survive.

HUTCHISON—Patricia, infant daughter of Mr. and Mrs. Jack Hutchison, died November 22 at the family home in Anderson, Ind.

LIAPOUNOV—Sergel Mikhailovitch, 60, died November 11 in Paris. He was a composer of some note, having obtained his education in Russia, where he taught for many years. The Russian Geographical Society appointed him to collect a book of Russian folksongs which it published. For eight years the deceased was

assistant musical director of the Imperial Court Chapel, Russia.

MAFFUCI—Mrs. Marguerite Louise Chadwick, 30, died November 23 in the Presbyterian Hospital, Newark, N. J. She was the sister of Helene Chadwick, well-known picture actress.

MELLOR—Sam. D., 59, died November 9 at Oldham, England. He had been ill for some time and death was expected. The deceased was a manufacturer of supplies for carnivals and was well known thruout the country for his constant visiting of the various carnival companies.

MIZER—Mrs. R. M., mother of Willie Lorraine, a member of Chick Boyer's Players, was instantly killed when struck by a Northwestern train, November 18, at Correctionville, Ia.

MULHEIM—Matthew F., was killed November 24 in an auto accident in Macon, Ga. Mulheim, secretary and treasurer of the W. H. Holmes Fashion Plate Mints, was a graduate of Niagara University, St. Bonaventure College and the Pitt Dental School. He is survived by a wife, who lives in Greensburg, Pa., where his body was sent for burial.

SAORED TO THE MEMORY OF MY BE-LOVED HUSBAND,
MICHAEL J. NEEDHAM
Who passed to the Great Beyond December 2, 1923.
"Thy will be done."
VIVIAN WOOD NEEDHAM.

MURRAY—Mrs. Will, died November 11 at her home in Glasgow, Scotland. She was known professionally as Elizabeth Power.

IN MEMORY of my dear brother-in-law, **MICHAEL NEEDHAM**, whom we sadly miss.
BERTHA WOOD

NEBLE—Mrs. Arnold, wife of the president of the Kentucky Derby Company, of New York, died November 16 abroad. Mr. Neble sailed November 20 for Sweden to bury her remains. It was learned in New York Monday afternoon.

MEMORY of my dear and esteemed friend
MIKE NEEDHAM
JOHN McGOVERN

QUESKEY—Nathan, 77, died November 6 in Hill, England. He was the father of Miss Quest.

RAYMOND—Charles H., son-in-law of Tom Jefferson, noted actor playing the star role in "Lightnin'", now on tour, was instantly killed early Thursday morning, November 20, near Morristown, N. J., when the automobile in which he and his nephew, C. Raymond H. well, were riding skidded and struck a telephone pole, killing Raymond and injuring May well, who was driving. The deceased was a prominent New York insurance man.

RINO—James H., 75, died in Roosevelt Hospital, New York, November 27, as the result

of an automobile accident. Mr. Ring was the father of Blanche Ring, Frances Ring, who is the wife of Thomas McElhannon, picture star; June Ring and Cyril Ring. He was on his way to visit his children in New York, having come down from Boston for the day. The deceased was the son of the founder of the Boston Museum.

SANNEMAN—Diedrich Baldwin, 50, died November 27 at Freeport, Long Island, N. Y. Mr. Sanneman had been prominent for many years in the outdoor show world. He was, at the time of his demise, vice-president and general manager of Playland Park, Freeport, L. I. For a number of years he was connected with the Damon-Thompson Co., and later with the Damon-Thompson Co. of Rochester, N. Y. The deceased was a member of Lexington Lodge, No. 310, F. & A. M.; the Freeport Chapter of the P. C. T., and the Esther Chapter No. 2 of the O. E. S. The widow, Grace, a sister; a niece and an aunt survive. Funeral services were held November 30 in Brooklyn, followed by interment in the family plot at Greenwald cemetery.

SHEELEY—John L., 31, manager of Mrs. E. C. Bruno of the Gooding Amusement Co., died November 25 at his home in Cothoon, O.

SHEA—Irene, actress, died November 23 in Los Angeles. She was known in private life as Mrs. Lavon Hartman and her husband was a well-known real estate man in the California metropolis. She also appeared in pictures, having just finished with Norma Tallmadge in "The Lady".

SUCKNO—Sam, 43, died November 27 in New York City. He was a pioneer picture exhibitor in Albany, N. Y., and at one time owned many theaters there. Later he disposed of all of them except the Regent and Albany theaters. His widow and five children survive.

SUTTON-PAGE—T. P., died November 16 in England. He was publicity director of the London Coliseum and was long connected with the Stoll Enterprises in the same capacity.

TOBEY—Austin, 65, stage doorman at the Bowdoin Theatre, Brooklyn, N. Y., since its opening 13 years ago, died November 24 in the Brooklyn Hospital. The remials were cremated at Fresh Pond, Long Island, November 29. The funeral services were attended by many persons well known in the theatrical world.

TOLLY—Frank, actor and circus acrobat, was killed November 26 while performing in an automobile accident scene for Universal on Lytle Creek Canyon Road, New York. The deceased and Tony Brack, who was fatally injured, were working on the production, "The Great Circus Mystery," and were racing in an automobile while the cameraman, in an airplane overhead, photographed them. The machine skidded and went off the road.

VAN ARNAM—George E., 51, father of John R. Van Arnam, owner of Van Arnam's Minstrels, died November 20 at his home in Northville, N. Y.

WARE—Mrs. Emily Spencer, 72, died November 12 at Plainfield, N. J. She was the mother of Harriet Ware, pianist-composer.

MARRIAGES

In the Profession

BECKHART-GREENFIELD—Sam Beckhart, general manager of the Equity Ticket Agency, New York, and Rose Greenfield, non-professional, were married November 23 in that city.

HURH-MAGUIER—Eddie Hurh, producing comedian at the Zaza Theater, Denver, Colo., and Helen Maguire, known professionally as Caroline Wilson, chorus girl at the Jazz Theater, that city, were married between shows the night of November 19 on the stage of the Zaza Theater by the Rev. J. R. Rader. After the last show a wedding supper was served the happy couple by their numerous friends. They were the recipients of many beautiful and useful presents.

CHAPMAN-GREY—Charlie Chaplin, famous comedian of the silver sheet, and Lita Grey, his leading woman, were wed November 25 in the little town of Empalme, near Guaymas, Mexico, immediately after the ceremony the couple returned to Guaymas, where the wedding party had breakfast at the Hotel Albin. The witnesses were the same as those who appeared with the couple there October 14, when they obtained a marriage license but were unable to have the ceremony performed because of legal technicalities. It is understood that they will make their home in Hollywood, Calif.

COBB-WELFORD—Nancy Welford, daughter of Dallas Welford and at present with the Gallagher and Sheen "In Dutch" Show, as recently married to F. Heath Cobb, picture director, in Chicago, O.

COLLINS-NORTON—Charlea Collins, dramatic critic for The Chicago Evening Post, and Margaret Frances Norton, of Lockport, Ill., were recently wed in Chicago. They will spend their honeymoon on the Continent, returning about March 1.

DALE-WHITE—Glenn Dale, juvenile, with the "Moonlight" Company, on tour, was married to Nora White, an understudy in the show, November 24 in Boston, Mass.

DELLER-WARD—George Deller, vaudeville comedian, formerly with the C. A. Wortham Shows, and Madeline Ward, non-professional, of Toronto, Can., recently were married in that city. Mr. Deller is now operating a pen store at Toronto.

DINKY-GAYER—Alva C. Dinky, Jr., son of the former president of the Bethlehem Steel Corporation, and Mary Gayer, an actress, known as Marcia Byron, were married November 28 at Chicago. The bridegroom, a war veteran, is employed as a blower in the blast furnace department of the Illinois Steel Company. Mrs. Dinky has made her home in New York since her parents died several years ago.

GRONER-CLAUSSEN—Hofan Clausen, daughter of Julia Clausen, of the Metropolitan Opera Company, recently was married in London to Richard E. Groner.

HOOD-SELKIRK—Tommy Hood, of MacGregor and Mary Selkirk, known in English vaudeville, and Mrs. Selkirk were recently married at the Registry Office, Gloucester, England.

HYDE-RALPH—Lionel K. Hyde, assistant cashier of the Pacific Bank, 40th street, New York, was married to Mrs. Genevieve Ralph, of Philadelphia, November 27. Mr. Hyde is

well known among professional people having accounts in that bank.

JEASER-BUTCHER—Al Jaeger, non-professional, and Ruth Erzell, a member of Saunders & Fleming "Some Show" Company, were married November 27 at Lebanon, Pa. Following the ceremony, a wedding supper was tendered the company by the mother of the bride. Many beautiful gifts were received. The couple left for New York to spend a few days before proceeding to St. Paul, Minn., their future home.

MARKS-WEIMAN—Irita Weiman, authoress and dramatist, was married, November 27, to Maurice Marks, an advertising man. Miss Weiman asserts that she will keep her maiden name, which in her opinion is a trademark and claims that her husband has acceded to her wish.

ROBINSON-SMITH—Pete Robinson and Runny Smith, "living skeleton" and "fat lady" of the Broadway Side-Show, Coney Island, N. Y., were married November 25, in the Clerk's Office in the Municipal Building, New York.

SANDERS-PARRISH—Harry Saunders, secretary of the Johnny J. Jones Exposition, and Sallie Leona Parrish, prominent society girl of Savannah, Ga., were united in marriage November 23 at Jacksonville, Fla., by Judge J. V. Cashen, Jr., presiding judge of the County Court, where the show was filling an engagement at the State Fair. Mrs. Robert H. Goeke was bridesmaid and Ed. R. Saker was best man. Edward Madigan tendered them a breakfast luncheon at which Johnny J. Jones presided, surrounded by his entire staff. Mrs. Jones, Johnny J., Jr.; Mrs. and Mrs. Grant Smith (Sister Sue); Mrs. Nell Austin, Mrs. Joseph Fleishman of Tampa, Fla., and many attaches of the show. The couple will be at home to their friends at Orlando, Fla., until next April.

WINDERMERE-BENNETT—Fred Windermere, picture director, and Belle Bennett, actress of the stage and screen, were married November 26 in Los Angeles.

COMING MARRIAGES

In the Profession

Florence Kane, soubrette of Fred Clark's "Let's Go" Burlesque Company, will be married December 6, to George Breslau, a manufacturing jeweler. Miss Kane left the company to pre-

pare for her marriage, and they will live at 179 Ocean Parkway, Brooklyn, N. Y.

Mr. and Mrs. Joe Freed, the popular comedians, announce the arrival of a son, born November 28, at their home, 2999 West Liberty avenue, Edmont, Pittsburg, Pa.

DIVORCES

In the Profession

Jack Yenckel writes that he was granted a divorce November 22, at Hastings, Neb., from Juanita La Rue.

Fred C. Beers, Hollywood movie agency director, filed suit for divorce November 25 in Los Angeles, from Mary O. Beers, known in the movies as Mary Quiver.

Mrs. Roscoe Arbuckle, formerly Arminia Durfee, and wife of "Fatty" Arbuckle, former screen comedian, has started suit for divorce in Paris on the ground of abandonment.

Andre Lafayette, a Parisian actress, who came to this country in 1922 to appear in "Trilly" for the films, was recently sued for divorce by Max Constant, picture director at Los Angeles. Miss Lafayette is now in France.

Estelle Taylor, film actress, has been recommended for a divorce from Kenneth Malcolm Peacock in a report recently filed in Common Pleas Court, Philadelphia. A decree of divorce is scheduled to be handed down December 13. Peacock did not oppose the suit.

Andre Lafayette, Parisian actress, who came to the United States in 1922 to play the lead in a picturization of "Trilly," was sued for divorce November 25 in Los Angeles by Max Constant, motion picture director, who charged desertion. Mme. Lafayette and Constant were married April 17, 1923, and separated in October of the same year. She has returned to France.

Emily H. Roosevelt Chadderton, well known Stamford (Conn.) concert singer and a cousin of the late Colonel Theodore Roosevelt, recently was granted a divorce from George H. Chadderton on the ground of intolerable cruelty by Judge Christopher L. Avery in the Superior Court, Bridgeport, Conn. They were married October 9, 1912, and separated in 1916.

NORTH OF THE INTERNATIONAL BOUNDARY LINE

(Continued from page 102)
time the city turns back to a period of 40 years ago and celebrates in true West-

THOMAS J. GRAY

THOMAS J. GRAY, 36, died November 30, at his home, 465 West 47th street, New York, after a lingering illness from bronchial trouble. Mr. Gray had not been well since his return last July from the Coast, where he had twice been sick from pneumonia. He was born in New York and a resident there practically all his life.

He first came into prominence when Thomas Hefski, great Hebrew actor, was first becoming known to New York, by writing with Felix Adler a burlesque, called *Uncle Thomassesski's Cabin*, and later wrote the book for Ned Wayburn's *Town Topics Revue*, which played at the Century Theater. Also for *Joybells*, the *Midnight Whirl*, the *Ziegfeld Follies* and the *Music Box Revue*. Among the songs he wrote that were universally popular, were *Good Night, Nurse*, and *Oh, Oh, Josephine*.

During the World War he served as an entertainer overseas. In the past few years he spent his time almost exclusively in writing titles and devising comedy situations for several of the best known comedians in pictures, among whom were Roscoe Arbuckle, Harold Lloyd, Charles Chaplin and "Euster" Keaton.

The deceased was a member of the Elks, Friars, Knights of Columbus, Catholic Actors' Guild and the American Actors' Guild. His mother and a brother and a sister survive. Funeral services will be held in New York December 3.

BIRTHS

To Members of the Profession

Mr. and Mrs. Joseph T. Lejola announce the birth of a nine-pound son, Thomas, October 27, at St. Louis, Mo. The father is president of the Lejola Laboratories, that city, and has a wide acquaintance among the outdoor show circles.

To Mr. and Mrs. Ray Harris, a nine-pound son, November 13, at Tulsa, Ok. The parents formerly were with Billy Barie's *Jazzmania Revue*. Mother and baby are doing nicely.

Mr. and Mrs. M. B. Kibbee (Lola Wilson) are the happy parents of a six-pound daughter, Elizabeth Lea, born recently at the City Hospital, East Liverpool, O. They are former stock people. This is their third child. Since leaving the stage two years ago Mr. Kibbee has been engaged in electrical contracting work in East Liverpool, where they make their home at 780 Woodlawn avenue.

A son was born November 23 to Mr. and Mrs. Ed Tenny at Norton's Infirmary, Louisville, Ky. The father and mother are well-known ventriloquists.

Mr. and Mrs. Kenney Brenna announce the arrival of a lusty six-pound daughter, November 21, at the House of Providence Hospital, Detroit, Mich. The father is doing second comedy with Billy LaPointe's "Dashing Doll" Company. Mrs. Brenna and baby are doing nicely.

Low Golding, manager of Proctor's Theater, Newark, N. J., is the father of twin sons, recently born in that city. Mother and babies are doing nicely.

Mr. and Mrs. Edward Kenney are the proud parents of a daughter, born November 18, in Chicago. The father is manager of the Princess Theater, that city.

Max J. Wiser, formerly advertising manager for the Strand Theater, Newark, N. J., is the father of a son, born recently in St. Barnabas Hospital, Newark. The mother, Lucille Lee, was formerly with "Smiles and Kisses" Company.

ern frontier style. That is when the various thrilling cowboy contests are held to decide the championship in all range sports, for the official Canadian championships. It is the annual reunion of the oldtimers and pioneers of the Northwest. A monster pageant and parade is held showing the development of the country from the time before the coming of the first white settlers until the present day. Thousands of Indians, cowboys, pioneers, and thousands of horses and cattle participate in this big spectacle.

All this is not merely a "show," but an event of utmost importance as an historical, educational and thrilling display. It not only serves to entertain in a novel manner, but helps greatly in keeping green the memory of the all-too-fast disappearing frontier West and its picturesque characters, who after all, were the ones who paved the way in every part of the North American West to make those sections of this continent the important ones they are today in the general progress of the world.

The Canadian Northwest even with its sparsely settled communities is well served with railroads. The Canadian Pacific, for instance, extending in one great transcontinental line from the Atlantic to the Pacific oceans. Imagine boarding a luxurious, up-to-the-minute solid Pullman train in Montreal and going right thru to Vancouver on the same train without having to change cars!

Not only is the Canadian Northwest a mecca for the tourist, but it is being recognized as the land of opportunity for the investor and the settler. Cheap land, of fine farming and grazing quality with long terms given for payment, is responsible for this.

A great many persons are of the opinion that in order to secure land in Canada they must give up their citizenship in the country they hail from. This is wrong. A citizen of any country may purchase land in Canada and reside there

without becoming a citizen of Canada. Of course, any one who takes up a homestead, besides doing the homestead duties required by law, must take out his Canadian citizenship papers or apply for them before he can secure a clear title to the land. That applies to homesteaders only.

The ability to raise record-breaking grain crops in the Canadian Northwest is well known. Rich range grasses of that section are recognized as being of the very finest for the grazing of live stock. New towns are constantly springing up, and the older ones are rapidly assuming all the appearances of up-to-date cities.

Also the Canadian Northwest is as yet practically a "new country" and is referred to by its citizens as "the last best west", the ranchers and farmers located "off the railroad" have many comforts and conveniences that the early settlers of the West never enjoyed. The automobile has brought good roads, and they are constantly getting better.

Plenty of amusements are offered, most every small town having at least one "picture show", while the larger towns and cities support from two to six such theaters where the latest and best photoplays are shown. Both the Orpheum and Pantages vaudeville circuits have theaters in which their vaudeville is shown weekly. Carnivals have found the Canadian Northwest to be good territory, when they present a good lineup. Ringling Bros., Barnum & Bailey Circus, the largest in the world, made a tour of the Canadian Northwest to tremendous business for two consecutive seasons—1922 and 1923. Touring companies presenting both drama and musical comedy of the better class find business generally good thru the territory. The excellence and standing of the fairs and exhibitions, such as Brandon, Regina, Saskatoon, Calgary and Edmonton, are known to all showmen. In addition to their agricultural exhibits, etc., horse racing, auto racing, spectacular free acts of the highest caliber are offered the public each year.

One often hears the remark that "Canadian laws are very strict", or another to the effect that for the slightest infraction of the law they will "throw the key away". As a matter of fact the Canadian laws, as a general rule, are about the same as those in the States. The only difference is, they enforce their laws pretty rigidly.

The liquor question in Canada seems to have worked out very satisfactorily. While liquor of all kinds can be purchased legally in all of the provinces, each province has a somewhat different method of handling the matter. Also the old style bar has passed out of existence in the Northwest, they have beer gardens where beer only can be purchased by the glass (this in Alberta), also hard stuff can be purchased at government stores by the holder of a permit, at reasonable prices. Taken all in all, the bootlegger in the Canadian Northwest has about passed out. With government control and the manner of distribution, there is no call for bootleggers now.

Canada, as a whole, is one of the best customers the United States has on her books, likewise she exports heavily to the States.

Taken all in all, the Canadians I find know more about the United States and existing conditions here from not only close study but by actual travel to all parts of our country, than we do about theirs. Being so close to us, and with such great trade relations between Canada and the United States, it would seem that our people should be better and more intimately acquainted with not only our Northern neighbors but their country itself and the many things they have to offer that are of importance to Americans.

NEW THEATERS

If plans of the Kenmore (N. Y.) Taxpayers' Association materialize the town will within a year have a theater costing \$300,000. It is planned to erect the structure in Delaware avenue, just over the Buffalo city line. An offer to rent the theater proper for \$10,000 a year has been submitted to the taxpayers by a Buffalo operator, it is said.

The Granada Theater, East 14th street and 89th avenue, Oakland, Calif., was opened November 20. This latest addition to the string of 12 houses in the East Bay region operated by a syndicate headed by Robert A. McNeil, president of the Golden State Theater and Realty Co., is Spanish in architecture, and seats about 1,000 persons. John Peters is its manager.

Prospects are bright for the erection in the near future of a theater in Booneville, Ky. If the project goes thru the village will soon have as handsome and well equipped playhouse as is to be found in any other town of its size in the United States. The cost is placed at \$50,000. It will seat 700.

C. B. C. SIGNS KIRKLAND

Los Angeles, Nov. 29.—Added to its already impressive list of directors, C. B. C. announces the signing of David Kirkland. He will direct the production of Cosmo Hamilton's popular novel, *Who Cares*. This story had an enormous circulation and under Mr. Kirkland should make a very excellent production, offering as it does so much material for film production. It is further stated that a cast of big names will be announced for this picture in the near future.

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 through 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 route and mail will be forwarded without the necessity of advertising it. 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 uncalled 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

- Appleby, Mrs. Chas. 5c
- Ardella, The 44c
- Bemis, H. 12c
- Bennet, L. J. 6c
- Bernard, Floyd 2c
- Bondy & Carr 5c
- Brewer, W. E. 4c
- Brodie, S. 2c
- Brooks, D. 2c
- Brown, Jack 10c
- Bucher, Herbert 2c
- Carroll, D. L. 2c
- Carson, Edw. 2c
- Cassell, Mathey 1c
- Chandler, W. H. 8c
- Childs, Fred 5c
- Clark, Angie Bell 35c
- Conley, J. C. 2c
- Connor, S. E. 10c
- Cullens, J. H. 4c
- Cummings, Wm. 4c
- Dalley, Tom F. 1c
- Da Chenne, C. A. 2c
- Douglas, Sherman 4c
- Duke, Dare-Devil 10c
- Dyer, Mrs. Victor 2c
- Emery, C. E. 3c
- Fallon Bros. Show 2c
- Farb, Henry 4c
- Fink Animal Act 2c
- Fink, Howard 6c
- Freeman, Mrs. 6c
- Gary, Francis 2c
- Gorman, Chas. 2c
- Groff, W. H. 10c
- H. H. Homer, 2c
- Holston, Jack 9c
- Hughes, Jack 1c
- Irving, I. J. 6c
- James, Buck 8c
- Kuehner, B. 14c
- Lavatory, Margaret 2c
- Laundry, Ruth 2c
- Leary, Marie 2c
- Linsubcker, G. 2c
- Low, Joe 2c
- McCleod, Ella 13c
- McDonald, E. 3c
- McKack Sisters 10c
- Maginnis, T. 2c
- Manicobozho, Chief 2c
- Nbyears, E. 2c
- Nice, Thos. F. 10c
- O'Brien, Fred J. 2c
- Powell, Fred E. 2c
- Ralca, J. Clifford 4c
- Rider, Jack 2c
- Rudy, Mae 2c
- Ruhl, R. Checkers 4c
- Russell, M. 2c
- Ruth, Del 4c
- Sargent, Edith 2c
- Sawyer, Eaw 10c
- Schaefer, E. 2c
- Schroger, Bobbie 6c
- Smith, Sam D. 2c
- Spears, Paul 14c
- Steele, M. A. 2c
- Taylor, Geo. 2c
- Weddington, Mrs. 2c
- Maurice, 2c
- Whetten, F. D. 4c
- Wickesser, Wm. 4c
- Wilson, Tex. 3c
- Wing, Wm. 2c
- Wire, Mrs. Sidney 2c

LADIES' LIST

- Aadu, Sisters
- Adams, Mrs. Lil
- Adams, Mrs. Gussia
- Adams, Sadie
- Adams, Thompson
- Agnew, Miss M.
- Ahrene, Peggy
- Albee, Baby
- Allen, Jessie C.
- Allen, Mary B.
- Allen, Mrs. Alma
- Allen, Peggy
- Allen, Julie, Shows
- Allen, Mrs. Wm. J.
- Allen, Lorita
- (L)Allen, Mrs.
- Allen, Billy P.
- (L)Allen, Mrs.
- Allen, Eva
- Allen, Ethel
- Alison, Flo
- Alison, Betty
- (K)Alman, Lillie
- (K)Alman, Sylvia
- (K)Anderson.
- Anderson, Dorothy
- Anderson, Billy
- Anderson, Mrs. Pauline
- Anderson, Mrs. M.
- (L)Andreux, Delores
- Appleby, Mrs. Chas.
- Appling, Hettie J.
- Archer, Mrs. J. V.
- Arnold, M. Rita
- Arthur, Mrs. E. W.
- Artoria
- Arway, Dixie
- Asher, Mrs. Frank L.
- Auldette, Philomere
- Austin, Lola
- Bert, Esther
- Bryan, Ruby
- Bryen, Babe
- Buckey, Mrs. C.
- Bullock, Mrs. Clara
- Burch, Mrs. Viola
- Burdette, Garnet
- Burch, Dora
- Burgdorf, Mrs. Sam
- Burgan, Thelma
- Burke, Gladys
- Burke, Charles
- Burke, Helen
- Burnett, Mrs. Mae
- Burnett, Ella
- Burns, Mrs. Alice
- Burns, Mrs. Marie
- Burns, Mary
- Burnside, Nellie
- Burris, Julia
- Burris, Mrs. Alice
- Burris, Mrs. Nellie
- Burton, Mrs. May
- Butcher, Mrs. Doria
- Butler, Mrs. Tom J.
- (K)Butler, Mrs.
- Buxton, Viola
- Byrd, Rose
- Cabell, Marlon E.
- Cackhill, Mrs. Gertrude
- Campbell, Mrs. Lenn
- Carls, Isabelle
- Carlson, Shirley
- Carson, A. J.
- Carls, Louise
- Carls, Princess
- Carls, Lorna
- Carr, Tiney
- Carr, Adeline
- Carroll, Florence
- Carson, Alma
- Case, Mrs. Gertrude
- Caswell, Miss H.
- Casanaugh, Carmen
- Cedkins, Mrs. Pearl
- Chaney, Fern
- Chapin, Ruby
- Chapin, Mrs. Geo.
- Chick, Mrs. Ben
- Chenette, Mrs. Constance
- (K)Chester, Billie
- Christensen, Mrs. Marie
- Christy, Jane
- Chronicle, Vera
- Clarr, Josephine
- Clare, Doris
- (K)Clark, Mrs. Reethel
- Clark, Dolly
- Clayton, Dolores
- Clayton, Margaret
- Clements, Mrs. Hugh L.
- (S)Clek, Lucille
- (S)Clifton, Max
- Clue, Grace
- Codwell, Edith E.
- Coffey, Mrs. M.
- Coffey, Mrs. Clementine
- Cohen, Mrs. Minnie
- Cohen, Mrs. Herman
- Cole, Lillian
- (K)Cole, Mrs. P. H.
- Cole, Mrs. Betty
- Coleman, Mrs. C. R.
- Collins, Winnie
- (K)Collins, Jessie
- Collins, Eva Belle
- Collins, Mrs. W. P.
- Colman, Mrs. B.
- Colson, Lillian
- Conners, Pauline
- Conners, Margie E.
- Cook, Elia
- Cook, Lellia
- (K)Cook, Mrs. O. S.
- Cooper, Nel
- Cooper, Mrs. Julia
- (K)Cooper, Mrs. Susa
- Corwall, Alicia
- Cottrell, Catherine
- Cowell, Della
- Craddock, Mrs. Lackle
- Cramer, Helen
- Craver, Mrs. Jack
- Cridler, Grace
- Crowley, Margaret
- Crowley, Mrs. B. V.
- Crowley, Alice
- (S)Cummings, Mrs. Jim
- Curtin, Mrs. H. T.
- Curtis, Vivian
- (K)Curtis, Mrs. Pearl
- (K)Curtis, Mrs. Floyd
- Cushman, Dolly
- D'Arras, Emma
- (K)DeLuise, Louise
- Deane, Mildred
- Dall, M. Lena
- (S)De, Margaret E.
- Deaton, Jovita
- Deaton, Mrs. J.
- Davenport, Elsie
- Davis, Leola
- (L)Davis, Mrs. Harry E.
- Davis, Mrs. B. C.
- Davis, Carmen
- Davis, Schumilo K.
- (K)Davis, Lesta
- Davis, Hazel T.
- Davis, Ruth
- Davis, Mildred
- Deavis, Peggy
- Davis, Mrs. Jack
- Davis, Mrs. Lou
- Davis, Clara
- Davis, Mrs. Gladys
- Davis, Mrs. V.
- Davis, Vivian
- Dawn, Joy
- (K)Dawson, Madge
- (S)Day, Eva
- DeArrell, Dollo
- DeBelle, Mrs. Starr
- DeFotis, Madeline
- DeFoe, Frankie
- Dot, Missouri
- Dorle, Mrs. J. P.
- Drake, Mrs. Bonnie
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- Fayre, Nancy
- Fenton, Mrs. Blanche
- Ferrari, M. Emma
- Ferguson, Edna
- (K)Fernandez, Mrs. Lot P.
- Fields, Berdie
- Firth, Josephine
- Fisher, Marie
- Fisher, Mabel
- Fisher, Lillian
- Flaherty, Ada
- Flannery, Ada
- Flannery, Nina
- Dean, Bircela
- Dean, Billie
- DeLabar, Mabel
- Delton, Mrs. Leah
- DeMarion, Margaret
- Deaver, Nancy
- Decker, Anita
- (S)Dejer, Mrs. Victor
- DeLa Bar, Mabel
- Delgado, Cleo
- Delmar, Eibel
- Demore, Mrs. Joe
- Diamond, Mrs. M.
- DeLoren, Manilla
- Denmesd, Mrs. M. L.
- Dennison, Betty
- Derry, Violet
- Derrin, Carmen
- Deroro, Mrs. Chas.
- Dewany, Jackie
- Dever, Miss A.
- Dever, Virginia
- (K)DeVries, Mrs. B.
- Diehl, Anna
- Diaz, Virginia
- Diehl, Anna
- Diggs, Mary
- Dill, Helen
- (K)Dill, Helen
- Dobson, Laura
- Dodge, Esther
- Dodsworth, Peggy
- Doll, Baby
- Donner, Pauline
- Doner, Princess
- Donzella, M. dem
- Dooley, Mrs. J. Francis
- Dot, Missouri
- Doyle, Mrs. J. P.
- Drake, Mrs. Bonnie
- Drake, Mrs. Vera
- Drain, Ethel
- (L)Drescher, Mrs. L. W.
- Drill, Mrs. Virginia
- Drury, Fern
- Duband, Dolores
- Dubois, Florence
- Duke, Mrs. Lynn
- (K)Dumas, Venus
- Duncan, Ruth
- Dunham, Lillian
- Durant, Gwen & Beauty
- Durham, Vivian
- Dutton Mrs. A. L.
- Dutton, Winnie
- Dwensberg, Bonnie
- Dyer, Mrs. Esale
- Dyer, Mrs. Victor
- Eagle, Billie
- Eegston, Mae
- Edkard, Bobby
- Edeison, Mlle. Mae
- Elliott, Grace
- Emery, Mrs. Frederick
- Emmett, Fern
- Emmons, Maud
- Emory, June
- Ervine, Billie
- Evans, Mrs. Geo. D.
- Fain-Hilds, Mrs. F.
- Fairfax, Louise
- Fallon, Mrs. Evelyn
- (L)Farden, Sylvia
- Farrow, Mrs. C.
- Farrow, Mrs. C.
- (K)Farthing, Mrs. Rose
- Faust, Mrs. O.
- Faust, Mrs. Roy M.
- Fayre, Nancy
- Fenton, Mrs. Blanche
- Ferrari, M. Emma
- Ferguson, Edna
- (K)Fernandez, Mrs. Lot P.
- Fields, Berdie
- Firth, Josephine
- Fisher, Marie
- Fisher, Mabel
- Fisher, Lillian
- Flaherty, Ada
- Flannery, Ada
- Flannery, Nina
- Dean, Bircela
- Dean, Billie
- DeLabar, Mabel
- Delton, Mrs. Leah
- DeMarion, Margaret
- Deaver, Nancy
- Decker, Anita
- (S)Dejer, Mrs. Victor
- DeLa Bar, Mabel
- Delgado, Cleo
- Delmar, Eibel
- Demore, Mrs. Joe
- Diamond, Mrs. M.
- DeLoren, Manilla
- Denmesd, Mrs. M. L.
- Dennison, Betty
- Derry, Violet
- Derrin, Carmen
- Deroro, Mrs. Chas.
- Dewany, Jackie
- Dever, Miss A.
- Dever, Virginia
- (K)DeVries, Mrs. B.
- Diehl, Anna
- Diaz, Virginia
- Diehl, Anna
- Diggs, Mary
- Dill, Helen
- (K)Dill, Helen
- Dobson, Laura
- Dodge, Esther
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- Dooley, Mrs. J. Francis
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- Doyle, Mrs. J. P.
- Drake, Mrs. Bonnie
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- (L)Drescher, Mrs. L. W.
- Drill, Mrs. Virginia
- Drury, Fern
- Duband, Dolores
- Dubois, Florence
- Duke, Mrs. Lynn
- (K)Dumas, Venus
- Duncan, Ruth
- Dunham, Lillian
- Durant, Gwen & Beauty
- Durham, Vivian
- Dutton Mrs. A. L.
- Dutton, Winnie
- Dwensberg, Bonnie
- Dyer, Mrs. Esale
- Dyer, Mrs. Victor
- Eagle, Billie

MISCELLANEOUS

(Continued from page 71)

Ben. Joe. Production Co.: Kewanee, Ill. 8-13. Daniel, R. A., Magician: Salisbury, N. C. 1-6. Danie, Magician: (Grand) Marion, O. 4-6. Davis, Al, Hawaiians: Breckenridge, Tex. 3-4. Allene 5-6; Sweetwater 7-8. George Magician Co., Felix Biel, mgr.: Colon, Panama, 7-14; Panama City 15-21. Golden Gate Girls Revue, H. A. Wilson, mgr.: (Palace) Blackwell, Ok., 3-6; Pawhuska 7-8. Hominy 9; Waynoka 10; Ponca City 11-13. Hall's, Nell, Hawaiians: Malvern, Ark. 1-4. Hamid, Abdul, Magician, A. J. Chapman, bus. mgr.: (Colonial) Turtle Creek, Pa., 4-6; (Colonial) Rochester 8-10; Morgantown, W. Va., 11. Washling 12-13. Heavily, Magician, H. Sadler, mgr.: Hamill, Tex., 1-6; Rotau 8-13. King Felton & Co., Chic Delmar, mgr.: Col. 1-6; Pueblo 5; Manzanola 6; Rocky Ford 8; La Junta 9; Las Animas 10. McKellar's, Jas. L., Wild Animal Shows: Henderson, 7-15. Clark, Co. & Hawaiians, H. A. Wil- Oldfield, mgr.: Nowata, Ok., 4; Picher 5-6; Joplin, Mo., 7; Commerce, Ok., 8; Miami 9- 10; Harlesville 11-12. Paka, Lucy, Co.: Pauls Valley, Ok., 3-4; Shawnee 5-6; Anadarko 8-9; Apache 10-11; Lawton 12-14. Price Amusement Co., P. Price, mgr.: Foss, Ok., 1-6. Smith, Mysterious, Co., A. P. Smith, mgr.: Marion, Ind., 1-6; Hamilton, O., 8-13. Thurston, Magician: (Ford) Baltimore 1-6. Turtle, Wm. C., Magician: Dallas, Tex., 6.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Add's, Leo, Olympians: Lexington, N. C., 1-6. Auger Bros.' Stock Co.: Ortonville, Minn., 1-6. Aunt Lazar's Children, J. A. B. Taylor, mgr.: (Palace) Lake Charles, La., 8-13. Byrne & Byrne: (Alpine) Terre Alta, W. Va., 3. Clark's, Billie, Broadway Shows: Palatka, Fla., 1-6. Clinton Exposition Shows, T. L. Snodgrass, mgr.: Biacoce, Ark., 1-6. Dalton & Anderson Shows, Lee Dalton, mgr.: Marmaduke, Ark., 1-6. Dixieland Show, J. W. Hildreth, mgr.: Athelmer, Ark., 1-6. Dodson's World's Fair Show No. 2, W. J. Kehoe, mgr.: Westaco, Tex., 1-6. Down in Dixie Minstrels, Robert G. Wing, mgr.: St. Albans, Vt., 3; Rouses Point, N. Y., 4; Malone 5; Norwood 6. Draper & Hendrie: (Jefferson) Muskegon, Mich., 4-6. Golden Bros.' Circus: Cross Plains, Tex., 5. Hudson, Bert E.: (Opera House) Hampton, Minn., 1-6; Vermillion 8-13. Jus right Shows, W. R. Coley, mgr.: Enter- prise, Ala., 1-6. Kent, Corson, Shows: Kinder, La., 1-6. Kiki, with Marguerite Kissler: New Philadel- phia, O., 8; E. Liverpool 9; Meadville, Pa., 10; Sharon 11; Erie 12-13. Lester's Big Revue: Becknell, Ind., 4-7; Vin- cennes 8-10. Lewis, Ross, Radio Dolls: (Orpheum) Hunt- ington, W. Va., 1-6; Charleston 8-13. Lundgren's, Ed., Congo Snake Show, Bennie Smith, mgr.: Malvern, Ark., 1-6. McKellar, Jas. L., Shows: Kilgore, Tex., 1-6; Henderson 8-13. Macy's Exposition Shows: Lineville, Ala., 1-6. Marshall's, Frank, Indoor Circus: Brookville, Ind., 1-6; Harrison, O., 8-13. Mighty Haag Shows: Kinston, Ala., 8; Genera 9; Stocum 10. Miller Bros.' No. 2 Show: West Tampa, Fla., 1-6; Tampa 8-13. Miller Midway Shows: Patterson, La., 4-13. Miller-Va Shows: Savannah, Ga., 1-6. Model Shows: Boston, Ga., 1-6. Music Girl, Chas. E. Emery, mgr.: (Lyric) Braddeck, Pa., 1-6. Pauls, Doc, Kicky Koo Revue: (Lma) Logans- port, Ind., 4-6; (Indiana) Marion 7-13. Reno, Great, & Co.: Nurmberg, Pa., 1-6. Wise Shows, David A. Wise, mgr.: Union Springs, Ala., 1-6.

Concert and Opera News

CONCERT AND OPERA NOTES

(Continued from page 31)

Spurin, tenor, with Ferdinand Greenwald at the piano. The American dancers, the Marmein Sisters, will give a recital December 5 in Masonic Hall, Cleveland. This appear- ance, which is their first in Cleveland, is sponsored by the Three Arts Club of Lakewood. The third of the Morning Musicales given at the Biltmore Hotel, New York City, announced for December 5, will have as soloists Marguerite D'Alvarez, contralto; Richard Crooks, tenor, and Geraldine Leo, violinist. Paul Whiteman is again to the fore in the defense of jazz, and this time it is an article under the title of What Is the Future of Jazz?, which is a feature of

MACY'S EXPOSITION SHOWS

WANT Managers for Pitt and Athletic Shows. Have outfits for other shows. Concessions of all kinds come on. Out all winter. Harry Small, wire. WANT Assistant Manager quick. PLACE Mix-Up or Merry-Go-Round at once. Lineville, Ala., this week.

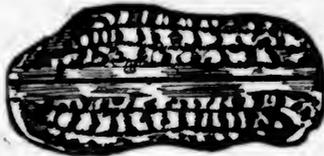
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No. B7N13—Per Gross \$7.20 Sets



A Six-Piece Toy Set in a Nut Shell



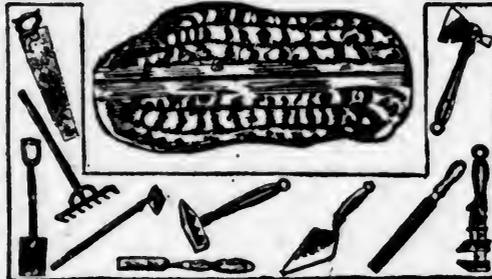
MINIATURE ARTI- CLES, made of white metal, finished in bright colors, consists of 1 op- era glass, 1 rocking horse, 1 street car, 1 limousine, 1 mail wagon and 1 lan- tern, enclosed in an imi- tation jumbo peanut 3 inches long.

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THE SMALLEST 10-PIECE TOOL SET IN THE WORLD, made of white metal, silver finish. Set consists of 1 hatchet, 1 saw, 1 trowel, 1 chisel, 1 file, 1 hammer, 1 wrench, 1 hoe, 1 rake and 1 spade, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N14—Per Gross Sets \$7.20



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The November issue of Wanamaker Music Record and Radio News. United States, Canada, Cuba, Mexico and Australia.

The Roman Choir, comprising the master singers of the Patriarchal Roman Basilica and the Sistine Chapel of the Vatican at Rome, arrived in this country the last of November for a tour of the Announcement has been made of the appointment of Herman J. Pettengill, formerly of Dallas, as president of the St. Louis Municipal Theater Association. Mr. Pettengill was president of the South-

western Bell Telephone Company in Dal- las.

The second subscription concert of the Brahms-Tschalkovsky series given by the New York Philharmonic Orchestra, in Carnegie Hall, is scheduled for the after- noon of December 16. This occasion will also mark the American debut of Paul Stassevitch, violin and piano virtuoso, who will appear as soloist.

The first program of Russian ballet dancing and orchestral music was given by the Allied Arts, Inc., in Chicago, at a matinee, Thanksgiving Day, and Sunday afternoon, November 30. A second program will be given Tuesday, December 30, and Thursday, January 1. The features of these programs will be Adolph Bolm and His Ballet Intime, Eric Delamarter and a solo orchestra, the Rus- sian dancer, T. Karsavina, and Ruth Page and Calrd Leslie, solo dancers.

Everyone interested in the cause of American music, the American composer and the American artist should not fail to read in the December issue of The American Mercury the article entitled The Ring That Rules Our Opera, which is written by Charles Henry Meltzer. He pleads well for the recognition of native talent and sets forth in no uncer- tain fashion a few of the many difficulties which beset the youth of our land when they start on a musical career.

NASHVILLE SYMPHONY

To Feature Local Singers as Soloists

The 1924-'25 season of the Nashville Symphony Orchestra, Nashville, Tenn., will open December 21 with a program suitable to the holiday season and E. Milton Cook, basso, of Nashville, will be the soloist. Arthur Henkel, conductor of the orchestra, intends to present local musicians as soloists throught the entire season, and a feature of the January concert will be the singing of the Quartet from Rigoletto and the Sextet from Lucia di Lammermoor by singers chosen from Nashville musical circles. For the Feb- ruary concert Mr. Henkel has finally acceded to the many requests that he appear as soloist, and at that concert he will play a group of compositions for organ and orchestra. The March pro- gram will be exclusively operatic music in response to requests of many patrons, and the April program will be made up entirely of request numbers. The present plans for the May concert, which will take place during National Music Week, are to have it somewhat in the nature of a spring festival performance.

SOLOISTS ANNOUNCED

For Annual Performance of "Messiah" by New York Oratorio Society

Albert Stoessel, conductor of the Ora- torio Society of New York, has announced the soloists for the annual performances of The Messiah by that organization in Carnegie Hall. The soloists will be Mabel Garrison, soprano; Nevada van der Veer, contralto; Alma Kitchell, contralto; Al- len McQuhae, tenor; Arthur Middle, bass, and the concerts are scheduled for Christmas Night and Saturday evening, December 27, which will mark the 100th and 101st performance of The Messiah by the Oratorio Society.

Mr. Stoessel has also announced soloists for the concert on April 8, when The Beatitudes is to be presented, and they are: Ruth Rogers, soprano; Esther Dale, soprano; Edna Indermaur, contralto; Ed- ward Atchison, tenor; John Barclay, baritone, and Charles Trowbridge Tilt- mann, bass.

MIDLAND COLLEGE

Will Present Noted Artists in Fremont, Neb.

Under the auspices of Midland College, a lecture and concert course will be presented in Fremont, Neb., in which noted lecturers and musicians will appear. Cecil Fanning, baritone, opened the series in the new college auditorium recently, and on January 19 and 20 the Coffey-Miller Players, of Chicago, will give two evenings of comedy. The February number of the series will bring Judge Alden for a lecture on February 10, and on March 2 the Lenox String Quartet will give an evening of chamber music, and the series will be brought to a close with a concert of piano music on March 15 by Frances Nash-Watson.

LONDON SYMPHONY

Invites Syracuse Conductor To Direct Concert

The London Symphony has invited Vladimir Shavitch, conductor of the Syra- cuse (N. Y.) Orchestra, to direct the fifth London Symphony concert at Queen's Hall on January 12. Mr. Shavitch will include in his program two compositions by Brahms and one Strauss number.

WINNIPEG SEASON OPENS

The second season of Winnipeg's own symphony orchestra was opened in the Walker Theater, Winnipeg, Man., Can., with an audience that practically filled the auditorium. Hugh Ross, young con- ductor, led his men thru a program of compositions by Schubert, Tschalkovsky and Wagner and, according to report, their playing was worthy of much praise.

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Los Angeles, Nov. 25.—With the holidays approaching, the theaters are doing good business, with weather of the mid-summer variety prevailing all week. Changes in the shows at the various theaters this week are: Morosco, *It's a Boy*; Playhouse, *Welcome, Stranger*; Biltmore, *Blossom Time*; Egyptian, *Romola*. The event of the week was to be the A. A. A. Speedway races, but at the last moment the date was postponed to December 7, as the track will be finished only the night before. The big races at Ascot, however, will come off as scheduled, and will probably draw the bulk of the Thanksgiving attendance. With no rain of late and with none in sight the beaches should draw big crowds, as they have all made special arrangements and exceptional programs for these patrons.

Two hundred representatives of various industries met at the annual duck dinner of the Orange Show officials, and set the date of the National Orange Show at San Bernardino the coming year for February 19 to March 1. It will be held in a permanent building 700 by 135 feet. Practically every foot of exhibit space has already been reserved, which will make it the largest show of its kind in the history of the West.

All filmdom of Hollywood gathered in a body at the Grauman Egyptian Theater Sunday and paid their last tribute to their lost leader, Thomas Ince, who was laid to rest in Hollywood Cemetery just a short time before. Edwards Ernest Davis, formerly president of the National Vaudeville Artists and the Green Room Club, made the chief address, with the tribute that "He was pre-eminently a worker, who dreamed great dreams and brought about their fulfillment." The service was solemn and impressive from beginning to end.

Fifteen new theaters in various sections of California to cost \$2,591,139, not including the new one at Oakland, Calif., will be built by the West Coast Theaters, Inc., as rapidly as they can be arranged for. The following are contracted for: Washington and Vermont, in Los Angeles, \$535,139; Orange, Calif., \$45,000; Long Beach, \$465,000; Ocean Park, \$125,000; Glendale, \$300,000; Huntington Park, \$205,000; South Pasadena, \$165,000; and six about the city in sums of \$268,000, \$350,000, \$240,000, \$200,000, \$95,000 and \$25,000.

O. P. Harris, after a summer season at Pismo Beach, Calif., has taken out his own carnival company, playing a number of the towns and cities along the California coast. It will not only mean employment for a number of those who have had an in-and-out season but will very likely be the means of making a little money, as the territory is clear of like shows during the winter months.

November 30 will see the last performance of *The Thief of Bagdad* at the Grauman Egyptian Theater in Hollywood. The play to follow will be *Romola*, starring Lillian Gish, which will have its world premiere. The exact opening date of the new photoplay has not been definitely announced as it must depend upon the time required to stage the prog, which Mr. Grauman states will be the most elaborate of all he has conceived. These prog have thus far, been the talk of Los Angeles, and unless they are extravagantly put on the whole scheme will lose its interest.

Three armed bandits last week robbed the box-office of the Playhouse Theater of \$4,500, according to reports. This is not the first time this has been done. Evidently those crooks think that *Harry Carroll's Pickings* are "easy pickings".

Milt Runkle is back in Los Angeles, after a season of several weeks in the Middle West. It is now possible to follow him and keep in the shade.

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White Collars, now in its 44th week at the Egan Theater, continues to keep up its interest and the end of its run is not yet in sight. This comedy has been witnessed by many more than once, and it still looks as tho its run may be continuous.

Fred W. Sargent is improving slowly, and resting quietly at the St. Marks Hotel, Venice. His many show friends at the beach and in Los Angeles have taken care that he has every comfort, and much of his rapid improvement is due to their efforts. He will be confined to his hotel for some weeks yet.

The City Council of Los Angeles, November 24, passed an ordinance designed to regulate the keeping of "wild and dangerous" animals in the city. The measure provides that permits be secured from the Police Commission. It was recently recommended by the city prosecutor.

The Al. G. Barnes Circus will enter winter quarters this week, and then will begin a busy few weeks preparing new acts and breaking new animals for another season, which will open early. Most of the heads of departments are planning but two weeks' rest before get-

ting into winter quarters for the big preparations.
Ethel Grey Terry, of motion picture popularity, opened on the Orpheum Circuit in *Sharp Tools*, a one-act playlet by Willard Mack. The sketch or playlet went over with a bang, and the star was given the greatest kind of a reception. The scheme as related by the star is to carry a repertoire of three playlets on the circuit, and to change three times in each of the larger cities played. While this is a new idea for vaudeville, it is expected to catch on from the start.

The City Planning Association at its last meeting put forth the first efforts towards a monstrous exposition to be held in 1931, when the City of Los Angeles will have reached its 150th birthday. This exposition is to eclipse anything yet attempted in the way of a celebration, and will be more of a World's Fair than anything else. A committee for further consideration of the idea will make its report at a future date and it is expected that the plan will soon take concrete form.

More than 300 men are working on the New Dome Pier at Ocean Park, and expect to have it ready for the public by

Easter Sunday. One of the handsomest theaters in the bay district will shortly rise among the ruins, and with the construction entirely concrete it is expected that it will be the finest and safest amusement zone in the world. It will literally transform the ocean front at that point into a complete fairyland.

The Pacific Coast Showmen's Association will, at the expiration of the present month, move from its present location to a more commodious one at 912 South Broadway. This is done for the purpose of providing more room for the comfort of the members and visiting friends. J. Sky Clark, president, has had this in mind for several months.

NEWBERRY WITH SUN AGENCY
Detroit, Nov. 30.—Earl F. Newberry leaves Monday for Chicago to attend the banquet and ball of the Showmen's League of America, and will also attend a meeting of the officers of the Gus Sun Fair Booking Agency.
At the conclusion of the Christmas Fiesta to be held in Detroit December 25 to January 4, of which Mr. Newberry is director-general, he will immediately report to the Gus Sun Fair Booking Agency and take up his duties with that organization as general manager of the entire Southern territory.

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CHICAGO, ILL.

The Next Issue
— of —
The Billboard
Will Be the
Christmas Number
Over 200 pages of news, story and statistical data devoted to the theater and every form of show-world activity. Bound in an attractive cover, an example of the art of modern printing, this issue will serve you for weeks with interesting and valuable reading.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

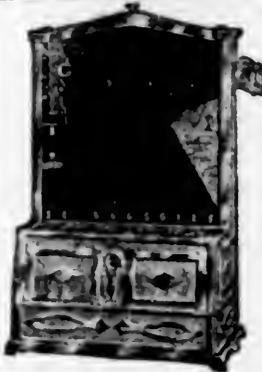
BANNER 1925 MODELS

NICKEL-DIME-QUARTER AND HALF-DOLLAR TYPES

WITH OR WITHOUT CONFECTION ATTACHMENT



BANNER PURITAN
1 or 5c Play



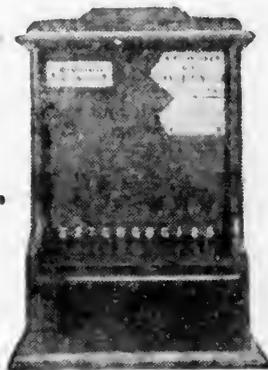
BANNER TARGET PRACTICE
1 or 5c Play



BANNER VENDER



BANNER PERFECTION
1 or 5c Play



BANNER LEADER

MANY
OTHER
NEW
TYPES

WRITE
OR
WIRE
FOR
OUR
NEW
CATA
LOGUE

BANNER SPECIALTY COMPANY

608 Arch Street, Philadelphia, Pa.

\$1.25
EACH
In Doz.
Lots



\$1.25
EACH
In Doz.
Lots

Beautiful high luster 24-inch Leonardo Pearls, in pink, cream or white, with Sterling Silver Safety Case. Perfectly secure when ordering. Absolutely indestructible and carrying our iron-clad guarantee and tax. Put up in elaborate silk-lined display box.

OUR LADY DIANA PEARLS, 36 inches, in Elaborate Jewel Case, \$3.50 Each

25% Deposit Must Accompany All C. O. D. Orders. Not Connected With Any Other Firm.

HOUSE OF HEIMAN J. HERSKOVITZ

85 BOWERY,

NEW YORK CITY

COMPLAINT LIST

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information, as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyone interested might do well to make note of them:

MACKLIN, RACE (Alias Jerry Jiggs), Promoter, Complainant, B. H. Nye, 594 E. Rich St., Columbus, O.

SAUNDERS, GEO., Motordrome Mgr. Complainant, F. C. Clark, Care of Daytona Beach Park, Daytona Beach, Fla.

P. PRICE AMUSEMENT CO.

Foss, Ok., Nov. 26.—The P. Price Amusement Co., a new small amusement organization, is playing its first spot here and the opening has been very promising. After two more stands in this State the show will head for Texas.

The paid attractions consist of a three-act merry-go-round, Frank Landis, manager; Athletic Show, Jim O'Dare, manager; Minstrel Show, P. Price, manager. Of the concessions Charlie Hartsman has six, Mrs. Evans three, Madam H. G. Price one, P. Price two, Jim Poor one, Mr. Elmer one, "Izzie" one, Jim Harter one (cookhouse). P. Price is manager, Charlie Hartsman assistant manager, and Steve King electrician. This is a one-car show that will try and stay out all winter. All of which is according to an executive of the above company.

NATE MILLER RECOVERING

Friends of Nate Miller, concessionaire with the Reiss Shows, will be glad to learn that he is now able to be out in clear weather for a few hours at Chicago, and if nothing unforeseen happens he will soon be himself once more.

THE NEW MONEY-MAKING ITEM.



Three-Strand Necklace, A-1 quality, guaranteed complete with assorted colored crystal cut birth stone. Each... **\$2.50**

Two-Strand Necklace, A corking good flesh, with assorted colored crystal cut birth stone. Each... **\$1.50**

20% deposit with all orders.

LA PERFECTION PEARL COMPANY

249 W. 42nd St., NEW YORK.

FAMOUS NOS-NIVEL PEARLS



Guaranteed indestructible, with Sterling Silver Rhinestone clasp.

24-inch, **\$6.00 Per Dozen**

30-inch, **\$7.50 Per Dozen**

Beautiful Heart-shaped Plush Boxes, \$6.00 per Dozen.

20% deposit must accompany C. O. D. orders.

Have you our 1925 Jewelry and Novelty Catalog?

HARRY L. LEVINSON & CO

168 N. Michigan Ave., Chicago.

"EL-DO-RA-DO"

The Knife-Board **GUARANTEED** to sell out to **THE VERY LAST HOLE**

Brings the merchant \$50.00. Costs you \$9.50. Money back if not satisfied.

20% with order, balance C. O. D.

MOST UNUSUAL! NEVER SOLD BEFORE!

WHITSETT & COMPANY, Inc.

212-26 N. Sheldon Street, CHICAGO, ILL.



WHAT IS IT?



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 SALESDOARDS, WRITE US. REX NOVELTY CO., 2848 Southport Ave., Chicago, Ill.

Send for Catalogue.

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.



DOLL LAMP
SPECIAL CLOSE OUT
WHILE THEY LAST

No. 76—Code name Lace. Wood pulp composition. 22 inches high. saten skirt, bloomers and shade. Complete with cord and socket. Fine tinsel trimming. Regular price, \$11.50 Dozen.

Now \$9.75 Dozen

SEND FOR SAMPLES
TERMS CASH WITH ORDERS IN FULL OR 25% DEPOSIT BALANCE C. O. D.



ASIATIC PEARLS

JUST THE THING FOR THE HOLIDAYS

- 60-Inch Rope, Fully Opalescent.....\$1.10
- 36-Inch String, With Patent Clasp.... .60
- 30-Inch String, With Patent Clasp.... .50

THESE PRICES ARE WITHOUT BOXES.

Handsome Cardboard Satin-Lined Boxes, 20 Cents Each. Special reduced prices on the pearls in quantities.

ALSO A FINE LINE OF FRENCH PEARLS.

DO NOT FORGET TO WRITE TODAY FOR OUR SPECIAL GIFT CATALOG. JUST OUT

ALL SAMPLES ARE SUBJECT TO RETURN IF NOT UP TO YOUR EXPECTATION



AUTO ROBES

VERY SEASONABLE
EXTRAORDINARY VALUE
MILL CLOSE OUT

Extra Heavy Double Robes at Half of Factory Cost.

- 300 at \$4.00
- 580 at \$4.50
- 430 at \$6.00

SAMPLES UPON REQUEST.

EVERYTHING FOR BAZAARS, CELEBRATIONS, FAIRS, PREMIUMS, SALESBOARDS AND ASSORTMENTS

OUR THREE SPECIAL BOOKLETS AND CARDS FOR MONEY RAISING CAMPAIGNS BEAT EVERYTHING IN THE FIELD 70-80-100 CHANCES. 10 CENTS A SAMPLE SET; 30 CENTS FOR ALL THREE SETS.

FAIR TRADING CO., Inc., 307 6th Avenue, NEW YORK

5 Sticks of CHEWING GUM
Full Size - 5 Sticks to the Pack

PEPPERMINT, PEPPERMINT, FRUIT FLAVORS.

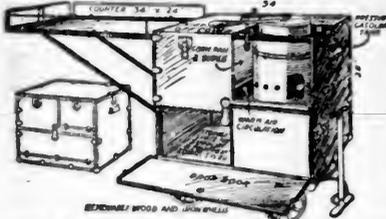
For premiums, concessions and schemes. Packed in flashy packs. You can double your money quick.

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.

Talco Kettle Corn Popper
BEST FOR THE ROADMEN
NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER.



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good as permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always out-sells any other kind and brings greater year-round profits. Write for full information.

TALBOT MFG. CO., 1213-17 Chestnut Street, St. Louis, Mo.

Wanted to Buy

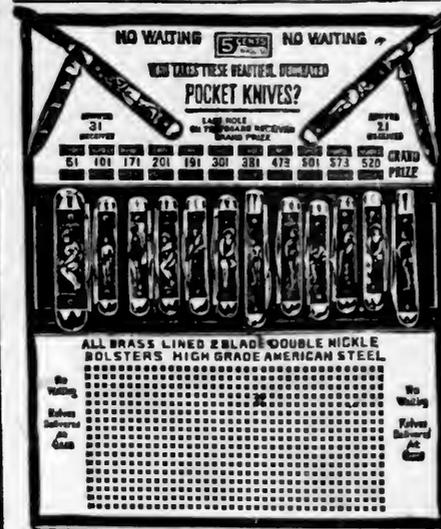
LAUGHING GLASSES, in sets of ten or broken lots, second-hand price. No metals. L. A. COPPELLE, Auditorium Hotel, Chicago, Dec. 1 to 5; after, 2913 Wreford Ave., Detroit, Michigan.

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

WE USE **HARLICH'S** BABY and REGULAR MIDGET Boards because they are the Best



- 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**



3 Big Knife Board Values

- 14 Assorted Double Bolster, 2-Blade Photo Handle Knives, including two extra large and four Jack Knives, on an 800-Hole Salesboard. No. BB905—Complete Outfit... **\$5.25**
 - 14 Assorted 2-Blade, Brass-Lined, Double Bolster, Assorted Colors, Pyraline Handles, on an 800-Hole Board. No. BB930—Complete Outfit... **\$6.00**
 - 14 Fine White Pearl Handle Knives, Assorted, 2 Blades, including one 4-Blade, on an 800-Hole Velvet Pad Board. No. BB907—Complete Outfit... **\$9.50**
- Same, on a 1,000-Hole Board. No. BB908—Complete Outfit... **\$9.75**
- 25% with order, balance C. O. D. If you have no copy of our No. 26 Catalogue, send for one.

HECHT, COHEN & CO., 201-205 Madison St., CHICAGO, ILL.

LIBERTY PANELED ALUMINUM WARE

GUARANTEED BEST QUALITY



Get our assortment that has made such a wonderful hit with Consumers all over the country. Consists of 72 big pieces, a large piece of 12 different numbers.

72 BIG PIECES, \$46.00

Immediate shipments. 25% deposit with order, balance C. O. D.

AMERICAN ALUMINUM CO.
305 South 7th Street, ST. LOUIS, MO.

WANTED

Good Organized 10-1

for Storeroom, On Main Street of Cleveland, O.

Freaks or Storeroom Attraction, write

JOHNY BARTZ

1731 E. Ninth St., Cleveland, O.



OUTDOOR MEN

A SHEEPLINED COAT, \$14.50.

Send us money for this luxuriously warm sheeplined coat. Actually worth \$25.00. Made from GENUINE Ironwear Blue rias, which is RIP, TEAR AND WATERPROOF. Has full beaverized storm collar, 4 pockets, 35 inches long and lined with real sheepskin. Just mail this ad with your chest measure, and pay postman \$14.50 on delivery.

IRONWEAR GARMENT CO.

919 Chauncy Street, BOSTON, MASS.

AGENTS—Write for new agency plan on all Ironwear Garment Specials for men. Free outfit now.

Advertise in The Billboard—You'll be satisfied with results.

The Last "Word" in Your Letter to Advertisers, "Billboard".



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

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. | \$2.30 | 3,600-5c Takes in \$150; pays out \$55.00. | \$4.00 | 4,000-5c Takes in \$200; pays out \$72.50. | \$6.40 |
| 1,500-10c Takes in \$150; pays out \$55.00. | | 3,000-10c Takes in \$300; pays out \$110.00. | | 4,000-10c Takes in \$300; pays out \$145. | |
| 3,600-5c Takes in \$180; pays out \$64. | \$5.85 | 3,600-10c Takes in \$360; pays out \$128. | | 5,000-5c Takes in \$250; pays out \$92. | \$8.85 |
| | | | | 5,000-10c Takes in \$500; pays out \$183. | |



Open

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders

Be the First With This Idea in Your Territory

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.

CAN YOU BEAT THIS?

THE WORLD CHAMPIONS On Our

PILLOW SALESBOARDS

5c and 10c Deals

HOLIDAY SEASON IS PILLOW SEASON

There is no premium merchandise which shows the value and flash for the money like our hand-colored ART PILLOWS.

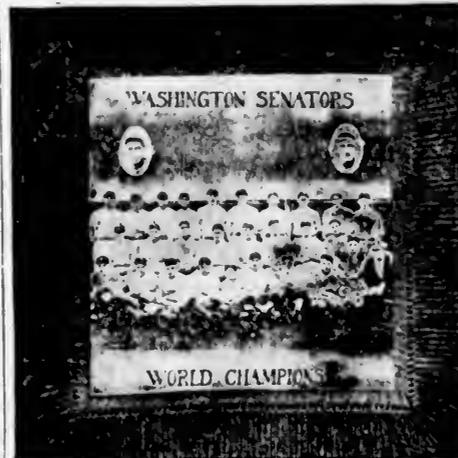
OVER THIRTY SELECT DESIGNS.

Our Pillow Salesboard Deal is the greatest money-making scheme for small capital ever devised.

WE GUARANTEE THE SALE OF OUR PILLOWS.

Send for Circulars and Prices.

MUIR ART CO., 116-122 West Illinois Street, CHICAGO, ILL.



WASHINGTON SENATORS.
Price, \$12 per Dozen.



SALESBOARD AGENTS and OPERATORS ARE CLEANING UP WITH PELLET BOARD No. 600-A

Now Outselling All Other Trade Boards

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. \$90.00 per 100

Transportation charges prepaid. Terms—Cash with order or one-third deposit on C. O. D. orders.

Originated and Manufactured by

ARTHUR WOOD & CO., (Originators of Pellets.) 219 Market St., St. Louis, Mo.

CANDY FLOSS MACHINES



Ten different models of new Machines. All kinds of used Machines. Electric and Combination Machines. Good used Machines at less than half what new ones cost. Mfrs. of Automatic Fishpond Merchandise Wheels, Cork Guns, Etc.

AUTOMATIC FISH POND CO.

2014 Adams Street

TOLEDO, OHIO

YOU ALL KNOW ME

Outsells any other make. Three Flavors—Spearmint, Peppermint and Fruit.



GUM 1c a Pack \$1.00 A 100

We do not ship less than 1,000 Packages. 25% deposit required with order. NEWPORT GUM CO., Newport, Ky.

Advertise in The Billboard—You'll Be Satisfied With Results.

Don't Wait—We'll Treat You Square. The Rush Will Soon Be Here. Manufacturers of

GOLDEN BEE CHOCOLATES



No. 1 Assortment

THEODORE BROS. CHOCOLATE CO., Inc., Park and Compton Aves., ST. LOUIS, MO.

- 45 Attractive Salesboard Assortments—Candy and Novelties—ranging in prices from \$8.50 to \$145.00 Each. Less discount
 - No. 1-37 Boxes Chocolates, 800-Hole 5c Board \$12.00
 - No. 2-25 Boxes Chocolates, 500-Hole 5c Board 9.50
 - 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.
- 5% Discount on Single Assortments.
 - 30% Discount on Orders of 6 Assortments.
 - 50% 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.

Pillows, \$9.60 DOZ.

Silk-Like Centers—Knotted Fringe. GOING BIG WITH CARNIVALS AND ALL MERCHANTS—FREE CATALOG.

BIG HIT IN SALESBOARDS

- ALL PRIZES SHOWN IN COLORS ON EACH BOARD.
- 600-Hole Board, 8 Pillows \$8.00
 - 800-Hole Board, 12 Pillows 11.50
 - 1000-Hole Board, 12 Pillows 12.50
 - 1000-Hole Board, 16 Pillows 15.00
 - 1500-Hole Board, 71 Prizes, 10 Pillows, \$6 Per. nana, 24 Dolls, 1 Leather Pillow for last sale 20.00
- LOOK—POCKET PULL CARD—LOOK.
- With Genuine Leather Pillow, 80 Pulls \$2.25
 - Bring \$3.00. Only
 - SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10 Leather Tea Napers \$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.

Salesboard Operators



- | | |
|--------------------------------------|--------------------------------------|
| No. 50 Assortment 31 Boxes | No. 54 Assortment 41 Boxes |
| 20—\$.30 Boxes | 20—\$.40 Boxes |
| 4—\$.50 Boxes | 10—\$.75 Boxes |
| 2—\$.75 Boxes | 6—\$.85 Cherries |
| 1—\$.85 Boxes | 1—2.00 Basket |
| 1—3.50 Box | 1—3.00 Basket |
| | 1—4.00 Basket |
| | 1—7.00 Basket |
| | 1—10.00 Basket |

600-Hole 5c Salesboard Free 1,200-Hole 5c Salesboard Free

Special Discount to Quantity Buyers. Send for Complete Assortment Catalog. One-Third Deposit, Balance C. O. D.

WEILLER CANDY COMPANY,
227 W. Van Buren Street, Chicago, Ill.

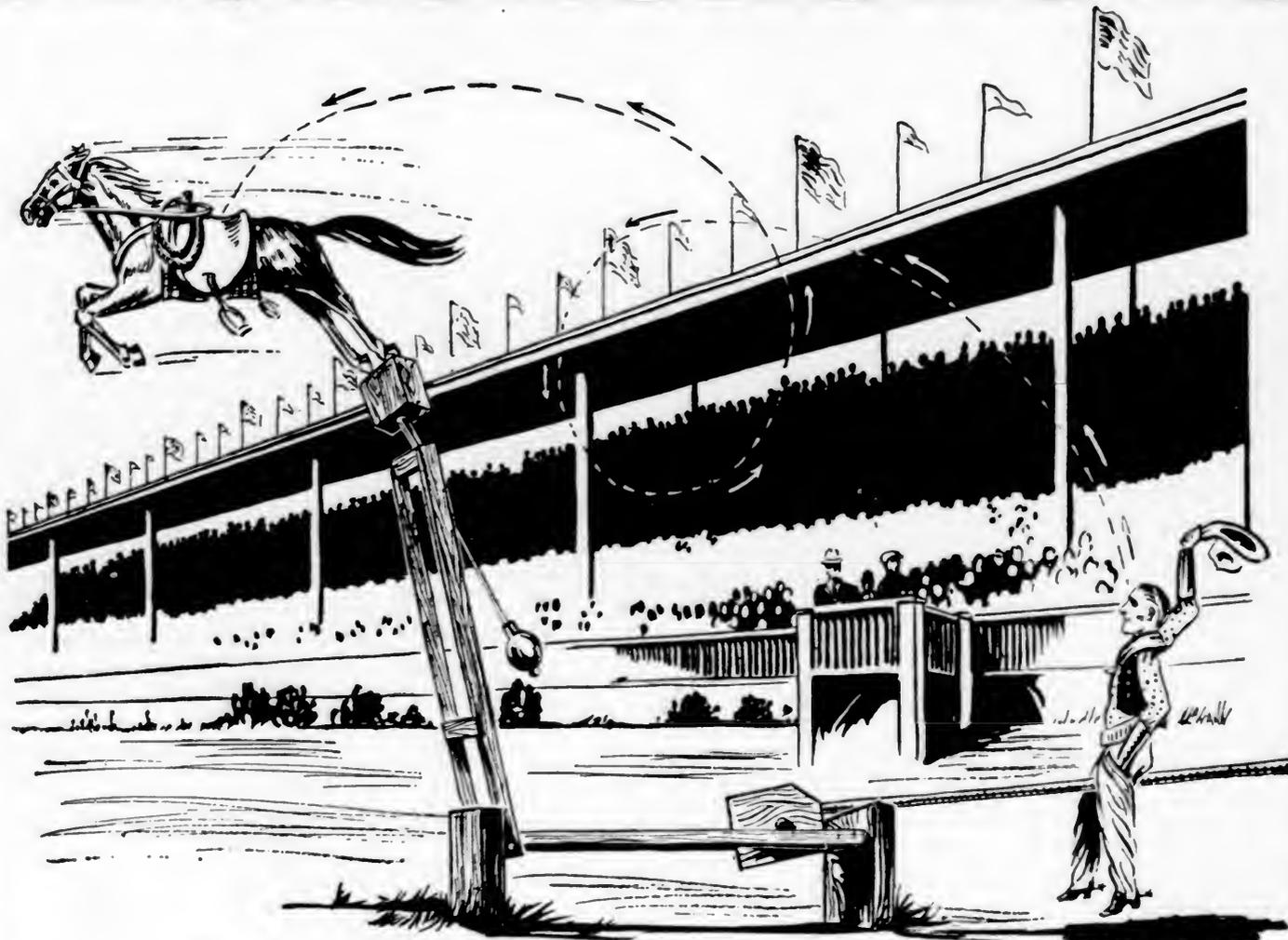
CONCESSIONERS

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 Oil Factory.

1817 1/2 Madison Street (Long Distance Phone, Grand 1796), KANSAS CITY, MO.



"BRINCO"

World's Champion Rough Rider and Acrobatic Cowboy!

DEFIES ALL THE LAWS OF GRAVITATION!

THE SENSATION OF THE AGE!

A spirited horse and a hard-boiled rider. Cowboy makes enormous **LEAP THRU SPACE** to back of rearing, charging Bronco! **AND HE NEVER MISSES!** Turns a complete somersault midway in the air before landing on horse's back

A NERVE-RACKING, DEATH-DEFYING FEAT!

A RIOT!

A KNOCKOUT!

The fastest selling novelty for **DEMONSTRATORS, WINDOW WORKERS** and **STREETMEN** that was ever created!

PRICE—DOZEN LOTS OR OVER

\$3.00 Per Dozen, F. O. B. Chicago

25 per cent required with order, balance C. O. D.

== SAMPLES 50 CENTS POSTPAID ==

UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.