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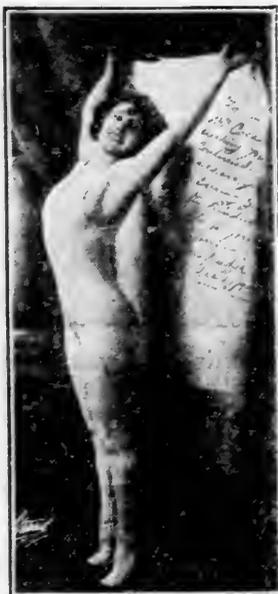
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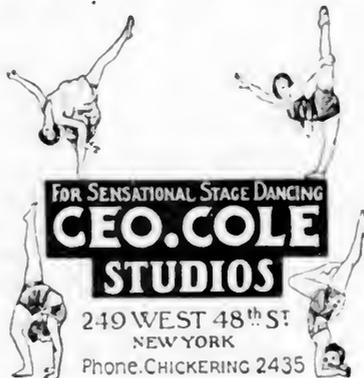
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# A Close-up of Max Reinhardt

## An Interpretive, Intimate Study of the World's Leading Theater Regisseur

By *Barnet Braverman*

*(Barnet Braverman, an American, and correspondent for The Billboard in Vienna, Austria, has been receiving an intensive introduction to Max Reinhardt's technique of production since last January at the Josef Staudes Theater. His contact with Reinhardt puts him in a position to write about and amplify the views of the great regisseur.—THE EDITORS OF THE BILLBOARD.)*

WHEN meeting Reinhardt for the first time one doesn't realize how much a compression—a concentration—of the artist, the director, the business man he actually is. Inwardly intense and sensitive—outwardly mildmannered, stockily built, ruddy faced, turning gray, active for his early fifties, he confines his energies to his theaters, his Schloss Leopoldsdorfer (which is more of a big, simple home than a castle) and his friends who are usually his coworkers.

It is at rehearsals that one sees what force and imagery are embodied in this man as he translates the living form of the actor and the spoken word into terms of high-powered dramatic interest. The fury of excellence finds voice in Reinhardt as he works with priest-like devotion to artistic values. About him there is none of the self-consciousness usually typical of the man "who has arrived". I have been with Reinhardt at his rehearsals, seen him among friends, and he is always the same: unaffected, openminded, gentlemanly. It is easy to like this man.

If a certain well-known producer in New York knew Reinhardt, the former wouldn't have issued his broadside against foreign importations (he referred to Reinhardt indirectly) when Morris Gest brought "The Miracle" to New York last year. Art in the theater, be it in the United States, Egypt, Germany or Java, is never foreign to its devotees. Reinhardt's ideas on the future of the American theater in contrast to the attitude of the producer referred to here are encouraging and highly interesting. They are discussed elsewhere in this article.

### The Debt We Owe Max Reinhardt

WITH all due credit to Gordon Craig, Adolphe Appia, Stanislavsky, our own Blasco, Arthur Hopkins and Winthrop Ames the fact remains that no man has achieved as much in the theater as Max Reinhardt. To the theater he has brought a great creative faculty, rhythm, phantasy genuine dramatic form, new experiments in stagecraft—elements which were practically absent in the theater when Reinhardt first became an actor.

The directors and artists of the theater today owe a debt of everlasting gratitude to Reinhardt, for 20 years ago his courage, imagination and foresight helped pave the way for the experimentation that has given new life to the theater. However, one rarely hears our directors and artists acknowledging the help they received from those who preceded them, altho each has climbed up on the shoulders of others to get the light that we are following today.

Most of Reinhardt's critics (I haven't in mind the gentlemen who call themselves dramatic critics, most of whom know as little about the theater and acting as the people they write for) have never taken root, either as critics or directors. That is a hard, bitter process . . . for there are so many things a good director must be. Reinhardt's style of production shows him master of his media, fashioning them as he chooses, from the staging of comedies to creating visions that have the mystical wonder of religions.

### The Courage of Reinhardt

HIS chief qualification for immortality in the theater is a consistent refusal to compromise with his aesthetic conscience. Listen: It is late in January of 1924. Carpenters are driving the last nails into the new stage of the Josef Staudes Theater in Vienna. For weeks newspapers have been using tons of ink to tell about the advent of a Reinhardt theater in their city. Long before opening day the theater is sold out . . . but its doors remain closed; the players must learn their lines better. A new opening date is announced; posters appear to herald the revised date. Again the doors remain closed. Reinhardt insists upon more harmony in the settings. Each postponement is a loss in the box-office receipts. Yet a third postponement is decided on; the music must do its share properly. The press shows a slight irritability at having to explain these postponements and begins to question them. Ticket

holders wax impatient; the change in dates will interfere with other plans. But the doors of the theater are unlocked for its first premiere under Reinhardt only when he has satisfied himself that the production is a unit in movement, rhythm, speech, music and decoration.

How many New York theater managers would have the courage to announce three postponements of a play about to be shown in a new theater . . . with "the house sold out"? Would a director in any American theater who did such a thing be considered "safe and sane" by those who supplied the funds? Imagine the cussing and gossip that



*Barnet Braverman* —

Only one man sits like this for hours at a time—Reinhardt.

would follow such delays—not to mention the pouting of ticket holders. Being a business man as well as an artist Reinhardt knows it is good business to ignore immediate box-office proceeds of today that the excellence he is aiming for in his productions may be fully expressed tomorrow. He has courage because he has the freedom of creation. He doesn't compromise with half-way measures nor with the mode of the moment.

### The Man's Poise

WHAT contributes greatly to Reinhardt's success is his poise—a factor of which only those in contact with him are aware. It enables him to get along with his players and influences them to do their best. I haven't seen him ever lose mastery of himself when dealing with his players, either when praising or criticizing their work. Reinhardt's poise, diplomacy, call this quality what you will, assumes clear-cut proportions when compared with the tempestuousness of some directors I know. A few years ago a large Middle-West city had an excellent chance to establish a community theater. Money was subscribed. The press co-operated. Even club-women, the most backward element in American life, worked for the success of the venture by selling tickets. A good cast of professional and volunteer players was chosen. But there was some-

thing wrong with the director. He had a way of bullying or censuring his players. They gradually left him and the experiment failed. Reinhardt maintains a good director is also a good diplomat.

### A Relentless Critic

AT REHEARSALS Reinhardt is all ears, eyes, mind. One forgets that he has legs, arms, hands as he sits motionless, knees crossed, left hand propped under left ear, right hand on right hip or in coat pocket; only his voice, mind, ears and eyes are active. The intensity of the man manifests itself in what he does with his players and the results that follow. He is so keen about his work, so persistent in solving a problem in gesture, speech or movement that he never goes to lunch—for he must finish the day's work in one sitting. He takes infinite pains and time means nothing to him until he has given form to the image in his brain. "Noch einmal" ("do it again") is a phrase heard often during rehearsal. Reinhardt resorts to a relentless self-criticism of which only the full-grown artist is capable, retaining that which deserves to survive. These brief notes may help explain the nobility of "The Miracle" now in the United States and the splendor of his "Merchant of Venice" at Josef Staudes Theater last spring—achievements which are imperishable memories to many who have seen them. And it isn't given to many to do even one perfect thing!

Recently I thought it might be interesting to draw him out on matters that seem to me much discussed on the part of those who are in the theater and of those dilettantes who think they ought to dominate it. We chatted about expressionism, realism, directors, decoration, cinema and the future of the American theater.

### Concerning Expressionism

NO ONE familiar with history, Reinhardt believes, will be so mistaken as to scoff at new ideas and new points of view, particularly in the theater, for it is the trailblazer who contributes to its vitality. Yet it is easy, in the name of expressionism, to flit and wander in the naive assurance that one's effort is among the amazing number of things "never done before".

Before stating Reinhardt's views on expressionism in the theater let us consider some of the elements that may help define it. The simplest definition of expressionism that I can think of is that it consists of expressing the abstract instead of the naturalistic or photographically correct form of an impression. It is purely an art for artists and requires a keenness of intellect, phantasy and sensuousness far beyond the mass conceptions of today. Expressionism, since it is shattering the visual tyranny imposed by the dead traditions of Paris, Rome and Athens, is a liberating force—and possibly may become such in the theater, the most conservative of institutions. Put many of the puerilities under the banner of expressionism are the blatant products of pathetic abnormality. Evidences of normal and supernatural development, wires unhappily crossed in childhood, pitiful thwarting of the individual, psychic disorders produced by war and post-war conditions—these are among the elements most noticeable in the work of alleged expressionists. After the pipings and gesticulations of alleged "modernists" in skyrocket theaters, self-conscious magazines, weird little galleries and the asterisk school of drama it is a relief to see a Reinhardt working away, conjuring forth productions of charm, phantasy and power.

Reinhardt recognizes the good in expressionism as applied to the theater, but in his estimation little of genuine worth has emanated from this force, despite all the noise that has been made in its favor. As expressionism is an abstract impression of naturalism it is difficult, he maintains, to stage a play expressionistically inasmuch as the most important unit in a play is the actor, and that the actor is best when he is human. Have the actor cease being human, Reinhardt thinks, and you will see the theater come to a standstill. He adds that his experience with expressionistic stage settings, because of their ultra-bizarre form, convinces him that they distract the attention of the audience instead of serving as a means of centering interest on the player and the spoken word.

Expressionism's enthusiasts refer to the short, rhythmic scenes in plays by Kaiser, O'Neill, Wedekind and Toller as something "never done before." But Reinhardt, who knows something about drama and its history, points to our friend William

(Continued on page 7)

# MINUS THE CIRCUS PARADE

By Charles E. Ringling

'ARE you going to give a street parade today?' This is the question that daily greeted the management of the Ringling Bros. World's Greatest Shows and of the Barnum & Bailey's Greatest Show on Earth five or six years ago. Today the big show, a combination of these two, arrives, exhibits and departs without this question being heard, the absence of the parade being taken as a matter of course in this modern day of congested automobile traffic.

With reluctance the parade was at last abandoned, for it was a time-honored institution, and one that seemed a vital part of the big show itself and to give it a character and individuality held by no other exhibition or show.

Do you remember your first circus parade? Well do I visualize mine! I believe it was the first Ringling parade. At least it was my first and there were five Ringlings in it, tho not all of the five who organized our first circus. I was the youngest in this, to me, memorable parade, one of the five brothers who organized our circus being too young to take part, and one of the seven brothers that made up our big family being then unborn.

This parade was made by us neither in the band wagon nor on spirited steeds, gaily caparisoned and proudly plumed, but behind the band wagon, following on foot, wide-eyed and enthralled. It was in the city of McGregor, Ia., then an important frontier town on the Mississippi River, directly across the same from Prairie du Chien, Wis., at that time the Western terminus of the Chicago, Milwaukee & St. Paul Railroad. McGregor was then the gateway of Northern Iowa and Southern Minnesota, the produce of this vast section being hauled by wagon to McGregor and then ferried across the river to the railway at Prairie du Chien in summer and carried across the ice on bobsleds in the winter time.

The occasion of the visit of the Dan Rice Circus to McGregor on this particular spring day was one of more than usual interest. That circus had been at McGregor the previous summer and on the same day the Backenstoe Show, then controlled by the former Mrs. Dan Rice, had exhibited there also. Much jealousy had been engendered by these two rival shows coming on the same day, inevitably culminating in a big fight, a real "Hey Rube" in which many heads were whacked. So the Dan Rice Circus at this time brought to the citizens of McGregor vivid recollections of a high old time.

But there was still a bigger interest that day in this show, for "our famous fellow citizen", Andrew Gaffney, familiarly called "Big Andy" by all the McGregor boys, young and old, was advertised as a feature of the circus in "a sensational act of heavy-weight lifting and cannon-ball juggling". The advertisement was no exaggeration, for Gaffney was a great performer in his day and on this occasion was playing in good company too, for in addition to Dan Rice, the most famous clown of his day, and Dan Costello, the Stokes Family, Walter Wentworth, Eaton Stone, Hi Marks, Mike Austin, John Foster, George Wambolt, Alf Miaco and Charles Read, there was an array of first-class acts with this one-ring circus. But "Big Andy", who had been dispenser of liquid refreshments, soft and hard—very hard too—in the refreshment parlors of Patrick Fury for a number of years, was very popular with a majority of our citizens, by whom a public exhibition of a fight between a wildcat and a bulldog, given at Cambrian Hall, was hailed with popular approbation. But no reflections on "Big Andy", for he was a really good fellow in every way, honest and upright, good natured, kind and jovial.

The parade was led by Dan Rice in person, driving a snow-white horse hitched to a skeleton buggy followed by two men on horseback carrying flags and preceding the big band wagon drawn by 12 spotted horses. Then followed four open dens or cages containing, respectively, two tigers, two lions, four spotted hyenas and three leopards, and in each cage a trainer. The next section consisted of nine men and six women on horseback, dressed as Medieval Knights and Ladies, and following them came Dan Rice's famous blind performing horse, "Excelsior"—then an elephant, and at the end a clown in a cart drawn by a danger-

ous-looking donkey that afterward made good in the circus in a splendid "Whoa January" kicking act. The calliope was not used in the street parade at this time, but was mounted on the top deck of the steamboat which, with two barges, brought the show up the river from Potosi, where it had been in winter quarters until the ice had broken up in the river, permitting the show to "take the river"—not to "take the road" as in the present day.

The approach of the river was loud, musical (?) and thrilling as the boat headed for the landing place which had been crowded for many hours with expectant boys, the calliope in full and furious action. Then came the Noah's Ark-like unloading and the magic show camp was on its way to the grounds. And then, the parade! The Dan Rice owned the parade and did all the work to present it, it belonged to the boys of the town for the half hour while it was passing along the single mid-valley street of McGregor to its upper end and back again, the first circus parade ever made by the Ringling Bros., barefooted and happy.

BEFORE how many millions have we "made" circus parades since? I do not know and could not make an approximate guess. We started in the circus business when most of the five brothers who originated the show were in their teens and have been at it ever since. We were able to present the street parade until very recent times, but were at last forced by a combination of circumstances to abandon it.

It will be recalled that a number of years ago every minstrel show and nearly all vaudeville combinations, as well as many dramatic companies, carried a brass band and made a street parade. Eventually the parade was given up by these companies because they found that the better class of artists and performers would not consent to take part in the daily parade. While this was not the prime cause of the abandonment of the parade by the big circus, it was a contributing factor, for casual consideration will convince that performers of feats of difficulty and endurance with a considerable element of danger could not give their best to their specialties after enduring the fatigue of a long ride on horseback thru dusty streets in the heat of the day. The tendency would naturally be to engage performers who would consent to go in the street parade even if they were not up to the best in their acts, thus lowering the standard of the circus exhibition.

Do you know what it means to load, transport a hundred miles, haul to the circus grounds and put in place the immense equipment of the circus, erect the big city of tents, one of which accommodates 17,000 people for whom seats must be set up, then present the big show twice, pack and return it to the cars, all in the space of 24 hours? I am talking about a show that is loaded on exactly 100 double-standard-length cars, divided into at least four huge trains and sometimes as many as eight. No time can be lost if the exhibitions are to be given at the advertised hour. It can just be done by the big combined shows without making a parade, but would be impossible if one were undertaken. But even if we were able to arrange our time so as to allow for a parade traffic conditions in the modern city of modest population and more especially in larger cities would make it impossible to haul the massive band wagons, chariots, etc., thru the down-town streets. When one thinks of the difficulty of finding parking space in the business district of any city today and of the difficulty, when space is found, of heading in between the cars, or backing out without scraping one's neighbor's fenders, one can readily see how impossible it would be to move the big circus parade thru such congestion, past stop signals now operating automatically in many towns and especially thru all the unusual congestion caused by the heralded approach of the parade. For the big modern circus, exhibiting in the larger cities, the parade has passed forever.

I am convinced that the circus patron is the gainer by this change rather than the loser. No longer will the entire family come into the central district of the city, paying carfare to and from home, to endure a long, tiresome wait in the

(Continued on page 237)



Charles E. Ringling

One of the famous Ringling Brothers, owners and managers of the Ringling Bros. and Barnum & Bailey Combined Shows.



A section of the Ringling Brothers last street parade—Fifth Avenue, New York, in March, 1921.

# FIRST-NIGHTITIS — By S. Jay Kaufman

IN THE smoking room of the Empire Theater, New York, is an extraordinary picture. A composite picture. A line drawing plus photographs. A composite picture of the Empire lower floor. The lines are outlines of persons in seats in the auditorium. The photographs are heads of celebrities. The result, a photograph of a first-night audience. Of about the year 1900.

I have seen this many times. I have studied it. I have noticed the *who's who* of it. A really distinguished group. Of all the arts, of all the professions and others who have achieved fame.

A night later I have studied the first night at this or that—including the Empire—theater.

The difference is amazing.

In that other-days' exhibit an audience which meant discernment and understanding and taste and considerate viewpoint. In the first-night audiences at this-or-that today theater, merely a "following". You know. The *claque* phase. "Plants", practically. Even carefully (?) rehearsed as to when to laugh and when to applaud. Plus, of course, propaganda workers twist acts. Men and women sent to the theater to "put it over". They are there as a matter of business. And what, I believe, is really very bad business. And I base this belief on what I have seen, having been going to first nights regularly for some 15 or more years. I have seen audiences on the point of miniature riot when the applause hounds were at their nonsense. I have heard hisses when the cohorts of a music publisher attempted to applaud a song into a hit.

All of which is a definite handicap to any play. It has made a good play seem bad. It has made actors into frightened amateurs. It has warped important scenes into valuelessness. And, of course, vice versa.

That is the negative side of the matter.

LET us consider the affirmative side. The valuable side. The side which helps a play instead of handicapping it. Consider Arthur Hopkins. His first-night method. His first-night audience. Never a *claque*. Never the usuals. Never those who go to first nights to be seen. Instead, Mr. Hopkins has an intelligent audience. Not the intellectuals. The intelligent. The average men and women who come neither to condemn only nor to praise only. Who come to weigh. But who weigh thoughtfully. No personalities in their judgments. They look upon each play as this play—not as a play by this or that author. They look upon the actor's performance as he is giving it that night and not upon what the actor did 10 years ago. Ethel Barrymore, for example. In one play she is magnificent. She is cheered. In another play she is miscast. There is no cheering. Because she happens to be Ethel Barrymore, the actress, has nothing to do with Ethel Barrymore, the woman. A Hopkins audience is honest.

And the effect of that kind of audience is that there is no false estimate of the play. The estimate is true and so it is valuable. And because the audience is a fine audience the players play up to it.

The false estimate, too, is a stupid and often a wrecking thing. For example: A play is produced on a Monday night and goes like wildfire. Everyone not "in the know" says the play was enthusiastically received. What happens? The second-night audience arrives. The manager hasn't enough friends who are willing to come to work the following night. The second-night audience is a rational, normal group of persons. And they have paid their money. They ask: "What's all the shooting about?" They do not get the so-called enthusiasm which was ar-

ranged the night before, and their opinions against the play, because of antipathy, are therefore even stronger than the enthusiasts (?) the night before. These average people have friends and meet hundreds of others. They talk of their disappointment. The play runs two weeks.

Again, based on what I have seen at first nights for so many years. I have felt that in a sense the first nighters are students at a clinic. There is a duty. A duty, by the by, which they remember at a Hopkins premiere. A duty to consider and not to "wisecrack". You know. Between acts at

the usual first night there is rarely if ever an opinion expressed. None says what he thinks. It is either "great" or "rotten", depending on whether one has a friend who knows a friend of the manager, author or star. Either one of the aforesaid two words or a "wisecrack". More of the latter. Something which the "wisecracker" thinks is funny, but which invariably causes the listeners to laugh later at the "wisecracker". It's a way "wisecrackers" have. These are the same persons who accept two seats from an actor playing in the cast, and, when he appears, the applause—two or four hands—makes the poor actor look ridiculous. The same persons who laugh in the right (?) places and wrong the play.

AND so I prepared a first-night list. Why? Because I thought there might be one or two of the newer managers who might want it. And might use it. I am optimistic. But! One of the older men did! William A. Brady, who, after I printed it, invited every one in the list to one of his premieres. Because he thought he was producing a time play!

This list is not complete. It never will be. And it will require revising as the months pass. In it I have tried to suggest men and women who are noted for a contribution to what is best in New York. Not only men and women of the arts, but others who give the arts a considerate reception. And this list may serve for events of other natures. Moreover, the list is not wholly mine. I invited suggestions. And I still invite them. A year ago there were some 250 names. Now there are more than 300. Which means that if each of these persons brings another—and these may be depended upon to bring others who have THE SAME ATTITUDE—there will be an audience of 600 discerning and (NOT intellectual, please note), intelligent persons. An audience that will, I submit, be quite as fine FOR THE THEATER as was the audience in that composite picture which I saw in the Empire Theater.

Arranged in alphabetical order (with the critics included and the actors and actresses not included, because they may be acting or may be out of town), the list appears in the center of this page.

## A CLOSE-UP OF MAX REINHARDT

(Continued from page 5)

Shakespeare who wrote the short rhythmic scene long before the expressionist dramatists dreamt about it. To Reinhardt isms in the art of the theater are of no academic interest; what he is after is the form of art itself, its essence, *des Wesens*, and to give it birth, regardless of its label, he will snap his fingers at the box-office if necessary.

Reinhardt believes that the demand for the short scene today is traceable to the unsettled psychic condition of people everywhere, produced by social and economic disturbances which have greatly affected their habits and customs . . . and that this demand for the short scene is wholly psychological rather than aesthetic. He amplifies this by stating that in most centers the great middle class, which once had background and leisure for the enjoyment of the longer scene, is now either economically harassed or else has been absorbed into the ranks of the proletariat, and the latter as a mass, in view of the nervous tension developed by adversity and the bogosity of war, no longer has patience for any but short-scene plays that tell a story quickly, jerkily in these hectic, jerky times.

Altho recognizing these tendencies and conditions, and their reflection in (Continued on page 229)

## FIRST-NIGHT LIST

- |                       |                      |                    |                       |
|-----------------------|----------------------|--------------------|-----------------------|
| F. P. Adams           | Howard Dietz         | Fay King           | Ralph Politzer        |
| Samuel H. Adams       | Charles Dillingham   | Grant Kingore      | Geo. P. Purnam        |
| Zoe Akins             | Geo. H. Doran        | Karl K. Kitchen    | Burton Rascoe         |
| Kelcey Allen          | Geo. S. Dougherty    | Adolph Klausner    | Stephen Rathburn      |
| Bob Amer              | Max Dreyfus          | Max Klaw           | Walter Reade          |
| Winthrop Ames         | Miss Helen Dryden    | Alonzo Klaw        | Lawrence Reamer       |
| Sherwood Anderson     | Bide Dudley          | Joseph Klaw        | Luther Reed           |
| Maxwell Anderson      | Augustin Duncan      | Adolph Knopf       | Winold Reiss          |
| J. M. Anderson        | Walt. Prichard Eaton | Arthur Krock       | Harrison Rhodes       |
| John Anderson         | Bobby Edwards        | Clare Kummer       | Elmer L. Rice         |
| L. K. Anspachner      | Mischa Elman         | Jack Lait          | Arthur Richman        |
| Edward Anthony        | John Ererson         | Lawrence Langner   | Hugo Riesenfeld       |
| Helen Arthur          | Richard Enright      | Ring Lardner       | Benjamin Roeder       |
| Vincent Astor         | C. B. Fall           | Jesse L. Lasky     | Edward Royce          |
| George Backer, Jr.    | John Farrar          | T. E. Lauder       | John Rumsey           |
| Bugs Baer             | Edna Ferber          | W. Le Baron        | Tony Sarg             |
| Philip Bartholmae     | Harrison Fisher      | Bruno Lessing      | Pitts Sanborn         |
| Bruce Barton          | James M. Flagg       | Misha Levitzki     | Charles P. Sawyer     |
| Ralph Barton          | James Forbes         | Newman Levy        | Fred Schang           |
| Rex Beach             | Carlo de Fornaro     | Al Lewis           | Mortimer L. Schiff    |
| Lewis Beach           | Sam Forrest          | Sinclair Lewis     | Joseph Schildkraut    |
| Martin Beck           | Glenn Frank          | Adolph Lewisohn    | Gilbert Seldes        |
| David Belasco         | Mortimer Freehoff    | Ludwig Lewisohn    | Henry B. Sell         |
| Mrs. A. Belmont       | Daniel Frohman       | Lewisohn Sisters   | Thomas Seltzer        |
| Robert Benchley       | Al Frueh             | Walter Lippman     | Frank Sheridan        |
| William T. Benda      | Gilbert W. Gabriel   | Horace Liveright   | Robt. E. Sherwood     |
| Irving Berlin         | Norman Bel Geddes    | Sophie Irene Loeb  | Everett Shinn         |
| H. Bernstein          | Lary Geffen          | Marcus Loew        | Louis E. Shipman      |
| Martin Birnbaum       | James W. Gerard      | Jesse E. Long      | Samuel Shipman        |
| Edwin Bjorkman        | Morris Gest          | Ray Long           | Hassard Short         |
| Judge W. Blau         | Chas. Dana Gibson    | Anita Long         | Lee Shubert           |
| Bruce Bliven          | Frank Gillmore       | Pierre Loving      | J. J. Shubert         |
| Paul Block            | Monrags Glass        | Guthrie McClintock | Eric Shuler           |
| H. C. Bloomingdale    | Jules Glanzer        | O. O. McIntyre     | Lee Simonson          |
| Guy Bolton            | Rube Goldberg        | Robert McLaughlin  | T. E. Smith           |
| L. Bottomley          | John Golden          | John McMahon       | Alison Smith          |
| W. A. Brady           | Philip Goodman       | Neyssa McMein      | Winchell Smith        |
| C. H. Brainerd        | Dr. D. C. Goodman    | Patterson McNurr   | Sigmund Spaeth        |
| Emil Breitenfeld      | Max Gordon           | Kenneth Macgowan   | Walter Spence         |
| Sophie Breslau        | Harry W. Gribble     | Richard Madden     | Marion Spitzer        |
| Robert Bridges        | C. P. Greneker       | Dudley F. Malone   | Lawrence Stallings    |
| Clare Briggs          | D. W. Griffith       | Burns Mantle       | Marcia Stein          |
| Dr. Christian Brinton | Art. A. Guiterman    | Elizabeth Marbury  | Rosalie Stewart       |
| Arthur Brisbane       | Ben Ali Haggin       | Leo Marsh          | Julian Street         |
| G. Broadhurst         | Ruth Hale            | Don Marquis        | Austin Strong         |
| T. Broadhurst         | Clayton Hamilton     | Quinn Martin       | Herbert Swope         |
| Heywood Brown         | Art. Hammerstein     | Perrin Maxwell     | Fred'k D. Taintor     |
| Nicolas Brown         | Percy Hammond        | Daniel Mayer       | Deems Taylor          |
| Jules Brulatour       | Norman Haggood       | John Meenan        | Laurette Taylor       |
| Gelett Burgess        | Alfred Harcourt      | Chas. H. Meltzer   | Augustus Thomas       |
| Edmund Burke          | Sam. H. Harris       | H. L. Mencken      | W. Thompson           |
| Edwin Burke           | Dr. Jno. A. Harris   | H. J. Menkiewicz   | Clara Tice            |
| R. H. Burnside        | Wm. Harris, Jr.      | Mrs. H. A. Metcalf | Charles H. Towne      |
| David Burton          | Will Hays            | James Metcalf      | J. Rankin Towse       |
| Charles Bryant        | Wm. R. Hearst        | Paul Meyer         | Gladys Unger          |
| Heworth Cambell       | Jascha Heifetz       | Edna St. Vincent   | S. Untermyer          |
| John Alden            | Teresa Helburn       | Millay             | Joseph Urban          |
|                       | Walter Hoban         | Gilbert Miller     | Carl Van Doren        |
|                       | John Hobbie          | Robert Milton      | Louis J. Vance        |
| Earl Carroll          | Sam. Hoffenstein     | Philip Moeller     | R. Vanderbilt         |
| William Carvill       | Henry Holt           | Joseph Moran       | Carl Van Vechten      |
| Margaret Case         | Arthur Hopkins       | Christopher Morley | Oswald G. Villard     |
| Frank Case            | Avery Hopwood        | William Morris     | Frank Vreeland        |
| B. De Casseres        | Arthur Hornblow      | Frank Munsey       | Chas. L. Wagner       |
| George S. Chappell    | Art. Hornblow, Jr.   | Nicolas Murray     | David Wallace         |
| Mrs. E. D. Chase      | Julia Hoyt           | Conde Nast         | Walter Wanger         |
| Sheldon Cheney        | Fannie G. Hurst      | Robert Nathan      | Elinore F. Warner     |
| George M. Cohan       | Baron Ireland        | Geo. Jean Nathan   | W. Warren, Jr.        |
| Irvin Cobb            | Wallace Irwin        | Berthold Neuer     | John V. A. Weaver     |
| John Colton           | Chas. D. Isaacson    | Neil O'Hara        | H. T. Webster         |
| Worth Colwell         | Felix Isman          | Eugene O'Neil      | John Wenger           |
| Mark Connelly         | Julian Johnson       | Adolph Ochs        | Mrs. H. P. Whitney    |
| John Corbin           | Justine Johnstone    | Sydney Olcott      | Gordon Whyte          |
| J. O. H. Cosgrave     | Al Jolson            | F. W. Osborn       | Laura D. Wilck        |
| Dr. Frank Crane       | R. Edmond Jones      | Dorothy Parker     | Louis Wiley           |
| Paul Cravath          | Otto H. Kahn         | Louella Parsons    | John D. Williams      |
| George Creel          | Geo. S. Kaufman      | John Dos Passos    | Edmund Wilson         |
| Herbert Croly         | Alice Kauser         | Maurv H. B. Paul   | William Wise          |
| Rachel Crothers       | Albert Keller        | B. Iden Payne      | A. H. Woods           |
| F. Crownshield        | Harry Kemp           | Brock Pemberton    | Alex. Woollcott       |
| Alan Dale             | Messmore Kendall     | Jules Perry        | M. Wycherly           |
| Walter Damosch        | Mitchel Kennerly     | Phelps Phelps      | Stark Young           |
| Jos. Dinnenberg       | Jerome Kern          | Ed E. Pidgeon      | Florenz Ziegfeld, Jr. |
| Edward Darling        | J. M. Kerrigan       | Willy Pogany       | Edward Ziegler        |
| Owen Davis            | Pierre V. R. Kev     | Channing Pollock   | Efrem Zimbalist       |
| Robt. H. Davis        | Mary Kilpatrick      | Ernest Poole       | Adolph Zukor          |

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# Random Thoughts of Broadway's Music, Moving Pictures, Audiences and Other Things

By Mortimer Wilson

THROUGHOUT this land, far and wide, there is probably no better known nor magical word than Broadway. It is scarcely more famous as a place than as the home of entertainment and all other forms of spectacle. Possibly no other neighborhood exercises quite the unique influence upon the general populace. Besides setting the standards for productions in all fields of theater activities there is no doubt that Broadway acts directly upon the social, art, educational, political and moral development of this entire country. It is the one institution in America that, figuratively, has not been "probed and legislated against" in one way or another. It is singularly free from the fetters of ethics, creeds, isms andologies, and in this freeland there have sprouted, grown, flourished, wilted, broken and died the hopes, happinesses, ambitions, pocketbooks and hearts of hundreds. On it goes! Season after season raises the standard to what seems to be the topmost pinnacle only to be outdone by another new season. As the standard rises the hopes intensify; the realization of success is thereby made more acute and failure becomes only the more damnable. If we criticize Broadway it is because we love it, because it belongs to you and to me, and because there are in it your people and my people. Let us then take a look at Broadway this year's end. Our eyes are not all focused the same; our standpoints vary somewhat; but most things have an attribute of common interest. We shall try to mention those things closest to all of us.

It is well that any institution "take stock" now and then. At a comparative distance we have penned a few thoughts which, in times past, have stolen in upon our consciousness as we have contemplated the Great White Way. Let it not be imagined that the editorial we has anything of which to complain. Broadway has been unusually kind to us. It has listened to our modest "Fantasy on 'My Country'" and the "New Orleans Overture" for weeks at a time; it stood for our unassuming overture ("1849") to "The Covered Wagon" for some 60 weeks, twice daily, and recently a 42d street public allowed our symphonic score to "The Thief of Bagdad" to be played (almost) unmolested, matinee and night, for nearly eight months. So no jealousy whatsoever is in our system when we offer our opinion in an effort to call attention to some more or less amusing incidents that happen somewhere, sometimes, "Along the Rialto".

WE HAVE said "almost" unmolested because at the beginning of the engagement of "The Thief of Bagdad" the specially engaged presenteur had "condemned" our original score to the picture just ten days before the opening and before he had heard or seen a single note of it. We were an American! Consequently damned in the eyes of this foreign managing impresario. By every conception of European methods and hackneyed foreign standards we were informed that we should not have written an original score to "The Thief of Bagdad" at all, that there was enough music already written by Russians to have set this picture adequately, and, besides this, we were informed that "no composer could ever write two and a half hours of interesting music." However, our music score was in the hands of the printer in preparation for the opening, and in spite of this rift most of our score (we conducting) accompanied the picture when the presentation arrived. The real molestation occurred two weeks later, when we were informed that another score had been assembled from the works of many composers and that this new score would be tried out in a few days at a regular performance. After five days' rehearsal, our men being worked each of these days for five hours in the morning, besides playing two performances of the regular score daily, a matinee and a night were given to the tryout of the assembled score. This new score proved to be as good as any assembled score can be. The result, regardless of merit in either case, was that our score was resumed and continued to be performed throughout the engagement, and is now being performed in ten other cities twice a day. The main reason perhaps for the retention of our music was that it fitted the picture in character without calling to mind, as familiar classics do when played with pictures, scenes and moods which have formerly been associated in the minds of the listener with other pictures or conditions. It is amusing to realize the number of repetitions certain well-known works are given in the "score-

ing" of pictures. For instance, it would be difficult to name a feature picture, since "The Birth of a Nation", that did not make use of the Schubert "D Major March" and the finale of Liszt's "Mazepa". A certain musical characteristic becomes associated with a certain kind of dramatic action and that sets the pace for all future scenes of similar nature. A safe-cracking exploit must be set with Jimmy Valentine music; a love scene must be a mushy, calf-like tune with the intelligence of a jellyfish; a fire scene seems not to be thought effective unless the cymbals, piccolo and tympani are being forced to hades; the sight of an American battleship calls for "Rolling Down to Rio" and gunshots on the tympani till the house trembles! All this and more is still met with at some theaters. Of course, it is an echo of the tremendous equipment used upon the backstage of the Liberty Theater when "The Pirth of a Nation", in its long run there, made use of every bit of noise-producing machinery known to pandemonium. What a set of numskulls an audience must be thought to be when, in order to appeal to their consciousness, the limit of caveman methods is made use of!

Returning to the molestation of our score referred to above there is the interesting item of the producer (an American, you know) of the picture, having given out a number of newspaper interviews which contained the most flattering praise of and satisfaction with our original score which had been heard in Hollywood before coming on to New York. However, the presenteur, after taking charge, had given orders to his press department to "lay off the music," consequently the publicity for that part of the production was squelched. In addition to this no music critics were invited to the performances until some time after the tryout of the assembled score had been held, our score reinstated, the meddling influence removed and peace restored. We need only mention that when the music critics did come they made our score famous all over the United States in a few short weeks: "The Literary Digest" gave two pages to a review of the outstanding critiques (using for a cut our very worst likeness) and a committee from the New York Philharmonic Orchestra, after a visit to "The Thief of Bagdad", performed a suite from our score at the Stadium concerts. We mention these things only to show that the music may not have been, to competent judges, so bad as the presenteur had at first thought.

Even with this the molestation with our score had not ceased. At the final rehearsal, at the instigation of the presenteur, there were forcibly interpolated in our music score a number (perhaps ten) of outside pieces including some inane character pieces which should have been served in nursing bottles—and, to be sure, the inevitable "Mazepa" was among the inserts! Here we were, indeed, with an "original" score! There was nothing for us to do but take our medicine. We were never a quitter, altho we realized that there was sufficient cause to desert the ship between the final rehearsal and the first performance. We would not have it thought that we did not offer to retire if they chose to have us do so. But we were assured that everything was "sitting pretty". And, lo! that night we received a characteristic telegram from the presenteur, during the intermission, wishing us success, and telling up "I know you have the goods." The few weeks later, however, determined the sincerity of that message when the try-out score was given two performances and then retired for good. The amusing part of this incident is that within ten performances after our vindication by the real owners and managers, who had always been fair, we had removed every one of the last-minute interpolations from the score, substituting our own works, and only the members of the orchestra were any the wiser.

It only goes to show that the serious American composer and conductor will be discriminated against just so long as certain European managers who are un-Americanized are active in catering to an American public. This is purely a matter of how long the Americans themselves, are going to remain in ignorance of these conditions. If the theater-going public knew the "tender regard" in which they are held by certain former European managers-presenteurs, and the estimate placed by these pseudo-psychologists

upon American intelligence, they would not be slow about taking action toward either Americanizing or ostracizing those few whose machinating methods bring discredit upon the many genuinely capable, constructive and sincere heads of the theater industry.

No, we, as sincere and serious American composers, are not selfish. Neither are we conning or bigoted. We are asking merely to be heard as bards of a nation, which, as a locality and climate, is entitled to a voice of individuality. It would be a strange bit of history that, in some hundreds of years, did not develop some sort of character distinctively its own. A mode, a standard, a common thought, a similar meaning, a viewpoint, a technic of expression, a literature and a music must have grown out of the activities of Americans since 1492. If this has not yet penetrated the minds of the people then it were time to say that the reason lies with a thoughtless public, complaisant in its ignorance of the joys of self-expression and gullible to the extent of always consuming freighted products while their own gardens teem with fresh fruit. In politics such a system would not be considered economically sound, but the importation of raw material from Europe, in the matter of art, has not yet been weighed and acted upon. Where is the politician who will do himself everlasting fame by bringing about legislation to protect American music—equal to that now accorded woodpulp and gasoline?

IT HAS, of course, occurred to you that Richard Wagner was the father of moving pictures *de luxe*. You have realized that the substitution of "declamation" for lyric *bel canto* was the first permanent progression towards shifting the musically expressive context of meaning from the stage to the orchestra pit. To be sure there were then the ballets and pantomimes with music, but the synchronization of these was made by the flexibility of the dancers and actors who were guided by the cadences and climaxes of the music—just as the modern "interpretative dancer" poses and gambols about in order to express, in rest and motion, the composer's wishes: which poses and gambols are probably far from the mind of the composer, but illustrate the perpetual desire of a couple action with music and music with action. In contrast the music to the immovable moving pictures must be synchronized by the flexibility and mental resiliency of the orchestra.

So we must disclaim originality for anyone of later date than Wagner in the matter of America's most highly developed art, the "film opera" or the "screen symphony" as one may choose. There are those who remember an intermediate influence in this regard before the mighty force of the camera entered the field. This was the "shadowgraph", which consisted of thick and small cardboard figures on wires operated against a white screen and silhouetted by a row of candles from behind. Here were "moving pictures" in scenes and playlets, marine views, burning and sinking battleships (red fire and all), daily toques, domestic troubles and social problems. And that is not all the shadowgraph did: it supplied the music to fit the action, all the way from "Life on the Ocean Wave" to the "Flower Song". With the then meager violin-and-piano orchestra we became familiar with the sometimes even now system of hopping from the 29th measure of "Home, Sweet Home", to the 42d measure of "Onward, Christian Soldiers", with perhaps an interpolation of a few bars of "Eh, Eh", joined with the chorus of "California in September".

The one-time vogue of the so-called "illustrated song" was of no value in the development of the synchronization of music and pictures because neither the music nor the pictures were above asininity.

Look as carefully as we may, we find that the only original attribute of America's most popular entertainment is, after all, the camera. With camera and screen then our product is finally to be either a screen pantomime with music extended to operatic proportions in length and quality, or else it is to be an illustrated or interpreted symphony or perhaps even both. Just now we are progressing a little. Occasionally an ambitious and far-seeing manager will conditionally refrain from "presenting" and "directing" long enough to permit the ideas of a specialist to function. Where this delightful sacrifice has been made, so far, even the managers, directors and presenteurs have been pleased. Naturally the

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# The Free Gate And The Golden Rule

By Fred A. Chapman

FROM a fair in 1915, consisting of a merry-go-round, three shows and 15 concessions, to a fair in 1924, consisting of 121 concessions and 22 shows and rides, a midway with 108,266 paid admissions to the shows and rides and 42,424 paid admissions to the grand stand, has been the record of a city of 7,500 inhabitants.

Ten years ago it was almost an unknown proposition to conduct a fair without gate admission. At that time, as at the present, there were a number of varied opinions on this subject, some maintaining that fairs could be operated without gate admission, while others took the opposite view. At any rate there is one fair secretary in Michigan who, after ten years of operation, claims that the free gate is the only gate under which to operate a fair.

A fair can be defined in various ways: A place for friends to gather, meet and talk over old times; a place for the farmer to display his products; a place for the ladies, whether from the city or the country, to show their wonderful needlecraft and domestic art; a place for agricultural colleges to put on exhibits that will aid the farmer and interest the citizens of the State; and a place for clean and wholesome recreation as a relaxation from the customary and usual grind of business life.



Fred A. Chapman

Secretary Ionia Free Fair Association.

than once regardless of how desirous he is to see the various exhibits or meet his old-time friends and enjoy the amusement and recreation found on the modern fair ground.

A fair should be educational in its exhibits, amusing and entertaining on its midway and in the program in front of the grand stand. Many educational exhibits in health, hygiene, farming and domestic life should be shown at the fair. These should be furnished without a gate admission for the reason that after having been charged at the gate for the privilege of entering the grounds the people are again obliged to pay admission to the various shows and rides.

THE possibilities for a fair operating under a free gate are many. A few of the main things that can be accomplished under this system are as follows:

With the proper publicity campaign they are enabled to increase their attendance to enormous crowds. By increasing the attendance it makes the concession space more valuable to the concessionaire, showman and operator of rides, resulting in a greater desire for these people to secure space at the fair. By increasing the crowds and thereby making the concession space more valuable, it is possible for the management to increase the charges for the ground used. This will help greatly to offset the so-called losses at the gate.

With a good program consisting of races and free acts in the afternoon and fireworks and free acts in the evening, in front of the grand stand, one can make a substantial charge for admission to the grand stand. Due to the larger attendance resulting from a free gate there is a greater desire to obtain seats in the grand stand, which further offsets the so-called loss at the gate. Combining the increased revenue from shows, rides and concession space with the increased revenue from the grand-stand receipts will more than offset the receipts from the old-fashioned gate admission.

Managers may hesitate to increase the ground rental, fearing that the renter may not be able to make his expenses. This should be looked at from a different angle. Concessionaires are salesmen. They have a proposition to sell to the public whether it be in the form of a hot dog, hamburger, bottle of cold pop, merchandise, a game of chance, a ticket to a show or ride. If they are good salesmen and do not have the proper attendance their ability counts for nothing. On the other hand, if they have the proper qualifications and a mammoth attendance they will have no difficulty in paying their concession rent and making a good legitimate profit.

The question may also arise as to the grand-stand receipts. Where a fair is operated under the free-gate plan the patrons of the fair enter the grounds feeling that they are being given something for nothing. The result is that they are eager to take in everything on the grounds. With a good program in front of the grand stand, consisting of races and free acts in the afternoon and fireworks and free acts in the evening, there is no question that record attendance can be scheduled for each performance, weather not interfering. On the opening days when people go into the grand stand and are favored with a good program of horse races and six or eight high-class acts they go away very strong boosters for the fair. Their neighbors on all sides of them know of the class of entertainment that the manager has secured for them. On an average they will return for another program and thru their boosting many of their friends will also be induced to come.

Another important factor quite frequently overlooked by fairs operated in small and medium-sized cities is that the average business man is only too pleased to co-operate with any proposition that will advertise his business. Businesses can be well advertised when a fair will bring thousands of people from outside the ordinary drawing territory. With various kinds of exhibits, a clean and up-to-date midway, and

high-class entertainment in front of the grand stand, added to the proper advertising campaign, thousands of people can be induced each year to leave their native township, town or city to go to a place of recreation. It has been said many a time that American people must be entertained. If they cannot be entertained at home the consequence is that they are drawn to the territory where this entertainment can be secured.

The local farmers' co-operation should never be overlooked. Numerous farmers specialize in different farm products. They take considerable interest and pride in presenting whatever they are specializing in, whether it be live stock or agricultural products, and like very much to place same before the public. Not only are they interested in their own specialty, but also take considerable interest in viewing what their neighbor has. Then, too, the public who are not farmers have their own hobbies for various exhibits. The result can be summed up in a few words. The more exhibits a fair can have the more pleased its patrons will be. By going thru the different departments it will be possible for them to find the exhibit or exhibits in which they are most interested.

Fair secretaries should not overlook the fact that well-kept grounds and buildings are not only a big asset in a financial way, but also one of the best methods of advertising. The grounds should be kept in a first-class condition and the grass not allowed to grow and remain uncut. For a few dollars one can hire a mower to go over the average grounds and clean same up two or three times a season. This will make the grounds look clean and inviting.

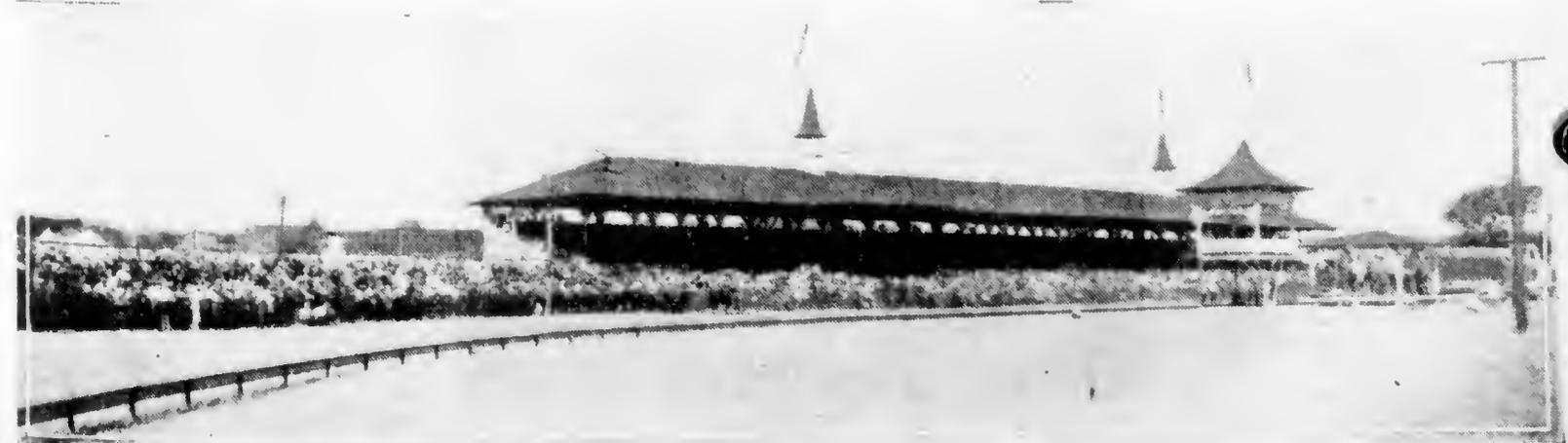
At one time or another all buildings were the source of pride to the various fair associations and communities. They were newly constructed and painted. Everyone admired them. But often nowadays one goes onto a fair ground and finds its buildings, which at one time were the cause of so many favorable comments, condemned. Buildings should be inspected every year and needed repairs made. The outside can well be preserved by painting the building frequently. In this manner buildings will last for years and be in first-class condition each season.

Where exhibits, regardless of whether they are automobile, merchants', agricultural, live stock or special exhibits, are made at a fair, if the grounds and buildings are well kept the exhibitors take considerable pride in putting up their exhibits to conform with the beautiful surroundings. On the other hand, if exhibitors go to a fair where the grounds are not well kept and the buildings are not in good condition they soon lose interest, with the result that they take no pains in putting up attractive displays.

The merchants are another class that should be given considerable attention. Special days should be arranged for them so that they may put on propositions that will interest not only the local but the visiting patrons to the fair. They appreciate co-operation of this sort and many times are willing to show their appreciation by liberal contributions for the benefit of the fair.

Much credit for the success of a fair can be given to the chairmen of the various exhibits. They labor many months prior to the fair, making personal calls, writing letters, etc., to the different people they desire to interest in their particular department. Especially is this true of chairmen in charge of the live stock and agricultural exhibits during a season that is backward. We all appreciate the fact that if a season

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Tenth Annual Free Fair at Ionia, Mich., August 12-16, 1924.

# The Story of The Everyman, London's Experimental Theater

By H. R. Barbor

EARLY in 1919, just after the armistice with Germany, the London theater generally was at its lowest ebb. It was generally, if not yet commercially, a thing that was an afterthought of the British Museum, and the determination and confidence of starting it again were in London.

Norman Macdermott had come to town from Liverpool where he had had some experience in receiving theater grants and had formed the idea of founding a great part of a theater. He wanted to produce and give the means to run it. He had made a few contacts to give practical shape to his efforts. It was when he was getting ready with the various elements of the proposed theater movement here that I first met him at a luncheon. We talked a few minutes—then I asked them. Mr. Macdermott repeated them. We had talked a great deal and afterwards we had talked some. We also talked the following afternoon at the theater. Mr. Macdermott repeated from time to time. But he repeated it no more. It was over. He showed me his stage notes—how most attractive of all groups of men—and I left the office near the British Museum. He'll leave, I thought and left it at that.

A month or so later I received a copy of his preliminary prospectus of the Everyman Theater. Interested in the possibility of this young man from Liverpool who wanted that beautiful Broadway with water, describing the need of an art theater, who appeared to be able to give practical form to his ideas and to get them into a business-like program, I went back to Dr. Russell street. Mr. Macdermott had the need of his theater, and as I remember, the only one in the neighborhood was the old-fashioned Golden Green. This was most unusual, almost unique. Enthusiasts of the art of the theater could never to handle options, surely? Letters, at times, publicity—that is another matter, but nothing—such practical matters seemed after previous experiences with such cattle, to be almost redundant. But Mr. Macdermott was serious.

From the countless people who have read and professed at the universal need of theatrical London and proclaimed the need of a center for the production of real plays for real minds, of course the financial support requisite to start such a venture as the young man from Liverpool envisaged would be forthcoming. He asked for shareholders to take up non-interest-bearing shares. He wanted 1,000, \$100,000 in five-dollar shares. Surely there were 20,000 of the 7,000,000 Londoners who would subscribe \$5! Not a bit of it. Mr. Macdermott could not get enough out of the magnificent devotees of the theater of ideas to justify him in taking up the advantageous option. The ideal was lost. But a certain amount of support was forthcoming. With this the determined young man from Liverpool managed to lease a disused hall in Hampstead. This was converted into a playhouse seating something under 200 patrons and herein the first production of London's only "little theater" was staged. The curtain rose on "Bonds of Interest", by Jacinto Benavente, September 15, 1920.

There had, of course, been countless difficulties. In England for example, unlike America, the vexatious licensing laws apply to a small as detestable as to a big playhouse, and the Little Theater movement here for the arrangement of the laws of "art" are practically nonexistent and what is worse, unchangeable. Added to this was the fact that an ex-drill hall converted into a playhouse was not a very desirable thing. Mr. Macdermott had no money when he was not content with the conventional seats and the usual 200, the presence of Walter S. Vassell, a former member of the board of directors of the theater, the new efforts of the management and the technical arrangements all pointed to the galaxy of Mr. Macdermott's first weeks in the Everyman Theater, but on the stage, as elsewhere, the race is to the determined.

From that time on the Everyman has carried on its experimental work practically continuously. During less

than five years nearly eight different plays of various nationalities and forms have been produced. The program has not yet opposite Hampstead Tube station may be said to give the most production and significant dramatic experiments in the theater and its originator perhaps the most directly important



—Burd

Norman Macdermott

Founder and director of the Everyman Theater, Hampstead, London—the only art theater of the English metropolis.

personal factor in the re-establishment of drama in England.

MR. MACDERMOTT has had a ceaseless uphill battle, but the perpetual combat with insufficient finance and indifferent support has not mitigated his determination or made him compromise in the quality of the wares offered in his theater. To enumerate all the pieces that have been presented there either for the first time in England or in town, or revived at the Everyman is outside the scope of this article. It is necessary, however, to touch on certain salient features of the four-year program.



—Bettman Park

Scene from "The Mask and the Face", adapted from the Italian of Chiarelli, as presented at the Everyman Theater, London, by Norman Macdermott.

First show. While practically every civilized community of the world has drunk regularly of the deep fountains of the wit, the state of the destructive workers and constructive rationalism of the greatest living writer of comedies is not the writing greatest contemporary dramatist in the city of his adoption. Shaw has been liberally and justly neglected. Hundreds of his plays have depended on the uncertain judgment and even more uncertain ability of stage-managers or prominent artists who felt disposed to try their talents in presenting the star parts of the more commercially promising of G. B. S.'s plays. For this respect of our leading dramatist nobody is particularly to blame and while our theater remains under the domination of part-time stars and short-dramatic success-seeking speculators a writer of outrageous genius and literary courage never cannot expect to receive the consideration which is his due or the dramatic presentation and representation which he is due to the public. Let us then be thankful for small mercies and the Little Theater.

A very considerable proportion of Mr. Macdermott's program has, quite properly, been devoted to Shavian revivals. The Everyman has not been content however with merely putting on a Shaw play for a week or two and then forgetting it. Many pieces have figured on several occasions in the bill. Some of those by the author have already been presented and others are to be offered during this season. The first public performance of "The Shewing Up of Hippo Poeset", long suppressed by our illustrious censor, fell to the honor of this theater, where it was taken by Mr. Macdermott for his first West End production at the Queen's Theater. The continual revival of Shavian drama is indeed one of the most valuable achievements of the work accomplished by this invaluable playhouse of the northwestern suburb.

Not less valuable, if less appreciated by the public, has been the presentation of typical works by foreign dramatists. It was left to Mr. Macdermott to introduce Eugene O'Neill to England, which he did by producing that poignant drama of the folk's life, "In the Zone", during the summer of 1921. Shortly afterwards he gave us "Different", with Jean Cadell as the old maid and Leslie Banks as the heartless intolerable doughboy. In this part this young actor definitely placed himself as a player of extraordinarily incisive character sense and penetrating psychological perception. Despite the admirable acting however, "Different" failed to establish any particular hold on the imagination of London playgoers and remained one of the Everyman's interesting but commercially disappointing essays. Mr. Macdermott did not, however, give up O'Neill as a bad job, for later he presented "Ile" and but for the fact that another management had promised "Emperor Jones" and "The Hair's Ape" (which promise, so far as has not been redeemed), and gave us "Anna Christie". I suspect that Mr. Macdermott would have shown us these more powerful and arresting dramas from the pen of the seafarer playwright of the West.

Another American writer whose work has been exemplified at the Hampstead playhouse is Susan Glaspell. "Suppressed Desires", a slight satire on the psycho-analysis craze, does scant justice to Miss Glaspell's claim to the attention of English audiences, the more so as the subject matter has not enjoyed here the same general publicity as it has had in the States. It proved, however, a merry entertainment.

Of modern German drama the most vital work yet given there was that somewhat devastating psychological study in black and white masses, "Mediam", by Leonold Thoma, in which Franklin D'Almeida made a deep impression—as he did in Wilhelm von Scholz's strange play, "The Race With the Shadow". Arthur Schnitzler's "A Farewell Supper", from the "Anatol" series was a lighter contribution from the vast and so far as England is concerned comparatively unknown storehouse of modern Middle-European drama. Alhaston has already been made to the Spanish play "Bonds of Interest".

France has been represented by "Jealous Barboville", Molliere's early work (an interesting exhibit of theatrical archaeology, but of slightest dramatic merit), "Daily Bread" by Jules Renard, "A Perfect Day" by Emile Mazaud.

In Fernald's adroit translation of Charrelli's brilliant comedy, "The Mask and the Face", Italy has made a contribution to the gaiety of London. The piece is now running successfully at the Criterion, whither it migrated as a result of its original appearance at the Everyman Theater. C. M. Marcus' "Rushido" marks, so far, the only attempt that Mr. Maedermott has made to express the various aspects of Oriental dramatic conventions and subjects.

Of modern English plays which have had their first London production at the Everyman, only two stand out in any aesthetic prominence. These are Halcott Glover's "The Second Round" and C. K. Munro's "At Mrs. Beams'". Strictly speaking, the latter piece had been seen before, since the Stage Society had performed it before members some years ago. Mr. Maedermott's was, however, the first public presentation, and, as a result, Munro's comedy of boarding-house life was taken up by Dennis Eadie, who appeared in it at the Royalty, where a most satisfactory run ensued. Altho Franklin Dyall, who created the part of the moody crook, was sadly missed in the revival, Jean Cadell improved a well-merited reputation as an exponent of "odd" character parts as the loquacious Mrs. Beams.

Glover's piece before mentioned was a most ambitious and much more deeply conceived work, for "The Second Round" cuts down to the nerves of a man's spiritual reaction to society and his protagonist, the warped sea captain, exemplified certain mental and moral reverberations which are peculiarly racial, which belong as much to a seagoing people as do those of Ibsen's brand to the white silences of Norse mountain tops. To have cast an actor, albeit of extreme brilliancy of talent, inherently endowed with the characteris-



—Bertram Park

Everyman setting for Shaw's "The Man of Destiny" with Claude Rains as Napoleon.

ties of an alien race, was therefore to court the disaster which followed. For it was nothing less than a theatrical disaster that "The Second Round" did not come thru its trial run at the experimental to wider popular success in a West End playhouse.

Another English piece of promise which never got beyond the trial stage was "The Marslens", a dialect comedy of Yorkshire mill-town life by I. R. Gregson. Several other modern pieces of comparatively negligible value have been launched at this theater, but, taking a broad view, one feels that insufficient attention has been paid by the management to original and contemporary work. One would imagine that a considerable portion of the Everyman's activities would center round the discovery and embodiment of new British work. This, however, has not been the case. Numerous plays by the younger generation of English authors have been published and among this post-

war crop are several which should have bloomed in the forenoon of the drama. Presumably general inquiry will be Mr. Maedermott's response to this tentative criticism.

But while the list of new pieces may be depleted we can have nothing but gratitude for the numerous revivals of works by English authors which have figured in the lists. Granville Barker, Galsworthy, Bennett, Dunsany, Masefield, Chesterton, Ervine are names that occur in this connection.

ONE of the major events of the Everyman history was the first production of John Drinkwater's historical-tragedical "Mar. Stuart", which enjoyed a considerable run here. Mr. Maedermott was not responsible for this piece, which was presented by a co-operative company of artists who had been associated with the director at various times and who took over the management for a summer season. But altho the director was not concerned as a principal in this venture it was by virtue of his initiative and acumen that this and similar experiments by other

groups were made possible since he had called the theater and a nucleus audience into being. This is also true in the case of Sutton Vane's greatly successful "Outward Bound", which was originally put on here and nursed into a West End and later into an international theatrical event of the year. G. K. Chesterton's "Magic", similarly revived by a co-operative group was transferred to a central London theater. Indeed the Everyman is employed and watched by managers generally as a producing center where inexpensive tests are possible and in this regard it is of inestimable value to the "commercial theater".

It has also functioned usefully as a training ground for actors. More than this, it has given us a chance of seeing many of our "arrived" players in roles of more histrionic and intellectual interest

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# SECRETS OF SONGDOM

By Howard Johnson and  
Irving Bibb

THERE have been and are being written innumerable articles on the fortunes that are made on popular songs. These articles are always, it seems, written only about the rosy side of the business and never tell of the heartaches, disappointments and years of hard work that one must go thru to become a success as a song writer. Naturally when one not acquainted with the popular song business reads these articles disclosing only the good side of our business he becomes imbued with the idea that he ought to get some of the easy money made by songwriters, and says to himself: "Why work hard the way I do when a few words put to a few notes of music can get me more in a few months than I make working year in and year out at what I am doing?" This article is written to enlighten that layman as to the truths of the popular song-writing business and help him save his time and, what is more, his hard-earned money, which he is often molested out of by unscrupulous individuals who prey on his enthusiasm and then take advantage of his ignorance of the business by making him promises which are seldom if ever fulfilled.

Here we will state that a lot of money is made and can be made from the writing of songs, but to do this and do it consistently one must go thru the mill the same as one must do to be a success in any business. This is a practical business and not a game of chance, as most people seem to believe. Time and again we have had the layman say to us: "You fellows must make a fortune, and how easy it is. All you do is spend an hour or so of your time and write a song, and then you make \$25,000 to \$50,000 on each one. That's the business I ought to go into."

In the past ten years we can positively state that not more than a dozen songs have made an individual songwriter that much money. We have found after 10 years of activity in this business that the average man who makes songwriting his life work is fortunate to AVERAGE \$5,000 to \$10,000 a year. And there are plenty of good songwriters who give all their time and energy to the business who never get the "breaks" and have a hard time eking a bare existence out of it. Songwriting is a precarious way of making a living for the reason that we cater to the likes and dis-

likes of the public. Therefore, we must change the style and character of our writing continually to cater to the public demand, and just when we think that we have felt the pulse of the masses we find that instead of ballads they want comedy songs. Then we write comedy songs and find they want Dixie songs, and so on. We say this to impress upon you the fact that we have no stock in trade like the butcher, the baker and the candle-stick maker, but as soon as one song has gone over for a hit or a near hit we must create another one, or we are, for the time being, out of business. That means that we may have four or five hits within the period of one year and then may go hitless for three or more years after, and, tho we make a comfortable sum in our lucky year, when we average our earnings for a number of years' running the result is anything but satisfactory. This is the rule for most of us with few exceptions, and those are the leaders in our business. So much for the "fortunes" people think all writers make in the music business.

NOW for those who think anybody can write a popular song. There are more elements necessary in the construction of a popular song than anyone not in the know realizes. Here are two of the essentials—a good melody and a good lyric—and these two components must suit each other. If they do not, one ruins the other. Another essential is a good title, and the title must appear a sufficient number of times in the chorus to impress it upon the memory of the listener. Then we must construct the melody so that it is within the range of the average voice. Phrases in the song must be rhymed correctly, the length of phrases must contain the same number of bars and must have the same number of notes. These are only a few of the essentials necessary in the construction of a straight song, in that category being the melody song, straight dance tune and simple ballad type.

To explain to you the elements necessary in the construction of a novelty song or a rag or comedy song would entail more space than we can spare in the writing of this article. Songwriting outside of accidentals is a business that takes intensive study and continual application. So you see just putting words to music does not constitute the writing of a song. There are thousands of people thruout this country who are gifted with the knack of being able to rhyme or the knack of creating a melody. Most of these people try or do write a song. Then in their pride or enthusiasm they sing or play that song for their intimate friends, who naturally, either because they really think the song is pretty or because they do not want to hurt one's feelings, tell the proud songwriter that the composition is beautiful. In certain instances it may be a pretty song, but that does not mean that it is written correctly as far as being a commercial song is concerned. There are thousands more in this country gifted neither with the knack of rhyming nor creating a melody, but feel sure that they are and send in to the publishers the most atrocious compositions.

There is an excuse for the first-named group wasting their time, but there is no excuse for the latter wasting theirs. As we pointed out above songwriting is a business, and before anyone can be a success in any business he must be a part of it, give his time, his brains and his best efforts to it before he can expect to derive any real benefits from it. Can you imagine a baker submitting plans for the erection of a skyscraper or an architect attempting to bake a loaf of mothers' bread? You will say a baker might do this and be successful and so might an architect. We will agree that can happen, anything is possible, but if it should happen it would be an accident, and accidents of this kind happen seldom more than once in a lifetime. We make this point to meet the statement often made by the amateur writer: "Well, maybe I'll hit one of those lucky ones." Remember lightning never strikes in the same place twice, and should you hit one of those lucky ones then the songwriting "bee" is in your bonnet, and it may do you more harm than good. How many times have we seen a fellow hit a lucky one, leave his posi-

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# PARKS - PAST AND PRESENT

WHEN I look back over the last 30 years as a showman and one identified with amusement parks in the early days, and try to compare the inception of the amusement centers with those of today, I find that the attractions offered to the public in the days gone by were superior to those in recent years.

Just what has caused the depreciation in the standards of amusement from the early days is problematical. Personally I believe the trouble can be laid to the lack of the real true old showman today, together with the scores of carnival companies that now tour the country, and which were a practically unknown quantity back in the 1890s.

Amusement parks throught the United States today could not compete successfully, from a financial standpoint, with these carnival organizations and offer to the public the gigantic and spectacular productions which were offered in those days. There is also lacking in the amusement parks today the managerial talent for the production of elaborate undertakings. Those who have the ability and the knowledge of staging such amusements find it far more profitable, financially, to organize a carnival company and at its head tour the large and small cities of the country than to become a manager of an amusement park under a weekly salary.

In the amusement world of today those in control of the management of the parks have reduced their personnel to a minimum and devote their amusements almost solely to rides and various concessions.

I am frank to say, however, that I do not believe the productions and attractions that I placed before the public for nine consecutive years in the four parks under my management in St. Louis and later at the magnificent Dreamland Park, Coney Island, could operate successfully from a financial standpoint today, chiefly because of the carnival companies' invasion of the amusement world. But I do say that a far greater revenue could be obtained at the box-offices of their establishments if the present-day managements included an interesting feature or attraction in their amusement park programs.

When I see what is being offered today in the amusement parks throught the country and try and compare it with what has gone before—yes, 25 or 30 years ago—I am stupefied and nonplused at the retrogression that has been made from an amusement standpoint.

FIRST became interested in the amusement world in St. Louis back in 1894—days when amusement parks were in their infancy. In my career as an amusement promoter I was connected with four of these parks in and around St. Louis and every one of them was conducted with financial success. I was interested in this quartet of amusement centers not only from the standpoint of personal directorship but as a part owner. In those days the first thought of the promoter was the presentation of a production that was something spectacular—something gigantic and something that the general public wanted and appealed to all and not to any certain class of patrons.

There was Mannion Park, an amusement center that for years proved successful. It featured a stock company headed by Hugh Ford and Jesse Izett, stars and headliners of their profession at that time. Then there was Forest Park Highlands, where thousands and thousands of pleasure seekers visited daily. It was a place where high-class vaudeville was a feature and at which such stars, leaders of the profession of that time, appeared. There were the Four Cohans, whose reputation was worldwide and a name that stands at the top of the theatrical world today; Della Fox—in fact, in conjunction with the Masonic Temple in Chicago, under the direction of J. J. Murdock, those two enterprises were the first, in either the amusement or theatrical world, to play stars regardless of salaries.

At the Delmar Garden in St. Louis, of which I was half owner as well as general manager, we put on such productions as "Adonis", with Henry E. Dixie in the cast, and all of Edward E. Rice's comic operas with Edward E. Rice himself as musical director and Ethel Jackson as prima donna and a company consisting of more than 100 persons.

Suburban Park completed the quartet of amusement parks in the Middle West. At Suburban Park the program was divided into two sections. One-half of the summer was devoted to the production of minstrel performances and the other half would find a score of the leaders of the theatrical profession in roles of the various Shakespearean productions. During the period that the minstrel productions were in progress you would find among the end men those whose reputations on the stage were countrywide. There was Lew Dockstader, one of the most prominent black-face comedians of his day. There were Willis P. Sweatnam and George Thatcher. Then we had Montgomery and Stone, a team which in later years won itself into the hearts of the theatergoers of the present generation. Then, too, there were George Wilson, Tom Lewis, Lew Sully, Carroll Johnson and a host of others whose names I can't recall offhand.

In our Shakespearean productions the casts were as equally prominent in their profession as were the headliners in the minstrel world. In the leading parts among the famous stars were: Minnie Seligman, Lawrence Hanley, Frank Losee, Marion Elmore, Lucius Henderson, Pauline Hall, Gretchen Lyons, Marie Wainwright, Evie Stetson, Henry Jewett and, last but not least, Mme. Eleanora de Cisneros, who is still a favorite in the operatic world. Aside from the numerous principals in these productions there was always a supporting company of from 100 to 150 men and women. At that time the stage management was always conducted by Edmund D. Lyons, one who was well known and one whose staging of productions stood out with splendor and color.

From 1894 until 1903, when I became associated with ex-Senator William H. Reynolds and came to Coney Island, I was in personal contact with these four enterprises and each and every one of them was a financial success during that period. In later years carnivals began creeping in here and there throught the country, and with their showing in conjunction with

By Samuel W. Gumpertz

various charitable organizations their presence in the amusement world was beginning to be felt in the financial returns of the amusement parks and the managements of these enterprises began the work of retrenchment among their forces. From time to time the size of their attractions was cut down, until today they are practically eliminated from the life of the amusement world—in fact, this has been found to be practically true during the past five years.

THE most successful parks in the United States today are right at Coney Island, and they are Luna and Steeplechase. Both of these amusement centers are profitable because no carnival company can compete with these permanent organizations and with the other Coney Island amusements offered each year.

When I left St. Louis in 1903 to come to Coney Island, at the time when Dreamland was under construction, the carnival companies had not made the inroads into the amusement world that they have today.

In speaking of Dreamland Park, which was entirely destroyed by fire in the early morning of May 28, 1911, I would say that in the seven years of its existence it was second to none in the production of features and spectacular performances. One of the most entertaining, instructive and colorful attractions within its gates was "Creation", the masterpiece of Roitard, which was brought from the St. Louis Exposition. Another was "Pharaoh's Daughter", a stellar attraction by the same producer. "Fighting the Flames", with a personnel of more than 200 persons, under the direction of Charles McCarthy, was a spectacular attraction that held the thousands of pleasure seekers spellbound in their seats at every performance. Another

leading feature was "The Feast of Belshazzar" and "The End of the World", both from the master mind of William A. Ellis. Each of these productions consisted of from 50 to 75 persons. Then there was Bostock's Arena, in which was housed the greatest collection of lions, tigers, leopards, bears, elephants and, in fact, animals of every description from all parts of the world. It was not only the greatest collection of wild animals in this country but Europe as well. There were Jack Bonavita and his group of 27 lions, Mme. Morelli and her score of performing leopards, Mlle. Aurora and her trained polar bears, Professor Falkendorf and his group of Bengal tigers, giving performances that thrilled all who witnessed the various acts. There were other trainers, including Edward Darling, Bronco Boccacio, Col. Woods, Herr Dresdach, Adgie, Gertrude Charlotta Pianca, Mme. Selica, Mlle. Dorine, Miss Spence, Herman Woodson, Charles Miller, Robert MacPherson, Clyde Powers, Mme. Cleope, Pete Barlow, Mlle. Beaufort, Sig. Arnoldo, Marcus Orzeno, Della Montana, M. Gallard, Mlle. Blanche Allarty, Herr Hendrickson and a score of others.

I personally brought to this country the first group of natives from Borneo, 86 in number, and established the Borneo Village in Dreamland. Later another group of the Far East natives that I imported was the tribe of Bontoe Headhunters from the Philippines. Somal Land was another settlement of natives that I had at Coney Island. These groups all proved interesting novelties to the pleasure seekers of Dreamland. In 1909 we had an alligator farm right in the heart of the amusement park. It was under the direction of Alligator Joe. That attraction had every appearance and detail to bring out before the general public the life and the habits of the gator in its native home among the everglades of sunny Florida. In the farm were at least 2,500 alligators and crocodiles of all sizes and ages.

I cite these mammoth attractions to bring out my point that the chief trouble today is the fact that those behind the promoting forces of the amusement park are not striving for big productions or one of a spectacular nature. What is needed is the feature that appeals to the general public. A feature that will appeal to the pleasure-seeking public in general is one that is bound to show itself in increases in the gate receipts, as well as to advertise the park, and at the same time prove beneficial to the other amusements and concessions of the park.

To bear out my contention that some stellar attraction is necessary to draw the general public is demonstrated in two instances, one down in Philadelphia and the other right here at Coney Island. For many years before the recent World War the railroad officials in Philadelphia engaged the noted John Philip Sousa and his band to render concerts twice daily throught July in an amusement park just outside the city limits. Both of these daily concerts were attended by thousands of residents of Philadelphia as well as from all of the surrounding towns and villages for miles and miles. The only financial interest the officials of the railroad had in the undertaking was to provide the transportation to carry the people to and from the park on their roads and reap the harvest from the passenger fares collected.

In 1914 Sousa and his band were engaged by the Luna management for six concerts on three days in August. On the three days that the concerts were given the attendance was more than double that on the days when the concerts were not held. In the past few years Luna Park has had as an attraction Arthur Pryor's Band and it has proven a great drawing card.

AN IMPERATIVE need in all of the amusement parks throught the United States is a genuine showman at the helm of the ship of state. All you need do is to visit an amusement place, cast one glance around the place and you can immediately tell from the appearance whether or not a real amusement promoter is in command of the park's direction or not.

New blood in the amusement park industry is wanted and wanted badly, otherwise the parks are going to sink down into the rut from which they will never recover. The country must produce men of the caliber of the late Fred Thompson, Elmer S. Dundy, Herbert F. Bradwell, "Roitard", Bostock and others who have gone before them.

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Samuel W. Gumpertz  
President of the Coney Island Board of  
Trade and general manager of the Park-  
way Baths, Brighton Beach, and the  
Dreamland Shows at Coney Island, N. Y.

# Keep the Dramatic Stock Banner Flying

By Jessie Bonstelle

(Miss Bonstelle's first stock experience was the last season of the famous Augustin Daly Stock Company, where she was engaged, tho just in her teens, as understudy and chorus girl and where she declares she gained the foundation which later made her an actress, stage director, producer and manager. She has staged many New York productions, her favorites being "Little Women" and "The Enchanted Cottage". She has had stock companies in Rochester, Buffalo, Detroit, Ottawa, Toronto, St. Johns, N. B.; St. Johns, Newfoundland; Halifax, Philadelphia, Wilkes-Barre, Providence and New York, and was one of the directors of the only municipal theater in America at Northampton, Mass. She has tried out many new plays for various managers, the most successful of these being "Seventh Heaven" for John Golden. As a tribute to her work in Detroit a beautiful theater has been built, which, called the Bonstelle Playhouse, will be opened by the first of the year.)

I AM asked by The Billboard to state the value of dramatic stock companies to the community. This is a large order and a dangerous question to one who loves the theater as I do. Of course, the value is greater, perhaps, in small cities, where they can only know good days thru the medium of the stock company or the traveling stock.

To me the theater is a great force for good. It keeps our imagination alive. It gives us entertainment and relief from the cares and worries of every-day life. It renews our youth and the days of "let's pretend" and it has a great educational value. So that I feel that the theater is an essential of our lives, as much so as the school or the church or the press.

Anything allowed to enter the theater to lower its standards of art, education, beauty and uplift, I most thoroughly resent as being unfair to the public that turns to the theater, trusting and hungrily. I would like to see one Municipal Theater and resident company established in every city, under the direction of a competent man or woman who knows and loves the theater and humanity and who would realize the responsibility to both—one who would choose the plays as carefully as books are chosen for the public library or paintings for the art gallery.

Failing that, the next best step is the resident stock company, only unfortunately the manager has to consider the commercial side and sometimes cannot choose his plays as he would like to or as he could if the public-spirited people would give the same support and interest they would to the library or art gallery.

First of all the stock company brings the spoken drama at a price within the reach of all. This is a liberal education to the people who cannot afford to pay high prices and consequently go to the "silent drama", where they lose the value of hearing good English. People soon get an interest in plays, thru the personalities of the actors playing different parts in every play, as in a stock company. It brings them closer to the theater, and, I believe, gives them a greater understanding of the drama. Thru the stock company they can see five plays for what they would ordinarily pay to see one.

A manager has to consider other things about an actor than his mere ability to act when he is engaging him for a resident company. It is most important that the members should be self-respecting men and women of intelligence and refinement. People who can become part of the community life. This is generally so—consequently there is a wholesomeness and sincerity in stock companies that comes across the footlights and carries to the audience and you get a sympathy and response that is inspiring to audience and actor alike.

The stock company brings color and a new interest to many a home. It gives a clean, healthy place for the young people to go for amusement. It furnishes an inexpensive way for people of moderate means to entertain. It enlarges one's list of acquaintances and contact with his fellow-men, for one soon gets to "know" most of the people who "go" on the same night he does. It brings youth and romance back to the tired business man and his sometimes tired and bored wife. It gives them a new interest in life and in each other.

I am grateful to say that most stock com-

panies can only live by doing good, clean plays. Occasionally one will find a city where the stock company can pack the house with salacious comedies, but this seems to me short-sighted business, for it is putting dry rot into the very source of the theater; for the stock company is the backbone of the theater where the great mass of people are being educated in the drama, a time and place to train the ideals and taste, so the responsibility is a great one. The theater will always be with us, and its power for good or for evil, I believe, depends largely on the stock company.

I find that the field of usefulness of the resident company is growing. There is work, helpful work to be done with the Boards of Education, and also the clubs, and little by little the church is beginning to reach out to take her "child", the Theater, by the hand again.

accidents, while the conscious brain goes right on playing the part even on a first night. I have seen many stock actors with only four rehearsals of a difficult play, and playing another totally different but equally difficult play, give a first performance with tempo and finish and without a break that would put to shame some of the first-night performances of so-called production actors given after four weeks of rehearsals and with nothing else to do.

I saw a curtain rung down in the middle of an act in New York one night, at the leading actor's request, as he was completely at a loss what else to do when he discovered the stage manager had neglected to put the telephone on the stage. An actor in stock would have invented lines and busyness to cover that accident and the audience never would have known anything was wrong, tho the property man would have gotten the devil afterwards.

Where else but in a stock company can a young girl get the opportunity to play the part of a girl 16 one week and a woman of 70 the next? One week a farce, another a society drama, melodrama and perhaps a bit of Shakespeare or poetic drama? Then the thrills and agony of doing a brand new play—the joy of working it all out for the first time! I wish the stock managers would try harder to secure the co-operation of the schools and clubs and do more Shakespeare and the old comedies and some of the poetic things. It is the only chance for the modern actor to get this training, to learn how to read blank verse and wear costumes and still be manly. The average young actor is awkward and ill at ease in velvet cloaks and lace ruffles; he is so afraid of being thought effeminate, consequently he never gets the ease and grace of body that the actor of the old school or the foreign school has. The only other way for the modern actor to acquire that grace and ease is to work hard in dancing or fencing. But when he is playing in stock, he has so little time and when he is playing in productions he has so little energy.

The stock company is a wonderful school for the stage director. To go in as assistant and work up to director and producer—and a great many have become famous picture directors. It gives great opportunity to the scenic designer which he takes advantage of and often greatly improves on the original New York production. It is invaluable for the author. If more of them would put in a summer or a season of hard work in a stock company as assistant or prompter or general utility business, they would write better plays, and, furthermore, they would be more competent to cast and direct their plays.

Stock tryouts of plays have proven a great help and saving to manager and author. Look thru the Broadway casts and you will find what the stock actor means to the manager. Last spring I counted 63 former members of the Bonstelle company alone playing important parts in the plays in New York in one week, and there must have been many members of other stocks, too.

STOCK is the opportunity and encouragement to try different types of parts. It is what I call laying a solid foundation of technique upon which you build the kind of thing you want to do and know thru experience you can do best. Some people speak of the "bad habits" one acquires in stock. A careless actor will be careless anywhere, and I have seen worse habits acquired during a few weeks' run of a play than I ever saw in stock productions. The sincere actor has a hard fight to keep his characterization up to its first height of vitality and spontaneity. The indifferent actor—"just doesn't". He lets down after many performances and drops the key of the whole performance, and it becomes like a concerted sleep-walking scene; whereas the stock actor has to grow doubly alert as the week progresses and he gets deeper into the part he is rehearsing for the following week.

Stock work is healthy for the actor both physically and spiritually, for he must live a normal life and take his work and play on almost a schedule, and he soon learns to concentrate on his rest quite as much as he does on his work. He grows less

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From the Albert Davis Collection

Going Back Thirty Years or So  
Members of the Pike Theater Company, Cincinnati, O., season of 1900-'01, when  
Emelie Melville was leading lady.

THE value of stock to the actor is immeasurable. It is the only real training school for him when he is beginning and the only "post-graduate course" for him after he has "arrived" and wants to keep out of the rut induced by long runs and type casting. The training is intensive and gives an actor, young or old, poise, authority and flexibility. It teaches him team work as well as giving him versatility. A good stock company will correct faults and mannerisms and give the confidence of having actually "done it" instead of "theorizing about it".

In stock the actor gets to know the theater from the "back wall to the front", the mechanics of the theater and its problems as well as the technique of acting. He learns a little of the problem of management, too. He has a marvelous opportunity to study audiences and their reactions and emotions. He learns the great secret of good work in the theaters, which is the art of give and take. He is alert to help his fellow player, because he little knows when he will need help himself. He soon trains himself to use "two brains"—the conscious and subconscious. The latter takes care of unforeseen emergencies and

# Things I Know About Carnivals-

## Not ALL the THINGS I Know of Course, and Not WHAT I Know-Just THINGS I KNOW ABOUT CARNIVALS

By William J. Hilliar

**T**HINGS are more things in general and in particular than were ever dreamed of in our generation.

There are more things about the carnival business than were ever dreamed of, even by those who have been in it for years.

I am going to tell some things I do know. Not all I know or what I know. Oh, no, but just some things I know—things that I know from mingling for years with the leading lights in this branch of the amusement business.

There may be a lot of "I" about this article, but I do not wish the reader to feel that I am trying to let him know that I know it all as I do not, but there are some things I do know.

I am not posing as a heaven-sent reformer and I am not going to tell those who have shows how to run them, for I would easily lay myself open to the old question, "Well, where is your show?" But with the freedom of speech granted me by the editors of The Billboard, and with the ever-increasing conviction that the carnival is destined to stay, and not only stay, but become a dominating factor in the world of outdoor entertainment, I am going to tell a few things that may help to grease the wheels of its progress over the rough roads yet to be encountered before it has reached the place in the hearts of the public that it is destined to.

**F**IRST let me tell a few things regarding the carnival people themselves; the folks who go to make up any one of the caravans now in operation in these United States. In probably no other industry will be found such a heterogeneous collection of humanity gathered from the four corners of the earth—and yet, under the influence and guidance of the ethics and principles of the business, they blend, as it were, into one great big, unusually happy and contented family.

Last season was bad, yes, very bad, for the carnival world, many conditions, chiefly the weather, being responsible for the depressing state of affairs which affected nearly every show on the road, but the spirit of endurance, in spite of all difficulties, that was shown by management and employees alike was magnificent, and nothing seemed to dampen the optimism of all concerned.

In my candid opinion the indomitable and unshakable attitude of the average carnival trowper of today is paralleled by anyone in any other line of endeavor. No matter how dark the clouds; no matter how heavy the deluge of rain; no matter how depressing of mental dyspeptics known as reformers, no matter what happens, the carnival showman, smiles, and smiles.

Most surprised? Yes, I'll say they are misunderecated that is, they have been misunderstood and for the last few years, but thank goodness, swing to the intellect and God-given courage to express their thoughts of a few carnival press agents like Beverly White, "Col." Ed Salter, "Doc" Waddell, Claude Ellis and others, combined with the everlasting and unchangeable policy of The Billboard to all times champion the showman, the public is gradually being made to realize that a new era has arisen in the world of carnival entertainments.

That this is true can easily be attested by the number of editorials that are constantly appearing in city and country newspapers highly praising the carnival.

The attitude of the public has changed. Disturbances in shows today are a rare occurrence, and it cannot be attributed to prohibition alone.

The well-bettered, educated, well-to-do class and those who are the very backbone of the industry have expressed the last year and a half a word of warning in the form of letters and gentlemen that happen to be in the front. The better class of people go to carnivals more and more their families, and they quickly resent the "wax works" of the vintage groups, used only one average-tented audience as just as well behaved and interested as that which might be seated in a metropolitan theater.

Generous to a fault, ever anxious to help a brother or sister in distress, the carnival people, on the whole, are above reproach and have created for themselves an honorable place in the world's affairs.

**T**HERE are too many carnivals! And there are too many managers and owners who believe in imitation instead of originality. Thousands of dollars are spent on new fronts, new waxes and new paraphernalia, but the actual value of the whole performance, as far as the public is concerned, is in many instances just

entertainments provided in these amusement-palaces are in keeping with their exterior appearance, and it is the constant change in vaudeville performances that has given this form of entertainment the place it holds in the affections of the public today.

I know that several of the big carnival managers have spent thousands of dollars in trying out new ideas and a careful survey will show that these are the ones who today are being looked at, the big fair dates.

The quality of entertainment offered by carnival companies has vastly improved during the last two or three years and indecency and objectionable features are a thing of the past—in fact, the carnival has practically come into its own.

Another feature that has contributed greatly to the uplift of the carnival business has been the entry into its field of recognized band leaders with real bands, and such artists as Earl Strout, Charley Jamison, Vic Eslick, Claude Meyers, Con H. Jespersen and others have been of great value in putting carnivals on the map. With the Zeldman & Pollie Shows last summer Con H. Jespersen's Band played a two-hour concert one afternoon on the courthouse steps of Canton, O., effectively blocking traffic and collecting hundreds of dollars for the Lorain Relief Fund. Good music downtown is one of the very best possible advertisements that a carnival can have and goes a long way towards eliminating the objections of certain factions to the show being in town.

### THINGS I KNOW BRIEFLY TOLD

**T**HAT the carnival is destined to stay. That the carnival is destined to be a happy and contented "family" unit. That the carnival is destined to be understood by many people. That the carnival is destined to be a factor in the world of outdoor entertainment. That the carnival is being reduced by the law of the survival of the fittest. That there is too much imitation instead of originality. In other words, a lack of ideas. That band leaders with real bands have contributed greatly to the uplift of the business. And Some Predictions That a master mind will soon develop—one who can revolutionize the industry. That a carnival bureau for the handling of midway attractions will become a reality. That there will be a change in conditions as regards general representation—the dominating factor in the carnival world today.

The same. In fact, the old, oft-repeated remark, "When you've seen one circus you have seen them all," is being nowadays applied to the carnival.

If I were to be asked what shows have "So and So" got I could unhesitatingly reply: "A Wild West, motorhome, minstrel, circus side-show, girl show, fat girl, trained wild animal show, monkey speedway, water show, with several-so-called funhouses and the same rides!" And it would be true in nine cases out of ten.

Of course good-looking, handsome fronts are a necessity for the carnival owner who wishes to reach the top, but the public wants entertainment inside, and if half the money spent on external appearance was devoted to creating new ideas for the inside the first carnival to follow along these lines would become nationally famous overnight.

Of course I do not mean to say that new ideas are not tried out in the carnival business. There have been several exploited in the last few years, some without success, it is true, but unless the chance is taken and new offerings are given to the public the carnival may die from stagnation.

Al G. Barnes revolutionized the circus with his trained wild animal show. It is true there had been other trained wild animal circuses, but Al G. made his different, with the result that every show in the country has copied to some extent or other Mr. Barnes' ideas, but the Barnes show has become one of the most valuable pieces of amusement property in the world.

It is quite true that "Ziegfeld's Follies" is "Ziegfeld's Follies" year in and year out, but the performances and the performers are mostly different each season, and the few carnival managers who are applying these same principles to their minstrel shows, water circuses, etc., are realizing good returns.

Mr. Albee builds million-dollar theaters for his Keith vaudeville, but he also sees to it that the

**T**he carnival was the forerunner of the circus as we know it today. Years ago when England was known as "Merrie England" it was no uncommon sight to see wire-walking, or "rope dancing" as they then called it, used as a ballyhoo for a side-show containing a fat girl, and many similar instances can be found in Frost's histories of the old fairs and showmen.

But it remained for the American showman, to create from the old fair-ground ideas a collection of clean, wholesome entertainments, and the past season has seen on the road in all probability the highest class assembly of carnival shows that ever

traveled thru these United States and Canada. Everything is not yet absolutely perfect, but when one stops to consider the brainy and intelligent type of men now engaged in this amusement field; when one visits the annual banquet and ball of the Showmen's League of America, held in December in Chicago, and mingles with the ladies and gentlemen who have cast their all in the carnival world, it is quite easy to believe that a master mind will develop from among them who can revolutionize the industry overnight.

I have one or two men in mind, just one or two, who I believe are destined to lead us all into the Promised Land of prestige and dignity where "welcome, showman", will be the watchword and where it will not be necessary for general agents and press representatives to harp upon the fact that their shows are clean; where the carnival will be accepted and recognized, where our ladies and gentlemen will be treated as such; where the great masses of amusement lovers will not have to ask others if they can take their families; where ticket sellers will not have cigarets hanging out of their mouths while on duty; where every employee that is in evidence will be dressed in a natty uniform; where a certain faction will not ogle lasses as they walk up the midway; where the show fronts, while beautiful, will offer a panorama of different ideas and designs; where chiseling of committees will be unknown; where contracts are lived up to to the letter; where those who come on in the spring on I. O. U.s. and after receiving their full salary during the lean months of "still" dates will not leave when the hard work of the fairs commences; where weekly meetings of the showfolk on each company are called and the management listens to the ideas and suggestions of all present, from the highest on the executive staff to the lowest salaried employee; where managers and owners, instead of stealing people and ideas from other shows, will

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# THE VAUDEVILLE SKETCH

By Ben A. Boyar

THE never-failing line that presidential orators of a bygone day always used with success in boosting their candidates, "from the rock-ribbed coast of Maine to the sunny shores of California," may well be used to tell, in a few words,



Ben A. Boyar  
Manager for Lewis & Gordon vaudeville sketch and playlet producers

where the so-called vaudeville sketch comes from, except that one may go further and take in practically the entire universe.

Only the man in the office of a producer of sketches can really know and appreciate from whence the playlet, or sketch, or skit, or act, or whatever you want to call it, comes. Not only from the North American continent do they pour in with every mail delivery, but from South America, Europe and even Asia.

Students at schools and colleges who have been told by their teachers that they know how to write first try writing a vaudeville sketch; men and women in small towns who tire of a monotonous existence try to break it up by writing playlets; the parlor entertainer who has been applauded by his "crowd" as being "great" doesn't hesitate to dash off three or four of an evening; old ladies and gentlemen suddenly get the urge; engineers in foreign climes, under

the spell of particularly beautiful moonlight in a strange land, are nipped by the bug and wear out many pencils and typewriters; doctors, lawyers—anybody and everybody—even office boys, think it's easy and waste their time and that of others by writing sketches.

None of them, or, to be exact, perhaps five in a thousand, have any idea of how to write or what to write about. One out of a thousand may have been backstage and learned some of the elementary requirements, while the rest merely guess and expect their acts to be accepted and produced within a week after they are sent in.

Few know what themes to pick, few have real imagination or a sense of comedy or dramatic value, and seldom do they know how to place their stories in practical settings. The lack of real theatrical knowledge in 99 per cent of the material received by a reader is deplorable.

Yet if these same people would stop to realize that vaudeville sketch writing is an excellent way to break into the writing field the writer is sure that they would take more pains and do more studying before sending in material that doesn't mean anything to anybody. There is always the possibility of a sketch having an idea of a three-act play in it, and often it is elaborated into a Broadway hit. No better example of this can be shown than the tremendous success of "The Show Off", by George Kelly, which is one of Broadway's present-day sensations. This was a vaudeville act for several years before seeing the light of the much-longed-for and coveted Broadway "opening".

The late Aaron Hoffman is a fine example of an excellent sketch and monolog writer who developed into a tremendously successful Broadway playwright. Some of his hits were "Welcome Stranger", "Two Blocks Away" and "Give and Take". Yet he started as a candy vendor in one of the Chicago vaudeville theaters. He studied the stage closely, and gradually wrote acts that were acceptable, finally becoming one of the highest-paid vaudeville writers in the country. His play-

let, "The Cherry Tree", has been played by Harry Green on the "big time" in the United States, Canada and England for nearly 10 years, and is always real entertainment. William Anthony McGuire, who wrote "Six-Cylinder Love" several years ago, and is responsible for the book of Eddie Cantor's tremendous success, "Kid Boots", and the present "Follies" in New York, started as a sketch writer while a student at Notre Dame University in Chicago. John B. Hymer is another well-known sketch writer who landed solidly on Broadway as the collaborator of "East Is West". Many others have done the same thing so sketch writing, if done with thought and study behind it, is usually productive of excellent results.

ORIGINALITY is the keynote to successful writing of vaudeville entertainment. The story must be new, there must be a new twist in it, something that is not timeworn. The author must remember that there is an audience to consider and write from that angle. In order to please, a theme must be selected that will divert and interest an audience consisting of men, women and children in every walk of life, for these are the patrons of the better class vaudeville theaters.

Hundreds of sketches are produced a year, but only a small percentage get a long route, which is due to the fact that bookers will not take acts that are off color or risqué, unless done with finesse and delicacy and played by an excellent cast or well-known star.

A vaudeville sketch must not be too talky or it will bore people, there must be a situation that will hold, action that will interest and wit or drama that will either be good for laughs or serious thinking.

It is hard to tell exactly just how a sketch is regarded by bookers in its relation to the rest of the bill except that one usually finds the sketch on almost every bill of the better class theaters. Bookers don't like them for fear their audiences may be disappointed in the material, despite the fact that they themselves think they may be good. Usually a sketch is a sort of balance wheel for the rest of the bill, which consists mainly of singing and dancing and novelty acts, which are

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## The Genealogy of The Big-Top

By Walter L. Wilson

THE present Circus is about as much like the original article as a porcupine is like a gazelle. The original circus was held in a pretentious building, built with speckled constructed seats for the royalty, the princes, the nobles and their guests. Between the elevated seats around this huge circus building and the amphitheater itself, where the performance was held, was a canal 10 feet broad and from 5 to 10 feet deep and filled with water. This span of water between the people and the performing animals was placed there to protect the spectators from the wild rush of the infuriated beasts.

In the present scheme of things the circus manager seeks to get the public as close as possible to the performers whether man or beast, and in the case of the latter takes good care for the safety of the public by having a large circular iron cage covered at the top with a heavy net.

The original circus was stationary and the public flocked to it from throughout the Roman empire. The present circus is movable, very much so, and goes to the public in cities large and small, towns, villages and hamlets, and gets as close as possible to the homes of those who are to patronize it.

THE original circus building was erected to stand for a century; the present circus tent is built to last one or two years at the most, and is then replaced by a new "white top".

The origination of the circus tent is matter of some doubt. In England the circus performance was given by the itinerating wagon show, the wagons of which were arranged in a circle and with a canvas wall made of flax circling around the entire group, in the center of which the circus performance was held. The first such circus recorded was staged in England and was operated by Philip Astley. This show was followed up by one put on by Dit Crow, who featured performing horses and feats of trick riding.

In this country the Van Amburgh Circus became popular in the first half of the 19th century and,

so far as can be ascertained, performed mostly in the open with an enclosure, which prevented the public from seeing in the circle.

P. T. Barnum really popularized the use of a cover over the circus arena and began his adventures in the circus line with a small tent, roped with guys on the eave, and pushed up in the center into what is now known as the push-pole style. His clever performance became so popular that it was necessary to continually enlarge this tent until it became unwieldy, and quarter poles were added to support the canvas midway between the peak and the eave. These large tents were circular and were copied by others who gave large exhibitions, and presently were thus adopted by enterprising men who designed and produced the "panorama".

A druggist in Chicago really perfected the "panorama" and purchased from 8 to 12 tents measuring 100 feet in diameter and with side wall from 12 feet to 14 feet high, in which the "panorama" exhibitions were held.

It was soon found that these large stretches of canvas between the peak and the eave would split in the wind and the tear would extend from the top to the bottom. To stop this damage a band was run around the top, and the success of this was so evident that other bands were added. It was some years, however, before the ropes were sewed on these bands, as is now the case.

The first-quarter pole hole was sewed directly on the canvas, with no rope protection and no rope reinforcements. Even the tie-down ropes were not used. In actual use it was found that the wind blew the tops off these pole holes, and as the pole fell the top of the tent was badly damaged by the spike which projects from the top of the pole. This danger caused the adoption of the pull-down ropes at each of these points.

As the tent grew in size it was found very difficult to push up the center of it and hence

cables were strung between the poles on the outside of the tent and the peak pulled up by means of pulleys and ropes. The use of this equipment developed ideas along the line of the center elevation and resulted in the placing of the pole in the center of the tent and the erection of this peak by means of a strong tackle block and rope.

The circus tent being also a product of necessity. The first large tents were built without a lacing, but were found unwieldy to handle and so were cut in two and tied together at the bands. This was followed by tying down the canvas between the bands with ropes tied back and forth. This plan in turn was followed by the working of rings thru which tieropes tied back each ring separately to the opposite side. The delay occasioned by this method of fastening resulted in the invention of the present type of running loops whereby the lacing can be taken apart very quickly by the loosening of the king loop.

When large tents were first used it was generally considered among the owners of the show that much attention should be paid to the performance but not much to the tent. Within the last 20 years, however, there has been a change in this matter, until at the present time as much care is taken in specifications and construction of the tent as is used in the purchase of the horses, wagons or selection of the talent.

This extra care has resulted in many improvements appearing in the up-to-date big top. There are overlaps on the lacings to prevent leakage. There is a buffer rope sewed on the outside of the lacing to head off the water that runs down the cloth and prevents it from running down the lacing. Snaps have taken the place of tieropes at the bale ring and on the king ropes along the lacings. New types of ropes are used at the pole holes to prevent the rope from being pulled from tearing out the hole in itself and cutting the rope splice in two.

More attention has also been paid in recent years to decorating the tent so that at the present

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# THE BIG-TOP THEATER

By W. I. Swain

**T**HE big-top theater manager and the show world in general must not interpret the general construction and wording of this article as "blowing my own horn." Writing it is like talking

to oneself, as a great many readers of The Billboard know as much or more about the subject than I do. However, it must be seriously considered that a great number of people outside of show business eagerly read The Billboard, also that The Billboard is mailed to foreign countries. I am really writing the article, tho, because The Billboard editor asked me to, and where is there a showman that would say "no" to a request from The Billboard?

My first big-top experience was with "Pogie" O'Brien, Nathan, Jukes & Colvin and the Barnum Circus. To give the date would be telling my age. I first managed or owned a tent dramatic and vaudeville show under canvas in the spring of 1892. The first few months I used only side-walling—tent aldome. This was purely an experiment or a happening thru circumstances. However, I have continued each year during the tent season to operate one or more big-top theaters. The idea was thoroly impressed upon me by my house experience, as I owned and managed the Nashville Students' "Jesse James", and repertoire in houses for several winter seasons, playing the tanks, also Stair & Havlin and K. & E. Time.

My first house date was East St. Louis, Ill. When the time came to open I planted myself at the door to collect tickets. J. W. Conoly was second agent and a Mr. Wixstrum (I can't recall his initials) was first agent. Conoly was back on the show to see the opening. He whispered in my ear that I must let the house doorkeeper take the tickets. So I reluctantly stepped aside. After awhile I called Conoly and inquired if all houses employed an "official cheater" and he replied that all big houses did. After that I always referred to the house ticket taker as "the official cheater", as I soon had determined in my mind that such was the case.

I got a black eye in Sioux City, Ia. We didn't finish the show at Dunlap, Ia, and I had a pistol drawn on me in Mississippi because I asked a few questions regarding customers passing in without tickets; also extra printing, extra baggage, extra one-sheet boards, extra electric sign out front; smaller houses—extra for use of piano. I wish to assert here that second-story workers, gun mobs, shell workers, or even brick planters, have nothing on the house managers of those days. My last house season, 1903-'04, disgusted me with houses and since then I have operated exclusively under canvas—forty to ninety-week seasons.

## What the Public Wants

**W**HAT do I know the public must have what it wants? The fall of 1891 I had saved up \$1,000—cash. Being musically inclined and having enjoyed one week of repertoire opera—Gilbert & Sullivan's, and by the way the company was managed by the late well-known and popular press agent, "Punch" Wheeler—I considered light opera the most wonderful entertainment and, according to my thoughts, the public would certainly go wild over the operas. So I hied to Chicago and organized from A. Milo Bennett's office Swain's Comic Opera Company. From first business was not paying. I later added Ed Anderson, a comedian, to burlesque the second comedy. "Hokum", we would call it now. Then the press roasted me—we would now call it panned—for burlesquing opera. Business continued bad—just enough for hotels, as managers paid all in those days. The opera people would get a few dollars each week. C. A. Gilbert was principal comedian, Julia Marco prima donna.

The second night of our Springfield (Mo.) engagement, during the production of "Mascot", and when the tenor and prima donna were singing the "Beating" duet, two couples left the theater. The price of admission was 75 cents top. Mechanically, I followed them down the street, trying to determine in my mind what was wrong or if I caught up with them would make personal inquiry. Those were the days when the merry-go-rounds—Tona-Wanda—were just coming out. These two couples purchased four five-cent tickets and mounting four of the hobby chariot horses, the smiles on their faces convinced me they didn't want opera but fun—"hokum".

In a few weeks the Swain Comic Opera closed. Within two weeks I engaged a black-face comedian, one sketch team—then known as variety—vode-vee actors, an organ player—Mason & Handlin small organ—made myself several feet of side walling and jumped to Poplar Bluff, Mo. This was in the spring of 1892, and it was the last time I considered what I wanted in the way of amusement, but consulted and studied what the public wanted. The show world knows what degree of success I have attained—best explained, after the first week at Poplar Bluff I have not stalled a payday in 31 years.

My house experience was as much of a calamity as a success, as I never could reconcile myself to the customs inflicted upon road shows by house managers. And this same reason caused me to fully determine to use a tent winter and summer. The fall of 1904 I first took a big-top theater South.

## Success of Big-Top Theater

**I**F YOU would ask me how to make a big-top theater a success I couldn't tell you. Therefore I haven't much information of intrinsic value to impart. I must relate my own experiences to make a big-top theater story. I do know, tho, that the public is not interested in rehearsals. The finished garment is wanted. Why do you like certain well-cooked foods and other people like other certain well-cooked foods? This is a very good comparison to the program of a big-top show. You must have the "menu" of your show consist of a variety so that something on the "card" will please all, and after they have partaken of the variety some of the "courses" will leave a lasting good taste in the "mouths" of your customers.

It is also necessary to be alive to the requirements of this rajdd age. This is an epoch of evolution. What was seemly and fitting in the past years would not fill the wants in an amusement way today. World developments and changing conditions in our own environments have created an appetite for closer intimacy with up-to-date foibles and pursuits. It is not enough that a play appeals to our various emotions, heart pangs, laughter, love or hate—it must be imbued with a spirit of the present, close to nature and sex. Hokum? Yes.

So it is with music. It must conform to the trend of today, whether of the classic or syncopated variety. I consider the trend of today points

strongly to merriment, music dances and presence of feminine beauty and the eccentricities of present freakish fashion. Correctness is a tiresome thing except when it pertains to fashion, then it is intensely absorbing. Instead of shunning it women are seeking it. Hence styles, creations and correct makeup of the times are demanded by the patrons of the big-top theater in stage schemes.

I have followed up and worked out many ideas, have tried to divert the attention of my audiences from the legs of the women to their extreme gowns and costumes, but I am ready to acknowledge 70 per cent are in favor of the legs. Just so with jazz and classic music. I have had considerable trouble to persuade certain band and orchestra leaders to play jazz regardless of my personal dislike for it. However, now that John Philip Sousa has included jazz numbers in his concerts jazz will become standard with regard to musical programs.

I don't think the public should be taken into the personal life of an actor. It is just like viewing a wonderful painting from a distance. If the attendant of a salon or parthenon would permit you to get a "closeup" or even put your hands on a painting you would realize that it was only a flat piece of canvas—cold, musty paint. Don't let people know that actors are only grown-up boys and girls, but rather impress upon them that they are sort of superhuman. Keep the air of exclusiveness—sort of unexplored mystery. The public wants the actors to read their lines plainly, dress the parts correctly, especially neat and clean. I have experienced my greatest difficulty in getting the proper application of grease paint and the blending of wigs.

Actors seem to cling to the house or theater. Is it really a Broadway bee? Even tho they have seldom, if ever, played a house engagement they insist on painting "theater" on their trunks. Why not "dressing room"? The trunks are placed in the "dressing rooms" of the big-top theater.

The big-top theater now appeals to the primary instincts for amusement, especially to outdoor amusements.

It must here be considered that a big-top theater audience is made up of the banker, the dressmaker, the blacksmith, the farmer and the boy that sneaked under the tent. In the city the audiences are sorted and segregated among the different classes of amusements, each class of people with different tastes and desires for high-priced or cheap admissions. Many shows operating under a big-top theater are now looked upon by citizens of communities as an annual event.

Hokum—what is it? I netted my first \$50,000 with what you would now call hokum with the big top theater. I failed with the light opera in houses. The variety—sketch, black-face act, etc.—entertainers turned the trick. I would like to know what the other fellow's definition of hokum is. For years I had my hokum show panned, scorned; would-be highbrows walk out on sketch teams and black-face acts, then come back. However, this class of show pulled me out of the ditch of failure and made me financially successful. About 1903 I commenced to produce two or three dramas each week, alternating with the variety show.

All vaudevillians 30 years ago were referred to as variety actors, recruited mostly from the ranks of the honky-tonks. "The Red Onion" or "Bucket of Blood" variety theaters in St. Louis were the most preferable rendezvous and the best booking offices for managers to procure variety talent. In my 31 years of managing a big-top theater I have always had in mind my comedian, and during that time have had only six comedians employed. First, 1892, Corporal Johnson, of the team of Johnson and Stickney, now both dead; 1895, Ed Leslie, of the team of Leslie and Sarfield, both also dead; fall of 1898, J. H. McKemiller, now managing his own show in Virginia; 1908, Thos. O'Keefe, now engaged as a traveling salesman; 1917, Happy Gowland, of New Orleans; 1921 and including the present date, Tim Lester. I adopted the exclusive drama productions in the fall of 1904, but realized great success with my variety—black-face-act comedian, slapstick, hokum after-show concerts.

But on with the hokum discussion. I feel that a little thoughtful consideration would change the standing of hokum and reproachful remarks by those who are ignorant of its true worth as a standard in the amusement-producing world. A well-known picture producer says about hokum: "To me hokum is the key which unlocks the Great Heart of Humanity." Hokum presents quickly recognized symbols of men and women to various emotional crises. God forbid that we ever grow so sophisticated that hokum—fun, merriment, laughter—loses its hold upon us.

## The Atmosphere of Big-Top Theater

**A**N UNFAILING harbinger of spring and the good old summertime that follows is the first billboard display proclaiming the coming of a big-top theater show. The unloading of equipment from the coes, the sharp whack! whack! from sledge hammers wielded by brawny experienced canvasmen as they resound in contact with steel-banded stakes, the sonorous voice of the boss canvasman directing his subordinates at break of day are all familiar sounds that portend coming festivities and prompt the grownups to arise early Monday morning and mingle with the boys and girls of all ages to see the big top go up. Then the color scheme of the painted circus blue seats, the red and blue poles, then the band concerts. Yes, the big-top theater has its lasting charms. Besides, many towns do not boast of an opera house and would never see a theatrical performance if it were not for the big-top theater. Do they attend? Indeed they do, and bring every member of the family, including the baby and the grandmother. And all the country people for miles around drive, ride and walk. The country pours its population into the town where the big-top theater—the mysterious, the fascinating—awaits them. Many of these people will talk of it and mention it as an event and remember the plays, the songs, the jokes, the people individually until the big-top theater comes next year. It is all a beautiful arrangement. Some of the big-top shows have been traveling over the same route so long that at least one-third of their audiences were born since they have been making the towns.

It seems to me that what is needed in the big-top theater business is managers that know the business of amusement in a general way and have

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W. I. Swain  
General manager of the Swain dramatic companies.

# The Operation and Box Office Building of a Motion Picture Theater

By Leon O. Mumford

**T**HE box-office is the real speedometer of the photoplay theater in determining its value as a profitable success or investment.

There are many ways and means to increase the receipts, build up the business, or better still, to speed up the theater speedometer, the box-office.



Leon O. Mumford

Master showman and well-known photoplay theater manager of Newark, N. J., and the dean of exhibitors in that State.

To me it is the same with "Pictures" (my short-hand term for Motion Pictures) as it is with any other form of amusement. "The Show" is the thing, and to the photoplay theater "The Picture" comes first.

Of all forms of amusement diversions the picture theater resembles mercantile business the nearest. This is due to the fact that they are operated the year 'round, and the most of them are located in residential neighborhoods,

small communities, and their patronage is largely what is termed "regulars". The percentage of "transient" being almost nil in theater comparison in the aggregate. And it is a recognized fact that the people are "shopping" more today than ever before for their screen amusement.

Thus, the old-time statement, "Merchandise well bought is half sold", fits the business methods of the motion picture exhibitor of today equally as well as it does his neighbor, the retail storekeeper.

**T**HE latest policy of the progressive and enterprising exhibitor or theater chain owner is to provide new, large and commodious theaters, many of which are monuments to the ability and artistic talents of the architects.

Increased seating capacity in localities where the patronage had outgrown the former accommodations has been found a logical move, not because there are more people today than before, but the depressed mood and restlessness of the people during the recent World War caused them to seek diversion and amusement to shut out and relieve the mind of the daily unpleasant happenings surrounding them. This created a habit to attend the theaters more often and this habit has not as yet been outgrown.

The fact that motion pictures were, have been and are today a universal amusement the world over, with its theaters right at the front door of the homes of the majority of its regular patrons, has caused the daily attendance of these theaters to outgrow the former seating accommodations.

But the elaborate and lavish decorations in which architects have influenced theater owners and builders to indulge have created a burdensome overhead that is at times and in many instances have become chronic headaches, and this lavish decorative extravagance has not proven a lasting advantage, for after all is said and done, "The Picture is the thing", the magnet that draws the people to the theater and speeds up the speedometer, the box-office.

**H**AVING bought your picture, the next thing to do is to let the public know it. First, get a picture worth advertising, and then advertise it. An old rule of traveling stage organizations was to spend as much for advertising as it cost to produce the play and operate the traveling company, and I still feel that this rule is not so very far from being applicable to the photoplay theater of today.

Methods of advertising are many and varied,

but to me all are good. Naturally, some better than others, but all possess merit with a different percentage of value and effective appeal. The front of your house with its changeable electric signs and banners, frames for posters and photographs; your vestibule, lobby and foyer with frames and receptacles for posters, sign cards, photographs and banners.

I am particularly partial to display of photographs and still pictures of the feature picture productions, as it gives the interested public a true and unexaggerated conception of the story and manner of telling that is far more satisfactory and interest-creating than the pictorial poster whether one, three or six sheet in size.

John C. Eislie, treasurer of the William Fox Film Corporation, is credited with the statement that the exaggerated poster advertisement with its prominent, sensational or thrilling scene has done more harm than good, especially with individuals and organizations that do not heartily approve of the motion picture as a form of amusement. It is his contention that this aversion, criticism and condemnation has for its undeniable foundation the exaggerated sensational scene that is usually used in the pictorial poster display and which in the production is but a flash on the screen, lasting but a few seconds, while in its stationary poster form it indelibly stamps a detrimental and unfavorable visualization upon the minds of those who see and do not approve of it.

Another form or method of interior house advertising that no one can afford to overlook is the screen trailer by means of which glimpses of actual scenes of near advance bookings are pictured on the screen, and it is also a mighty effectual means of announcing change of policy and other short chats between the management and patrons.

But a theater cannot grow or increase its patronage by confining its advance announcements and advertising just to the outside of the theater and within its walls. Other people than those who are regularly attending the theater must be reached, informed and interested in that which the theater has to offer in picture play, music and other units of amusement and recreation diversification, and this brings into use such important channels of advertising as billboard, card and poster display in store windows, newspaper advertising, house program and the mailing of the same.

The billboard with either its 24-sheet type or pictorial stand possesses an advertising value that is of quite pronounced importance. No longer has the public time or inclination to receive or listen to an earful; the best attention you can expect today is the eye-ful, and the eye-ful attention you are permitted to be favored with from the ever-rushing, racing American of today as he speeds to and from business or pleasure by automobile, trolley, train or jitney, is best obtainable by the message flashed by the 24-sheet billboard stand. I consider that theaters presenting feature picture productions for one or more weeks will obtain the best results from the pictorial stand. Theaters that have a two or three-program change of policy can obtain the best publicity presentation with the type stand, using what theatrical printing concerns term as the one-color, two-color effect.

The advantage of poster and window-card display in store windows on main thoroughfares and in business sections or colonies of small stores met with in residential communities away from the city's "Main Street", but in reality the "Community Main Street", is not only its value of being accessible for promenaders to see and read, but to me its greatest asset is the "word-by-mouth" personal recommendation of the small storekeeper to their neighbor customer. The purchasing agent of the home is usually the housewife, and all women "gossip" more or less, and it is only natural that while the coffee is being ground or the bread tied up the storekeeper will tell of having seen such and such a star in such a picture at such and such a theater or that next week this and that big picture with this and that big star is to be at this and that big theater.

Of course, with the display of poster or window card free tickets or tickets with a reduced price of admission are given the storekeepers. The small retail merchant's family amusement is

usually restricted to that provided thru the poster and show-card window privilege, consequently the storekeeper's amusement knowledge and conversation is limited to that which his show windows advertise.

Theaters that charge a small admission fee in conjunction with window advertising passes or tickets usually receive an income from this source that about offsets the printing and distributing cost of the poster and window cards.

So far so good, but no modern picture theater of the better class can exist and grow with just these three methods, as there still remain the house program with its mailing list, and the newspaper with its display advertisement and the advance and review reading notices. If a theater cannot afford all these methods I would recommend, in value, in the order named: First, the front of theater and lobby display of posters, photographs and banners. Next, the house program with its bona fide mailing list. Then the newspaper. After that the store-window display and the billboard with its 24-sheet stands.

An old stereotyped selling argument for newspaper space for theater advertising in preference to billboards is that "Jones never asks his young son or daughter to run down to the corner and bring in the billboard to see what show is at the opera house tonight." Instead the messenger, whether boy or girl, is sent to the newsroom or stand to purchase an evening paper for enlightenment as to the amusement menu that is being offered by the town's or city's representative theaters, whether the silent or the spoken drama.

Since the exhibitor has used the press for publicity and photoplay exploitation there has been less criticism and less aversion expressed and less condemnation of picture play and theater by welfare associations and similar organizations. Even in the Blue Law and Sunday-opening controversy, with the theaters increasing as users of space the press has given its moral support by editorial and news columns to the picture theater man.

Not that I mean to insinuate or infer or assert that this influence is a purchasable commodity, but as the business relationship between press and picture grew and lengthened so increased the knowledge of the press as to the logic and justification of the "seven-day theater", and the merit of the motion picture as a wholesome and healthy mental relaxation and amusement recreation for the masses and classes as well.

Probably my greatest faith of all methods, channels and vehicles of theater publicity exploitation is the theater program with its mailing-list circulation, and doubtless the "reason why" is that I have experienced the best results with that method.

It is an acknowledged fact that the "individual endorsement" or "word by mouth" is the best method of advertising in every sense of the word. But it is the slowest method and the hardest to follow. So the next best thing is to hit upon a plan that will nearest resemble this preferred method and that will bring about the greatest circulation of the "word-by-mouth individual advertising", and actual experience causes my vote to be cast for the house-program mailing list.

With the opening of the Tivoli, the most pretentious of the Joseph Stern chain of residential theaters in Newark, N. J., of which I had the distinction of being general manager, this was the last word in modern photoplay theater building, a theater most beautiful, a house that its equal didn't exist east of Chicago. Its gross attendance only equaled that enjoyed by the City Theater, whose place it took and whose business and attendance it inherited. But that attendance was not sufficient to meet the immediate cost of operation, let alone any return upon the \$600,000 building investment. It was up to me to look search for, find and produce this lacking attendance, and to get the receipts and disbursements upon closer "speaking terms" than by the then existing long-distance or radio route. The beauty of the theater and it being a brand-new house wasn't of sufficient importance to attract people from other theaters just outside the immediate zone of patronage. Neither did the best features and the best stars in the best features make an impression of sufficient importance to divert the picture-theater patron Tivoliward in preference to their accustomed neighborhood and long-attended nearby theater. All publicity channels—billboard, window card and poster display, newspaper, inside and outside theater advertising, including the screen trailer—were being utilized

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# BURLESQUE-ITS ADVANCEMENT

By Walter K. Hill

By Charles P. Salisbury

WITH cuss words so sulphuric that even soldiers repudiate them when spoken on the New York stage, with the front of "legitimate" theaters plastered with photographs of women pictured while unclothed, with the stage of high-priced musical shows gleaming with the bare legs of chorus girls and principals and with murmurs of stage censorship coming down the theatrical wind "Columbia Burlesque" bids unafraid for family patronage.

This status of "Columbia Burlesque" has not been arrived at during the past year (The Billboard has asked for such a review), but 1924 has marked the partial fruition of plans that have been gradually maturing for the past 20 years. The plant of burlesque decency is opening its buds—full blossom will come before this season ends or else all signs fail when a press agent becomes prognosticator.

Two words—"Columbia Burlesque"—have turned the trick after the years of preparation have ripened the policy of Sam A. Scribner and his associates and projected the result to theatergoers. Those two words were introduced in newspaper publicity when Mr. Scribner first decided to exploit his idea that "Columbia Burlesque" should be the trade mark to identify the new order of things in burlesque entertainment.

Last season "Columbia Burlesque" was incorporated in the newspaper advertisements across the Columbia Circuit. Beginning this season "Columbia Burlesque—Always a Good Show", was placed on all printing to be posted, all dates and in all places where there was room, occasion or opportunity to present the words "Columbia Burlesque" to the public eye.

So it is, in this writer's opinion, that Mr. Scribner's greatest achievement of the past year has been not alone in making the public believe that "Columbia Burlesque" is "something apart from just burlesque," but in proving to and thru producers that clean shows earn clean money and more money than other kinds of performances. For it is the business of selling tickets that counts, and there are more decent people in every community than there are "toughnecks", hence greater is the prospect of selling tickets to the great majority of the populace.

TO MAKE plain his purpose and to make sure that every house manager, show manager and producer would get the same message at the same time and thus obviate misunderstandings Mr. Scribner last summer called a convention of those responsible for "Columbia Burlesque". The date, July 21, was memorable in the history of the Columbia Amusement Company, sponsor for "Columbia Burlesque". In

the rooms of the Columbia School of Dancing and Instruction Mr. Scribner faced his co-workers and told them in plain, unmistakable language what he wanted them to know—and in 21 shows that this writer has seen this season there was not the slightest evidence that one single producer had forgotten what Mr. Scribner had said. There are 21 models of family entertainment in the shows referred to; there is reason to believe that the remaining 15 in "Columbia Burlesque's" garland of 36 family entertainments will reflect Mr. Scribner's unequivocal dictates that "Columbia Burlesque" shall be entertainment for the whole family and "Always a Good Show".

This convention was a second great achievement of the year under review. That Mr. Scribner has had the co-operation of producers is tribute to a successful leadership that has stood the brunt of battle for more than 20 years.



Samuel A. Scribner  
Secretary and general manager Columbia Amusement Company.

GETTING down to specific achievements in "Columbia Burlesque" we come to the matter of improvement in lobbies. In lighting of stages, in the surroundings and comforts that are afforded showgoers in Columbia Circuit theaters. Time was when a few soiled pictures and a handy carpet tack provided a lobby display in "burlesque". These were the days when \$2,000 was a big week's business, when tights were cotton and scenery was a set forest, a center door fancy and parlor interior.

Gradually conditions outwardly and inwardly have improved.

This year Mr. Scribner started his drive for attractive lobbies, colored enlargements, paint and gold-leaf in abundance. The Columbia Theater, Times Square, has been the pace-maker and these advanced ideas in lobby and theater-front ornamentation have made the "hub" of the Columbia Wheel present a front to the passerby that compares with, and in numerous cases surpasses for beauty and attractiveness, the lobby showings of the high-priced and aristocratic Broadway homes of the "legitimate".

Producers have responded to the call for better and still better photographs for lobby display and newspaper use. Never in the history of the Columbia Circuit—let somebody challenge the assertion—have theater lobbies been so abundantly and well supplied with pictures and newspapers so willing to print in layouts the photographs of "Columbia Burlesque" players. Here is another tribute to Mr. Scribner's leadership that, of itself, makes "Columbia Burlesque" rank with its only and real "opposition"—theaters that attract family patronage thru vaudeville bills and better-type motion pictures.

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BURLESQUE is the oldest and newest, the happiest, kindest and the most constructive form of entertainment in at least three of the greatest vehicles of art—the stage, fiction and music.

Thus I. H. Herk, president and general manager of the Mutual Burlesque Association, declares his belief that burlesque as a form of modern amusement should have a high relative standing as compared with other branches of stage endeavor, and occupy a field in interpretation as distinct as syncopated or "jazz" music in relation to other forms of musical composition. And he has built this theory into practice and established fact.

Mr. Herk insists that the shows of his powerful circuit live up to his ideas of providing the real broad fun of the American stage without attempting to invade the field of musical comedy. That he has succeeded within little more than a year in building up this association, which now comprises 34 shows playing in 44 theaters and covering a route that gives to each attraction 37 consecutive weeks, is not only a tribute to the confidence and energy of a man who has the courage of his convictions but to the loyalty of his associates as well.

The ascendancy of American "jazz" music is of recent account. The king of modern bandmasters and one of the few really great American composers, John Philip Sousa, himself a born humorist, has but lately succumbed to its charm, and the most popular numbers on his current programs are said to be his "jazzy" interpretations.

The declaration of President Herk that Mutual shows shall typify "jazz" stage amusement rather than colorless imitations of straight musical comedy met with enthusiastic approval. His ideas concerning the manner in which these entertainments shall be safeguarded and bettered by keeping them clean and wholesome while imparting the desired rhythm and humor have been studiously regarded.

BURLESQUE in one form or another, as almost everyone knows, is as old as history. But musical burlesque as it is known today and recognized as stage entertainment dates back in this country only to 1868. In that year, according to historians of the stage, Lydia Thompson made her American debut at Wood's Museum, later known as Daly's Theater, in New York. Alice Ligard appeared at the Academy of Music in Brooklyn and Alice Holt and Eliza Weathersby, the latter afterward becoming the first wife of Nat C. Goodwin, appeared in burlesque in December of that year. Alice Oates came forward a year later and toured the country at the head of her company. Old-style English burlesques were used as the vehicles for these performances, and

It was not until the early eighties that American producers turned their attention to this style of entertainment. Edward E. Rice brought William H. Crane, Henry E. Dixey and Richard Golden into prominence with "Evangeline", admittedly burlesque of a higher class. It was immensely popular and the forerunner of a long line of musical comedies.

During the years immediately following scores of so-called burlesque companies toured the country, the performances of some so vulgar as to bring the word "burlesque" into general disrepute. In 1900 came the formation of the Eastern and Western "wheels" and a general improvement in the character and class of entertainments was soon apparent. The absorption of one circuit by the other followed, and for several years one organization ruled.

THE Mutual Burlesque Association came into being in June, 1922, and surely encountered opposition that would have frightened and

discouraged men of less determination and experience in showmanship. The struggle was against heavy odds and a little more than a year ago it seemed that the end had come. At what was expected to have been the final meeting David Kraus, who had affiliated with Mr. Herk, proposed that both he and Mr. Herk would come into the Mutual Association with the understanding that Mr. Herk be made president and he chairman of the board of directors and that their power be absolute. This was conceded.

Upon his election as president and general manager Mr. Herk found several of the houses of the circuit in a deplorable condition physically and financially. His first move was to interest several prominent theatrical promoters and producers and effect a complete reorganization. Realizing that it would be impossible to carry his plans into full effect at once, Mr. Herk contented himself with bringing some order out of chaos and concentrating upon a new season.

Early last summer, following arrangements that assured the stability of the association's finances and the elimination of some of the houses on the circuit and the addition of many others a meeting was held in New York at which a concrete plan of operation was presented to the house owners, lessees and managers by Mr. Herk. This was immediately accepted and put into effect. Mr. Herk's plan provided for the guarantee to certain recognized producers of funds sufficient to enable them to engage principals of a better class than had been identified with the circuit, and of higher salaries to the choristers. In addition to this guarantee the houses agreed to a basis upon which receipts should be shared over and above

(Continued on page 237)



Isadore H. Herk  
President and general manager American Burlesque Association.

# The Billboard

"THE PUBLICATION OF FACTS — THE PAPER THAT SERVES"  
 OUR CHIEF AIMS  
 HONESTY ~ SINCERITY ~ TRUTHFULNESS

Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under Act of March, 1879. 214 Pages. Vol. XXXVI. No. 50. Dec. 12, 1924.  
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## OUTDOOR MEN GATHER IN CHICAGO

### National Association of Amusement Parks Convenes at Drake Hotel

**CHARLES A. WILSON**  
 RE-ELECTED PRES.

By **FRED HOLLMAN**  
 Chicago, Dec. 6.—"Our organization is no longer an experiment," declared Judge Charles A. Wilson, president, as he called the sixth annual convention of the National Association of Amusement



**CHARLES A. WILSON**

**Officers**  
 President—Charles A. Wilson, Louisville.  
 First Vice-President—D. S. Humphrey, Cleveland.  
 Second Vice-President—N. S. Alexander, Philadelphia.  
 Treasurer—George A. Schmidt, Chicago.  
 Secretary—Al R. Hodge, Chicago.

Parks to order in the Drake Hotel Wednesday morning.  
 "Organization of this body became a necessity in order to protect our composite business against a number of evils. And what a splendid effect this organization has had on our business. There could be no hives unless the bees worked in colonies. Thru tax repeals and cheaper liability insurance as well as many other accomplishments of this organization the amusement parks have profited much."  
 Judge Wilson said the N. A. A. P. should always maintain a strong legisla-

### NEW METHODS IN CIRCUS ADVERTISING

Ideas Entirely New to Advance Departments Proposed for 1925 Season

Circuses were the pioneers of outdoor advertising—they were the pathfinders for the billboard—the originators of systematic advertising in general.  
 It is another sign of the times, of the progress of this decade, when the circus admits that it has been passed by more progressive and ingenious advertisers who have sprung up in recent years.  
 Today the circus is casting about for new ideas to be used in its advance department. It is about to dare to cast off old worn-out methods and is disposed

(Continued on page 220)

### International Association of Fairs Meets at Auditorium Hotel

**E. F. EDWARDS**  
 NEW PRESIDENT

By **NAT S. GREEN**  
 Chicago, Dec. 5.—The School in Fair Management and a central office for fairs occupied a prominent place in the proceedings of the 34th annual meeting of the International Association of Fairs and



**E. F. EDWARDS**

**Officers**  
 President—Edgar F. Edwards, Rochester, N. Y.  
 Vice-President—Frank D. Fuller, Memphis, Tenn.  
 Secretary-Treasurer—Ralph T. Hemphill, Oklahoma City, Ok.  
 Directors—G. R. Lewis, Columbus, O., and Sydney R. Francis, Sherbrooke, Que.

Expositions, held at the Auditorium Hotel this week.  
 The successful launching of the former and the probable establishment of the latter were hailed as the outstanding accomplishments of the retiring administration—accomplishments that without doubt are going to be far-reaching in their effects.

The meeting as a whole was generally conceded to have been the greatest ever held by the association. If these annual sessions continue to grow bigger and better there soon will be a shortage of superlatives to describe them. Attendance was large, there was a splendid speaking program and a banquet that left nothing to be desired. And between sessions the delegates made the most of the opportunities to "visit" among themselves.  
 Right here I would like to say a few words in appreciation of Tom Canfield

(Continued on page 220)

### SAM LEVY HANDS LEAGUE FAT PURSE

Banquet and Ball of Showmen's League Establishes Financial Record

Chicago, Dec. 6.—Altho the banquet and ball committee of the Showmen's League of America could not hand in a completed report at the regular meeting of the organization last evening, Sam Levy, chairman, did report that the net profit of the affair would exceed \$4,000. This included the profit of the banquet and the advertising program. Col. F.

(Continued on page 220)

### Relations Between Actors' Equity Association and W. I. Swain Broken

**Equity's Side**  
 Trouble has again arisen between the Actors' Equity Association and W. I. Swain—in fact, there has been a break of relations this time, as witness the following statement issued by the Chicago office of the A. E. A. the latter part of last week:  
 Owing to an apparent lack of desire

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**Swain's Side**  
 The W. I. Swain Show No. 1 will close a 95-week continuous season at Kosciusko, Miss., Saturday night, December 20, and make a run by special Illinois Central train to New Orleans, according to T. Swain, secretary of the show company, who further wired *The Billboard* from Philadelphia, Miss., December 7, as follows:  
 (Continued on page 220)

### WALTER MAIN TITLE TO KING BROTHERS

Plan 15-Car Circus for Next Season—Virtually All New Equipment—Show Opens in April

Geneva, O., Dec. 6.—Negotiations have just been completed by Walter L. Main of this city whereby the title of the Walter L. Main Circus passes into control of Floyd and Howard King for a period beginning January 1, 1925.  
 Next season will mark the 46th annual tour of this representative American

(Continued on page 217)

### WALTER HAYS HEAD OF M. P. T. O. OF N. Y.

Rochester Body of Exhibitors Signifies Intention of Re-Entering Organization

Albany, N. Y., Dec. 6.—The directors of the Motion Picture Theater Owners of New York State, at a special meeting held in Albany Wednesday, elected Walter Hays, of Buffalo, president to complete the unexpired portion of the term

(Continued on page 217)

Last Week's Issue of The Billboard Contained 969 Classified Ads, Totalling 5,410 Lines, and 637 Display Ads, Totalling 21,537 Lines; 1,606 Ads, Occupying 26,917 Lines in All  
 The Edition of This Issue of The Billboard Is 105,000 Copies

## Special Matinee of "Simon Called Peter" Attended by 100 Clergymen

Three Ministers Take Broad-Minded Attitude in Talks From Stage, But Dr. Straton Sings Usual "Hymn of Hate" in Letter

NEW YORK, Dec. 5.—A special performance of *Simon Called Peter* was witnessed by 100 clergymen of the city at the invitation of William A. Brady yesterday afternoon in the Klaw Theater. Following the presentation three ministers expressed their views from the stage and a letter from Dr. John Roach Straton, who refused to attend, was read and hissed. Those who spoke were the Reverend Charles Francis Potter, of the West Side Unitarian Church; the Reverend Cyrus W. Severance, of the Sheepshead Bay Methodist Episcopal Church, and the Reverend Theodore C. Boblin, of the 15th Street Methodist Episcopal Church.

Mr. Brady, in introducing the clergymen, said in reference to managers and actors:

"There is not one of them who does not like to produce what is fine and good and truthful. The solution of the problem of church and stage would be at hand if the ministers would stop throwing mud at the stage and its people. The church and the stage should work together, for both are great institutions."

Dr. Straton's letter follows in part: "The moral life of actors and actresses is deplorably low and the theater of today is one of the deadliest menaces to the health of civilized society in its every branch."

"I feel sincerely, therefore, that the clergy who would attend *Simon Called Peter*, even granting that it is a good play, would be entirely out of place, and if I should debate or discuss the question I would not be any true representative of them, but am sure I would feel far closer and more in sympathy with the people on the stage than I would with the people in the audience. What I would say, therefore, if I did come, would doubtless be more of an indictment of the clergy there present than of the players and the play in question. Therefore, to save the possibility of a rough-house and to insure you a peaceful and harmonious meeting, I had better hold to my resolution and stay away."

The Reverend Mr. Potter assailed Dr. Straton for his attitude and, continuing, said:

"Discriminating co-operation seems to me the proper position in respect to the stage and we are glad to note at least one trend of the modern theater which we can heartily commend. We rejoice at the increasing number of plays which have to do with religion. I refer not merely to such pageants as *The Miracle*, but also to plays like *Outward Bound*, dealing with immortality. *The Fool*, depicting an attempt to live as Jesus would today; *Hell-Bent for Heaven*, satirizing religious hypocrisy, and, perhaps, *Simon Called Peter*, with its problem of the sex-life of a clergyman."

"We may not agree with the authors' conclusions in these and similar plays, but we are glad that the best authors are writing, the greatest producers are presenting, the most artistic actors are playing, and great audiences are attending plays which deal with vital religious life and its problems."

"If it is true, as I suspect, that managers have to present several questionable shows in order to make enough money to live and to enable them to afford to put on an occasional uplifting drama, then this fact is a sad indictment of the taste of the play-going public and the managers are not to be blamed by the clergy, but are to be helped in every possible way so that the percentage of good moral plays may be increased. Patronage of the occasional clean play should be urged from the pulpit. Many of us have the custom of preaching once in a while on some outstanding play, which is a legitimate way of extending the influence of the worth-while drama and of co-operating with the really high-minded producer."

"This co-operation must not be one-sided, however. Co-operation is based upon understanding, and I must admit a doubt as to whether or not modern authors and producers have a correct attitude toward the modern clergyman."

"In the early days when the theater and the church were still closely allied, when the morality and miracle plays, from which the modern theater has evolved, were played on the church steps, the villain and the clown were both played by a character in the costume of the devil. Nowadays, when the theater is divorced from the church and when some consider it a miracle if a play has morality, the situation is reversed, and in the more recent plays, when the clergyman isn't a laughing stock, he is an abominable villain."

"We resent the tendency of the stage to represent the minister as traditionally inept, exempt from life's real battles and of a general namby-pamby character. The role as usually cast calls for an extremely clerical costume, an English accent, oxford glasses, abundant leisure and an air of amiable futility."

"Whatever merit the production possesses, and we are not insensible to its good qualities, I, for one, must point out that any play which excuses, or even seems to condone, unsocial conduct is

detrimental to public morals. All men must feel a certain attraction to Julie, the eternally lovable incarnation of feminine charm, up to the point where she sacrifices her chastity for love, and Peter is a manly fellow until he takes advantage of her love by accepting her mistaken sacrifice."

The Reverend Mr. Severance said: "This whole play is a fierce criticism of the church. I do not believe that the church should fear criticism, but we should profit by our les on and not condemn a play because of it. We should take what is good in the stage and praise it and attend it. Frank and free reciprocity will do both the stage and us good."

The Reverend Mr. Boblin declared he was one of those who objected to Dr. Straton representing the clergy and spoke well of the play.

## SAILINGS

New York, Dec. 6.—Included among the sailings this week of theater folk are Winchell Smith and Pat McCoy, who are bound for London on board the *Mauretania*. Fellow passengers on the *Mauretania* are Mme. Simone, who recently closed her repertory season here; Basil King, author of the recent success, *Earthbound*; and Michael Fokine, the Russian ballet master.

The Olympic sailed with Harry Fox, who is engaged to appear in a new production in London.

Hans Bartsch, European theatrical producer, is returning home on the *Laxthian*.

The world of musical comedy is fairly well represented on the passenger list of the *Mount Olympus*, which includes eight girls recruited for the European edition of *Little Jesse Jones*, which opens Christmas Day at the Gustave Charles Theater in Berlin. They are Jean Derruch, Sunny Saunders, Jean Watson, Woody Lee Wilson, Geraldine Heavill, Isabelle Mason, Katya Miramessian and Virginia M. Cona.

The *Catalonia* returned recently with the short-lived London company of George Kelly's *The Show-Off*. The company, comprising Clara Banda, E. S. Baker, Myrtle Tanswell, Raymond Waldburn, Frank Brown, Myron Paulsen, Charles Martin, George Warrington and Graham Valsey, will be sent for a tour thru the West.

Among the recent arrivals representing the over-the-water field are Tito Rufo, noted baritone, and Yvonne Darle, who came in on the *Laxthian*. They will return to the Metropolitan fold.

## Jewish Theatrical Folk Honored

NEW YORK, Dec. 6.—Joseph Leblang, cut-rate ticket speculator, who recently offered the city a proposition that would abolish such speculation, only to have it turned down, is listed as one of the greatest public benefactors of the Jewish faith in *Who's Who Among American Jews*, made public here today. His name appears alongside those of Adolph S. Ochs, publisher of *The New York Times*; Edward M. Chase, Samuel L. B. Fisher, Michael Hollander and Sigmund Odenheimer.

Mr. Leblang conducts an extensive theater ticket office in this city which he has named "Public Service." He has been active in various philanthropic efforts.

Twenty-one leaders of the dramatic, motion picture and musical fields are named in the list, which contains 131 names of Jewish men and women who have made notable progress in their respective fields during 1924.

Gustav Blum, Morris Gest, Jules Eckert Goodman, Lawrence Langner, Philip Moeller, Elmer Rice, Arthur Richman, Samuel Shipman and Louis Wolheim are those mentioned in drama.

The moving picture field has listed under it the names of Clara Beranger, William Fox, Carl Laemmle, Marcus Loew, Benjamin Moss and Adolph Zukor.

Honors in the musical profession are given to Leopold Auer, Ernest Bloch, Shura Cherkassky, Jascha Helfetz, Ignace Hilsberg and Hugo Riesenfeld.

## Professor Objects to Song

Middletown, Conn., Dec. 7.—An application to suppress the college song, *Drink a Highball at Nightfall*, on the ground that technically there is no such thing as a highball, has been made by Professor Karl P. Harrington, head of the Latin Department at Wesleyan University. The professor alleges that the song originated in Chicago and was then transported to the University of Pennsylvania where it was ruled against. It has now taken hold with undergraduates at Wesleyan and Professor Harrington wants it barred.

## Decision Is Reserved in Earl Carroll Suit

New York, Dec. 7.—Decision was reserved yesterday by Judge Hays in Municipal Court in the suit brought by James Duffy against Earl Carroll for \$1,000, which he alleges is due him for sketches which he wrote for *Carroll's Vanities of 1923*. Carroll holds that the price is excessive, stating that he never paid more than \$25 to \$50 for sketches and that he never received more than that for sketches he wrote himself.

## Mrs. Ringling High Bidder

New York, Dec. 7.—Mrs. John Ringling was among the highest bidders at a three-day auction of the private art collection of Mrs. H. Fish, which closed yesterday at Kahn's Art Auction Gallery. She purchased a string of pearls, paying \$2,250, and also bought a single Oriental pearl for \$325.

## For "Comic Supplement"

New York, Dec. 6.—Hansford Wilson, after several years' absence from the Ziegfeld fold, is returning to appear in *The Comic Supplement*, now in rehearsal. George Moore also has been added to the cast.

## Can't Produce "Just Married" in England

Anne Nichols Obtains Injunction Against Hurtig & Seamon and "What's Your Name" Co.

New York, Dec. 6.—Anne Nichols, playwright, has obtained an injunction against the *What's Your Name* Company, Inc., and the Hurtig & Seamon Corporation, restraining the firm from producing her play, *Just Married*, in England.

In her motion for the injunction Miss Nichols charged that the defendant organizations had violated a contract entered into with her regarding the British rights of the play. She also named L. E. Shubert, Jacob J. Shubert, Jules Hurtig and Harry Seamon, as individuals, but in the Richard P. Lydon refused to entertain the injunction against them so long as they have no connection with the future of the play.

Miss Nichols released *Just Married* to the Hurtig & Seamon Theatrical Enterprises, Inc., April 2, 1920, giving them the exclusive rights for the United States and Canada, and permitting them to have an option on the British rights to be exercised in a specified time, or 30 days after the first performance. The option was exercised April 28, 1922, but the corporation failed to produce the play a year later, as agreed. It developed, however, that prior to that time Hurtig & Seamon assigned its right to the *What's Your Name* Company, Inc. A new and similar contract was then agreed upon between this organization and Miss Nichols, and the latter maintained that Charles B. Cochran, of London, who was to have produced the play overseas, failed to do so and the rights thereupon reverted to her.

Miss Nichols, who at the time of the lapsing of the rights of the play was in Paris, picked Ernest Edelman to produce the play for her in England. It later developed, according to the allegations, that the individuals named had been mixed up in the play's career overseas and that plans were being formulated to produce an edition of the play in opposition to Miss Nichols. She thereupon went to the courts to protect her rights. The play in question is now having a successful career in stock productions in this country.

## "Milgrim's Progress" Backers Sued for \$9,000 by Haines

Bridgeport, Conn., Dec. 6.—A controversy over the staging and production of *Milgrim's Progress*, a New York play, reached the Superior Court here this week when Robert T. Haines filed suit against Alfred Hills, Benjamin Straus and Hills, Straus, Inc., all of New York, asking damages of \$9,000 and an accounting. Haines, according to the complaint, was hired by the defendants' October 11 to produce and stage *Milgrim's Progress* at a salary of \$250 a week during rehearsals and was to have received one per cent of the gross receipts, including motion picture and stock rights. He also was engaged to play the part of Fitzmaurice in the show at a salary of \$100 a week, while the play remained in New York, and \$450 when the production was on the road. The plaintiff claims he was discharged without right or cause October 28 and that the defendants have violated their intention of breaking the contract.

## Shubert Wins Suit

New York, Dec. 7.—Michael Fokine's suit against J. J. Shubert for \$1,655.35, alleging breach of contract in the staging of a dance number for *The Rose Mail* two years ago, was decided in favor of the latter yesterday by the Court of Appeals. The ballet master appealed to the higher court following a decision by the lower court also in the defendant's favor. The appellate division sustained defense attorney's contention that there was no merit in Fokine's motion for a new trial or for further appeal. The court held that Fokine himself broke the contract in refusing to continue rehearsals after the actions of some of the ballet girls had irked him. He is oceanbound for London where he is to stage ballet numbers for Basil Dean's revival of *A Midsummer Night's Dream* at the Drury Lane Theater.

## TATIANA ZARUBINA ARRIVES IN NEW YORK

New York, Dec. 6.—Among those who walked down the gangplank of the S. S. Orduna Tuesday were Tatiana Zarubina, Russian comedienne, who will appear in this country under the management of Morris Gest; Mrs. Gladys Dillon, English concert singer, known professionally as Gladys Hoey, who came to visit friends and Leonore Cortes, pianiste, whose home is in Philadelphia and who returned after a concert tour in Germany, in which she played three times in Berlin. Another Orduna passenger was Peggy Manor, dancer, of England, who told reporters she is not a professional and appears only for charity.

## Rob A. C. Theater

Atlantic City, N. J., Dec. 6.—The entire receipts of the Colonial Theater, largest photoplay house in the resort, were confiscated by burglars early Monday morning. A safe was cracked in the office of Monsieur Alexander Strauss after the thieves had gained entrance by forcing a window in the rear of the theater. The manager refused to denounce the amount stolen, but Captain of Detectives James Malwood asserted the receipts were in the neighborhood of \$3,000.

## No Sunday Movies for Wakefield, Neb.

Wakefield, Neb., Dec. 6.—An ordinance recently passed by the city council and signed by Mayor R. G. Hanson makes it "unlawful to give exhibitions of moving or stationary pictures on Sunday." The ordinance provides for punishment for its violation by a fine of not less than \$50 or more than \$100, or imprisonment in the city jail not to exceed 30 days for the first and subsequent offenses. The ordinance became effective upon its passage by the city council.

# A. A. MAY ADMIT ACTOR-MANAGERS

### Adoption of Equity Ruling Would Rob Guild of Chief Argument Against British Union

London, Dec. 6 (Special Cable to *The Billboard*).—An early expansion of council representation in the Actors' Association on the lines previously recommended by *The Billboard's* representative, "Cockaigne," is anticipated. It is probable that there will be an early alteration of the rules to admit actor-managers as council members. The absence of these from the council caused the Guild to claim that the Actors' Association is non-representative, which certainly is true with regard to the present council.

It is thought that the attitude of the Actors' Equity Association in the United States in admitting actor-managers is largely responsible for the coming change in the policy of the Actors' Association, which, if completed, robs the Guild of one of its chief arguments against the union.

The Guild's touring contract, drastically revised, has been passed by the manager side and will now be referred to the artists' section for ratification. The revision is entirely due to the Actors' Association's agitation against the previously published Guild contract. The new document contains practically all the features demanded by the A. A. which managers repeatedly stated meant the ruin of the touring system and which caused the deadlock between the Association of Touring Managers and the Actors' Association of course, under the Guild constitution even granted a good contract the artists' union would be powerless as it cannot raise a hand, but the situation is not without its humor since the managers under the watchful eye of the A. A. have granted to the Guild practically all that was refused the union.

## Duncan Sisters To Rest Before N. Y. Opening

### "Topsy and Eva" Will Make Broadway Bow Christmas Eve at Sam H. Harris Theater

The Duncan Sisters, Rosetta and Vivian, will enjoy a week of rest before the New York premiere of *Topsy and Eva* at the Sam H. Harris Theater Christmas Eve. During the 47 weeks' run of the musical satire on *Poodle Tom's Cabin* at the Selwyn Theater, Chicago, which terminated November 29, the Duncans appeared at each of the 440 performances. Then followed week engagements in Detroit and Cincinnati. This week the attraction is dividing time between Indianapolis, Ind., and Dayton, O., with Columbus, O., to be played December 15 to 17.

The cast on Broadway will be the same as that which appeared in the Windy City, with the exception of Rex Cherryman, Juvenile, being succeeded by Mr. Halliday, late of *In Dutch*, starring Mr. Gallagher and Mr. Sheen.

*Topsy and Eva* is presented by Sam H. Harris and Tom Wilkes and was for a time scheduled to open December 1 for a run at Mr. Wilkes' theater in San Francisco, the producers' contract for the Selwyn Theater expiring the latter part of November. The Duncans originally tried the vehicle out on the Coast and will return there with it after the New York appearance. The attraction grossed \$27,000 weekly in Chicago and could have continued there at the same rate for months.

The Duncan Sisters' last musical comedy appearance in New York was with Fred Stone in *Tip Top* four seasons ago.

John R. Willadsen, company manager of *Topsy and Eva*, handed the business reins of *Abie's Irish Rose* when it opened in New York May 22, 1922, at the Republic Theater, where it is still running.

## 106th Anniversary

### Is Celebrated by Savannah Theater, Savannah, Georgia

Savannah, Ga., Dec. 6.—The Savannah Theater celebrated its 106th year of continuous use as the leading theater of Savannah Thursday. It was opened the night of December 4, 1818, with a dramatic production, called *The Soldier's Daughter*. The Marguerite Bryant Players, an organization that has to its credit the record of 32 weeks of continuous capacity houses, is entitled to the distinction of celebrating the 106th anniversary by presenting *Granstack*. Fred G. Weiss, the present manager, is taking great pride in maintaining the established reputation of the house.

## Mission Smashes Record

Los Angeles, Dec. 6.—The Mission Theater smashed all records on *Find Your Man*. More than 3,000 people were seated Thursday, November 27, when for the first time in months the house was filled to capacity. Improvements are being made regularly and only the highest-class pictures are being shown.

## NEW TRAFFIC RULING

### Hailed With Delight by New York Theater Owners

New York, Dec. 6.—Theater owners greeted with satisfaction an announcement by Dr. John A. Harriss, special deputy police commissioner in charge of traffic, before a meeting of the Rotary Club of New York at the Hotel McAlpin Thursday that the police would abolish their no-parking rule below 56th street for 10 days in order to find out whether parking cars warrants such action.

Along with thousands of other business people, the theater owners have protested the stringent regulation as hurtful to their interests. Since the order was sent out to arrest violators, an average of 1,000 summonses a day were issued by the New York police and not a few of those held into court belonged to the theatrical profession.

The rigid enforcement of the no-parking law is really what caused its suspension, admitted Dr. Harriss, who explained that the police department is not physically able to cope with such offenders, large quotas of whom were daily corralled in the theatrical district. He appealed to automobile owners to voluntarily cooperate in keeping the streets clear.

## CHARLES RINGLING

### A Great Asset to Sarasota

Sarasota, Fla., Dec. 4 (Special Correspondence).—Mr. Charles Ringling is frequently pronounced "Sarasota's most public-spirited citizen." Certainly he is one of its most enterprising and forward-looking men.

In a single day last week he practically donated a site for the new county courthouse, provided an imposing edifice creditable to the city was erected thereon. The county commissioners grabbed his offer, agreeing to spend not less than \$150,000 for the building.

Then Mr. Ringling made known the fact that if the new \$3,500,000 hotel was rightly located he would subscribe \$50,000 additional of its stock. He is one of the largest stockholders already. He explained the proviso in his offer by stating that the location of a magnificent hotel like this has a most important bearing on its success or failure.

Then to round out the day Mr. Ringling, at the meeting of the Chamber of Commerce in the evening, proposed an annual spectacle or carnival for Sarasota. Other cities have these annual events and find them great drawing cards and excellent advertising getters. In the case of New Orleans, the Mardi Gras has grown into a great and venerable institution. Mr. Ringling's idea turns on the landing of Ponce de Leon. He will write the scenario, arrange the episodes, compose and arrange the music, direct the ballet and write the advertising. The Chamber of Commerce enthusiastically accepted his suggestion and a Carnival Committee with power to act was at once appointed. Mr. Ringling declined the chairmanship of same as he will have quite enough to do with the production without essaying the business management.

Mr. Charles Ringling is perhaps better fitted to compose and mount a mammoth spectacle today than any living man. With the Kiraifys both deceased and P. H. Bunsidine devoted to pictures, there are few left indeed capable of large-scale spectacle.

Sarasota's spectacle will be a success from the start. It will also be a tremendous asset for the Paradise of the West Coast.

## F. & R. Branch Out

Minneapolis, Minn., Dec. 6.—Finklestein & Ruben have obtained an option on the State Theater, of Austin, Minn., and will take it over January 5. The option was purchased from W. D. Osley by J. F. Gubler, representing the theatrical firm.

This theater is one of the finest in Southern Minnesota and the firm has been after it for some time. This is the first step in the expansion planned by Finklestein & Ruben.

## Meachum's Minstrels Close

Berwick, Pa., Dec. 6.—Homer Meachum's Minstrels closed here today after a successful season as a minstrel organization. Mr. Meachum announced that he would leave at once for St. Louis to take out a 10-people tabloid show, which will be booked over the Gus Sun Time. Buddy Kutz and Herschell McQueen accompany Meachum. Dave Merritt is going to Raleigh, N. C.

## Buebird Goes on Block

New York, Dec. 7.—The Bluebird Theater had building at 1703 Amsterdam avenue is among a long list of improved and unimproved property in Manhattan and Bronx which William Kennelly, Inc., will offer at public auction in the Vesey street salesroom this week. The theater is a motion picture house.

## \$1,000,000 THEATER FOR ATLANTIC CITY

### Stanley To Open July 4—Financed Entirely by Local Bank—Another Link in Stanley Chain

Atlantic City, Dec. 6.—The latest addition to the holdings of the Stanley Company of America is a new \$1,000,000 photoplay and vaudeville house to be erected at Kentucky avenue and the Boardwalk. The theater will be called The Stanley and will be open to the public July 4, 1925. Buildings now on the site will be razed, the entire work to be started Monday.

The Stanley will be fireproof and one of the most beautiful theaters in the country, with a seating capacity of 2,000. An organ will be installed at a cost of \$50,000. The building will entail an expenditure of approximately \$700,000 and with the interior decorations and furnishings, the cost is estimated at \$1,000,000. The lease on the ground extends until September 30, 1927, nearly 23 years beyond the maturity of the bonds.

The Stanley is the first enterprise to be wholly financed by a local concern, the Equitable Trust Company having taken over the complete bond issue. The bonds are now on sale. Jules E. Mastbaum, president of the Stanley Company, who negotiated the deal with the trust company, declares himself greatly interested in the future of Atlantic City and feels that the confidence of the local trust company in accepting the entire bond issue will act as an incentive to other national concerns to develop here.

The Stanley Company of America, when incorporated, owned 29 theaters, all located in Philadelphia and Camden. Since that time this number has been increased to 87. The theaters are situated in Philadelphia, Harrisburg, Reading, Allentown, South Bethlehem, Pottsville, Wilkes-Barre, Scranton, Pittsburg, Chester, West Chester, Camden, Baltimore, New York City, Washington, D. C., and this city.

The new Earle Theater, Philadelphia, which cost more than \$4,000,000, and a \$5,000,000 theater in Washington for the company are nearing completion.

The entire capital stock of the Stanley Company of this city is owned by the Stanley Company of America and the officers are the same.

## New Flint Theater

### Butterfield Interests To Build \$1,000,000 House

Detroit, Dec. 6.—W. S. Butterfield, president of the Bijou Theatrical Circuit, announces that he has approved plans submitted by John Ebersohn, well-known theater architect of Chicago, for the building of a theater in Flint.

The house will be known as the Capitol and will be the last word in modern theater construction. Work will commence about March 1, 1925, and it is hoped to have it completed and opened by October 1, 1925. The investment in this new building, it is said, will be \$1,000,000.

## TAX SUIT HANGS FIRE

Minneapolis, Minn., Dec. 6.—John F. Bernhagen, local attorney, reversed his position this week and refused to take any part in a Federal hearing concerning what disposition he had made of war taxes his client alleges were turned over to him on the claim that his constitutional rights were being violated. The client is John Bernhagen, Jr., former owner of the Nicollet Theater here, who is under a six months' sentence for failure to turn over to the government \$702.50, war taxes due on admissions in 1920. Mr. Bernhagen refused to take part in the proceedings because he said that the money had been turned over to his attorney. The attorney felt it was his duty to make a showing. This was last week.

Objection of the lawyer that the proceedings were irregular and unconstitutional was overruled by the court and the hearing went on. Witnesses were cashiers of two Minneapolis banks, a collector of internal revenue and the owner's father.

That the court had no jurisdiction over the matter of the hearing and that no charge had been filed were reasons cited by one of Mr. Bernhagen's attorneys in refusing to examine the witnesses. The constitutional rights of the defendant are being abated, he protested.

## Another Campaign Against Scalpers

New York, Dec. 7.—Although nothing in the way of relief ever came of periodical ticket-speculation cleanups started from time to time another order was issued yesterday by District Attorney Banton for a campaign against theater ticket scalpers during the holidays. It was said that a number of complaints have been received during the past week from people who were charged excess premiums for tickets to bicycle races.

## EPISCOPAL GUILD REALIZES \$6,000

New York, Dec. 6.—Net proceeds from the recent Inaugural Benefit of the Episcopal Actors' Guild at the Knickerbocker Theater amount to more than \$6,000, according to a statement made by Rexford Kendrick, executive secretary of the Guild.

Plans are now being completed by the Guild to obtain the \$12,000 underwriting necessary to open the proposed School for Actors' Children, in which the Guild is keenly interested. This amount will put the school on a solid basis for the first year. An option is held on desirable property on East 1st street. Thru friends of the proposed school furniture is ready to be moved in as soon as the funds are ready for leasing the building. At present the only school for children connected with the stage is the well-known and very successful Professional Children's School, founded by Jane Hall, which reaches from 250 to 300 children a year. This institution, however, is for day students and for children who are themselves on the stage. The proposed school will be both school and home, where members of the profession can feel assured that their children will receive a first-class education under proper care and tutelage.

Joseph Macaulay, the actor, will read the lessons at the four o'clock Evesong services tomorrow afternoon.

## S. W. GUMPERTZ

### Beautifying His Sarasota Demesne

Sarasota, Fla., Dec. 5 (Special Correspondence).—Mr. and Mrs. S. W. Gumpertz arrived here week before last and the former at once jumped into the work of beautifying the grounds surrounding his splendid winter home, Sunset Park. Attired in khaki shirt and breeches, with high-laced boots, he is on the job with the advent of the working men and sticks to it until they knock off at night. As a result the work is proceeding with celerity and dispatch. There are several acres to be graded, resoled, planted with palms, agaves, bamboos and citrus trees and provided with cement walks and walls.

Mrs. Gumpertz is busy with the home, which is the last word in point of modern conveniences and comforts. It is magnificently furnished, and under Mrs. Gumpertz's supervision the curtains, drapes and wallhangings, which lend the finishing touch to an artistic whole, are rapidly being added.

Both Mr. and Mrs. Gumpertz are having the time of their lives. They enjoy every minute of the time and find the thing of creating a winter home one of the most fascinating occupations in the world.

## Promoter Wanted in Detroit, Mich.

Detroit, Dec. 6.—A man representing himself as Harry J. Davis, said to be a vaudeville performer, whose business card reads, "Producer of Fun, 14 years' experience in burlesque and vaudeville," is wanted by the prosecuting attorney of Wayne County to give an account of himself and the \$235 which, it is said, he collected from members of his musical comedy, *High Heels and Silk Stockings*. The show was in rehearsal here for the past week under direction of Davis.

According to the disappointed and highly indignant girls and young men, who answered a classified ad in a local paper, they applied to Davis at 224 Adelaide street and later at 203 Winder street, and all were promised a long and pleasant engagement on the road at an attractive salary, with all expenses paid. Sadie Earley was chosen as the company's prima donna. Her soprano voice was so promising that Davis offered her half of the net receipts of the show, so she advanced Davis \$50 and later \$35. He said he needed the money to purchase costumes.

All arrangements had been completed, so stated Davis, for the troupe to open in Farmington, Mich., December 4, a short jump from Detroit. Davis and his wife have departed, leaving a week's unpaid rent bill and bills in the room from a printer for heralds.

L. V. Pabst, H. E. Waters and E. J. Pabst, other members of the company who said they had loaned Davis money, corroborated Miss Earley's story at the office of the prosecuting attorney.

## Reform Body Neglects Usual Rap at Theaters

Pittsburg, Pa., Dec. 6.—The National Reform Association, which closed its annual convention here Tuesday, failed to take its yearly rap at the theater along with attacks on mormonism, liquor and tobacco.

Executives refused to make a statement when asked why this portion of the resolutions that are adopted practically in toto each year was ignored. No comment was made on amusements at any of the sessions at the two-day convention.

THE MUSIC BOX, NEW YORK
Beginning Monday Evening, December 1, 1924

MUSIC BOX REVUE

Lyrics and Music by Irving Berlin
Staged by John Anderson
Settings Designed by Clark Robinson
Costumes Designed by James Reynolds
Dances Arranged by Carl Randall and Madame Sorova

PRINCIPAL AND ENSEMBLE

Fannie Brice, Grace Moore, Carl Randall, Oscar Shaw, Joseph Macaulay, Pansy Maness, Joseph Weiner, Jules Leon, Bobby Clark, Paul McCullough, Helen Lyons, Katherine Walsh, Brox Sisters, Tamara and Margarita, Ula Sharon, Frank Alworth, Irving Rose, Henri Permaine, W. Catbarr, T. O'Brien, Tom Roper, Hal Sherman, Harold Boyd, Bud and Jack Pearson, Dorothy Durland, F. T. Stevens, Claire Luce, Runaway Four, Phyllis Pearce, George Clifford, Wynn Bullock, Frances Mann, Mildred Kelly, Dawn Allen, Irma Dane, Mary Bay, Patty Parish, Florence Harper, Lucilla Lee, Marian Gunn, Wally Crisham, Deul Sisters, Vivian Doyle, Peggy Fish, Lawrence K. Downey, Claire Hooper, June Elkin, Jerome Clifford, William Boren, Kathleen Ardelle, Billie Blythe, Ann Buckley, Viola Botes, Betty Block, Mildred Brown, Helene Blair, Marita Dennis, Dorothy Fenon, Mildred Kelly, Miriam Miller, Lee Ridell, Esslyn Speaker, Trix Taylor, Elaine Field, Doris by Durland, Evelyn Darville, Lehman Byrk, George Childs, Elizabeth North, Iwennis Esmond, Eugene Day, Minard Roosa, Peggy Hastings and Lawrence Starbuck.

The fourth annual edition of the world's premier revue made its twice-delayed bow last Monday night. It is the most luxuriant layout that has yet been presented at the Music Box, altho it does not exceed last year's edition by a very wide margin, and the process of revealing the various treasures is notable for its smoothness and balance. More entertaining revues have been produced at a fraction of the expense involved in the Music Box Revue, but none more beautiful. It is a fine bird further beautified by fine feathers.

There is so much to this Music Box Revue that the only way to cover it thoroughly, and to the satisfaction of the many who look upon it as the acme of perfection in revue entertainment is to review it in revue style. So here goes.

SCENE 1—Rip Van Winkle (Joseph Macaulay) asleep in a realistic Catskill Mountains setting, with a group of gnomes dancing around him, forms an ingenious opening. A mountain climber (Oscar Shaw) appears and makes old Rip wake up and follow him to Times Square. By the use of a rolling back drop and a rising and lowering platform in the center of the stage the effect is produced of walking down the mountains to the city. The change of scene to the bright lights of Times Square is made without the players moving a foot. From the square the scene suddenly, and as if by magic, changes into a Little Old New York setting, bubbling with activity, while Macaulay sings Where Is My Little Old New York with a mellow voice. James Reynolds' setting is one of the features of the latter scene.

SCENE 2—Carl Randall and 16 girls in a neat song number, Sixteen Sweet Sixteen. Randall, who is one of the cleverest and most individual dancers of the day, also can put a song over with grace.

SCENE 3—A comedy sketch, entitled The Mollie, by Bert Kalmar and Harry Ruby. One of those illustrated jokes that have formed a part of every revue since Charlot started the fad. This one has an O. Henry finish.

SCENE 4—Bud and Jack Pearson in a highly funny burlesque dance called Rigoletto a la Danse. The way they cavort in period costumes is a scream.

SCENE 5—Grace Moore, looking down from a window, and Oscar Shaw, standing below, in a charming song number, L'Estimable. Miss Moore is in excellent voice and as radiant as ever while Shaw makes up to a large extent in appearance what he lacks in vocal ability.

SCENE 6—In Tokio, a delicate pink scene, originally conceived by Hassard Short, in which the Brox Sisters render a delightful harmonization of Tokio Blues, the outstanding number in the show, and Tamara and Margarita perform an artistic dance. Groups of geisha and kimonos girls, in colorful Japanese costumes, inject plenty of atmosphere into the scene. An interesting effect is produced by a mechanical contrivance that causes the setting to spread out into a pagoda-like structure, which closes up again after the girls have entered it.

SCENE 7—Bobby Clark and Paul McCullough in A Couple of Senseless Creatures, a skit that contains a goodly number of laughs. Clark is the principal funmaker. Helen Lyons and Claire Luce assist in the scene.

SCENE 8—An Ellis Island setting for a song, Don't Send Me Back, by the inimitable Fannie Brice.

SCENE 9—Ula Sharon and Carl Randall in a creation called Ballet Dancers

THE NEW PLAYS ON BROADWAY

at Home, in which these artistes go thru a quantity of domestic routine in dance form. The idea is very clever and can be developed to much better effect. James Reynolds designed the setting.

SCENE 10—The Kids' First and Last Fight, a burlesque boxing sketch, by Clark and McCullough and Bard and Pearl, giving Bobby Clark, Paul McCullough and several others a chance to knock out a few rounds of comedy.

SCENE 11—Unlucky in Love, pleasingly sung by Oscar Shaw.

SCENE 12—Moving Picture Baby, an amusing character song in which Fannie Brice displays some of her versatility.

SCENE 13—Tell Her in the Springtime, sung by Grace Moore, with an exquisite dance by Ula Sharon. The scene represents springtime, with glimmering pink draperies, pink flowers, pink-costumed maids, and even pink perfume pervading the air and adding intensity to the general effect.

SCENE 14—The Runaway Four, speedy acrobatic performers, in a whirlwind exhibition.

SCENE 15—An Adam and Eve in the Garden of Eden travesty, by Bert Kalmar and Harry Ruby, with Bobby Clark and Fannie Brice as the chief funmakers, aided by Harold Boyd and Jack Pearson, as Cain and Abel.

SCENE 16—The Call of the South, sung by Oscar Shaw and Grace Moore, assisted by several members of the ensemble, in front of the tableau curtain. The scene then changes to a levee, with Fannie Brice singing Bandanna Ball. A black-face effect, which also operates a change of color in the costumes, is an unusually interesting feature of this finale.

PART II, SCENE 1—Alice in Wonderland, revealing a gorgeous array of fantastic costumes, with another fanciful rendition, Come Along With Alice, by the Brox Sisters, and some more enjoyable dancing by Ula Sharon and Carl Randall.

SCENE 2—What'll I Do?, another nutty sketch by Kalmar and Ruby, in which Clark, McCullough, Shaw, Sherman, Katherine Walsh and Dorothy Durland participate.

SCENE 3—Fannie Brice in a comic song, I Want To Be a Ballet Dancer, with Bobby Clark and a corps de ballet joining in the merriment.

SCENE 4—A Lullaby, with Grace Moore singing Rock-a-Bye Baby thru the course of an action showing mother's girl at the age of four (Peggy Hastings), in her school days (Kathleen Ardelle), at her first party (Kathleen Ardelle) and as a bride (Marian Gunn), with a new scene appearing for each episode.

SCENE 5—Fools Rush In, an amusing sketch by Clark and McCullough, which involves a handsome and nicely trained live bear.

SCENE 6—Wild Cats, sung by Carl Randall, with a dance by the dazzling Claire Luce, before a curtain of wild-cat skin pattern. A group of stately girls, also dressed in wild-cat skins, adds color to the number.

SCENE 7—Another Good Girl Gone Wrong, by Gilbert Clark. The illustrated joke once more, performed by Oscar Shaw and Fannie Brice.

SCENE 8—The Brox Sisters in a song entitled Who.

SCENE 9—The Trees, with a girl constituting the trunk of each tree and a couple spooning underneath their boughs. Oscar Shaw and Grace Moore lead the song. In The Shade of a Sheltering Tree. Following this several girls, carrying man-of-war ostrich plume fans, group themselves together and form The Weeping Willow Tree, which makes a striking effect against a black drape background.

SCENE 10—The King's Gal, by Ned Joyce Heaney, a travesty on Madame Pompadour that is worthy of a place on the Artists and Models program. It is the only off-color bit in the whole show. Fannie Brice, Bobby Clark and Jack Pearson make the most of it.

SCENE 11—Hal Sherman, dancing with agility to some old Berlin tunes.

SCENE 12—The Banquet, with Rip Van Winkle as the guest of honor. The stage again undergoes a magic transformation before the eyes of the audience, this time into a glorious banquet hall, in which the entire company gathers for a triumphant finale.

There were a few switches in the running order. As for the glittering splendor that lights up the whole performance, there are no ready words to do it justice. The Music Box Revue is like a journey thru Fairyland, and it has already revealed so many wonders that it may exhaust itself prematurely. That is the disadvantage of presenting something that can't be bettered. Strangely enough, the Music Box Revue in all its glory did not elicit one round of real hearty applause on the occasion of this review. After all, it is the artistry of individuals, and not scenic splendors, that bring the responses in a program of entertainment. In this production much excellent artistry is lost because it is set in a frame that sparkles too brightly. Less meritorious efforts, in plain settings, have brought down many a house. Audiences do not enthuse over scenery, no matter how wonderful it is. But the Music Box Revue is one of those rich dishes that nearly everyone likes occasionally, and it must be taken as such.

DON CARLE GILLETTE.

JOLSON'S THEATER, NEW YORK
Beginning Tuesday Evening, December 2, 1924

The MESSRS. SHUBERT Present
The Spectacular Operetta

THE STUDENT PRINCE
IN HEIDELBERG

Book and Lyrics by Dorothy Donnelly
Music by Sigmund Romberg
Book and All Ensembles Staged by J. C. Huffman
Dances by Max Schreck
Settings by Watson Barratt
Entire Production Under the Personal Supervision of J. J. Shubert

First Lackey... Frank Kneeland
Second Lackey... William Nettum
Third Lackey... Lawrence Wells
Fourth Lackey... Harry Anderson
Von Mar... Fuller M. Fish
Dr. Engel... Greek Evans
Prince Karl Franz... Howard Marsh
Roder... W. H. White
Gretchen... Violet Carlson
Toni... Volph Link
Dorfer... Raymond Marlowe
Lucas... Frederic Wolff
Von Asterberg... Paul Kleeman
Niklas... Fred Wilson
Kathie... Elsie Marceuse
Luiz... George Hensell
Hubert... Charles Williams
Grand Duchess Anastasia... Florence Morrison
Princess Margaret... Roberta Beatty
Cap au Tarnitz... John Coast
Commissar Leyden... Dagmar Oakland
Baron Arnheim... Robert Calley
Premier Dancer... Martha Mason
Rudolph Winter... Lucius Metz
Freshman... Elmer Pichler
Captain of the Guard... C. Sparrin

MISSISSIPPI GIRLS
Misses Alice Hussy, Edith Alexander, Viola Green, Sylvia LaMarde, Cleo Lombard, Florence Turner, Gertrude Clifford, Rosemary Otter, Patricia O'Connell.

WAITRESSES
Misses Marlon Barclay, Peggy Hansel, Miriam Stockton, Jane Wayne, Olive Thornton, Isabelle Allen, Madeline Parker, Ann Webber, Lilyliss Newkirk, Martha McDonald.

LADIES IN WAITING
Peggy Hansel, Isabelle Allen, Olive Thornton, Jane Waye, Phyllis Newkirk, Marion Barclay.

MAIDS
Rosemary Otter, Edith Alexander, Alice Bussy, Martha McDonald.

GUESTS AT THE PALACE
Marlon Barclay, Miriam Stockton, Cleo Lombard, Jane Waye, Rosemary Otter, Olive Thornton, Peggy Hansel, Patricia O'Connell, Isabelle Allen, Ann Webber, Madeline Parker, Viola Green, Edith Alexander, Florence Turner, Gertrude Clifford, Sylvia LaMarde, Phyllis Newkirk, Alice Bussy, Martha McDonald.

STUDENTS AT HEIDELBERG
RHEINISHERS: Donald Jackson, William Clark, William Rogers, Harvey Howard, William Ehlers, C. Sparrin, Frank Miller, Tom Ryan, Eric Henning, John Merkle, John Helmen, Maurice Auter, F. Rasmussen, Clarence Scott, C. Pichler, Lawrence Wells, James Hallgreen.

GUESTS AT PALACE
Ambassadors, Officers, Soldiers, Gentlemen of the Court, Ladies of the Court, Ladies in Waiting, etc.

SYNOPSIS OF SCENES
TIME—Spring, 1890.

PROLOG
Antechamber in the Palace at Karlsruhe. ACT I—Garden of the Inn of the Three Golden Apples. At the University of Heidelberg. ACT II—Sitting Room of Prince Karl at Inn. Four months later. ACT III—A Room of State in the Royal Palace at Karlsruhe. Two years later. ACT IV—Same as Act I. (Garden of the Inn.) The next day.

The Student Prince is a singing show, and oh! how those singers can sing. Several times the big Jolson Theater seemed to rock from the vibration produced by the combined voices, and every once in a while, as the singing broke out anew, somebody could be noticed lurching as the from a sudden impact. Both principals and chorus contribute to this impressive demonstration, and of the chorus, it is the male contingent that throats the roof of the house. At last the American male has been glorified. Arthur Hammerstein, in his Rose-Marie, made a gesture in this direction, but the Shuberts have done a complete job in The Student Prince.

Not only in singing does The Student Prince excel. It is a lustrous baby in many other respects. Of course, it goes without saying that the Sigmund Romberg score is a creditable one. The cast, large as it is, could hardly have been better chosen, and the costumes and scenic investiture are sights to behold. Intrinsically, the production has few equals on Broadway. The libretto deals with the student days of Prince Karl Franz at Heidelberg University, with a touching little love affair between the prince and a peasant girl to motivate the action. It has been treated in a manner that closely approaches opera. Howard Marsh is resplendent as the prince. His interpretation of the role may be a little stinky, but he certainly invests it with all the romantic glamour that it is entitled to, and his singing is the best he has ever

done, which is saying plenty. Iise Marvanga, imported specially for the role of the peasant girl, hits the part to perfection. She is delightfully winsome in appearance and action and sings with a robust voice—a happy combination of naive charm and substantial histrionic ability.

Greek Evans presents a benign appearance as the prince's companion and adviser. He, too, has a clear-toned and well-trained voice, and his singing is one of the best things in the performance. The duet sung by Evans and Marsh in the prolog is as fine a piece of harmonization as one could wish for from two healthy male voices.

There is supreme artistry in Fuller Mellish's portrayal of the role of Von Mark. Like practically every important character, Mellish looks and acts his part to the letter. George Hassell, who is called upon to provide most of the comedy, puts his well-known abilities into full play and promotes a merry mood during every moment of his presence. He is assisted by the diminutive Charles Williams, whose chief fault is a proneness to overacting.

Adolph Link gets an opportunity to do a couple of choice bits, and Florence Morrison is very commanding in the part of a grand duchess. Roberta Beatty is appealing as the princess, while Dagmar Oakland, W. H. White and Violet Carlson perform in fitting and commendable style. Raymond Marlowe leads the choral singing with a zest that fires up the whole band.

Martha Mason, premier dancer, comes in for an enjoyable ballet number; the four lackeys, Frank Kneeland, William Nettum, Lawrence Wells and Harry Anderson, do themselves credit in the opening song and Frederic Wolff, Paul Kleeman, Fred Wilson, John Coast, Robert Calley, Lucius Metz, Elmer Pichler and C. Sparrin create appropriate atmosphere in minor roles.

Altho it is the male contingent of the chorus that does most of the singing, there are plenty of good voices among the ladies as well. Perhaps the best musical number, in point of general popularity, is the Drinking Song that is sung by the students and repeated on several occasions. It is a lulling, tuneful number and the audience couldn't seem to get enough of it. Several of the other numbers are quite as stirring and the music as a whole is rich, solid and sweeping. Romberg never did a better job. Considerable money has been lavished on the scenery, costumes and outfitting. The royal palace settings, spacious in size, are resplendent with rich hangings of gold, silver and velvet, ornamented furniture, glittering chandeliers, tapestries, attendants in brocaded dress and soldiers in shining uniforms. Some marvelous court costumes are worn in one of the scenes. The Heidelberg setting also is very picturesque, with the uniformed students and the colorfully dressed peasant girls giving it a dash of liveliness and gaiety.

The entire production has been staged with great care and minute attention to details. It is a massive affair, unified to perfection. Director Oscar Bradley does fine justice to the entrancing music. It just comes to mind that the prince utters a rather peculiar line in the third act. A bugle is sounded outside, whereupon he says, to himself, "Taps—16 o'clock . . ." The remark is doubly superfluous. If a line must be used "10 o'clock" will suffice.

DON CARLE GILLETTE.

LIBERTY THEATER, NEW YORK
Beginning Monday Evening, December 1, 1924

ALEX. A. AARONS and VINTON FREEDLEY Present

LADY, BE GOOD

The New Musical Comedy
Book by Guy Bolton and Fred Thompson
Book Staged by Felix Edwards
Music by George Gershwin
Lyrics by Ira Gershwin
Dances and Ensembles Staged by Sammy Lee
The Settings Designed by and Executed Under the Direction of Norman Bel-Godde

THE CAST
(Charactera as They Appear)

Dick Trevor... Fred Astaire
Suele Trevor... Adele Astaire
Jack Robinson... Alan Edwards
Josephine Vanderwater... Jayne Auburn
Daisy Parke... Patricia Clark
Berlie Bassett... Gerald Oliver Smith
J. Waterson Watkins... Walter Catlett
Sidley Vernon... Kathleen Marvin
Jeff... Cliff Edwards
Mandel Estrada... Bryan Lynn
Flunkey... Edward Jepson
Victor Arden... Victor Arden
Phil Ohman... Phil Ohman
Rufus Parke... James Radburn

LADIES OF THE ENSEMBLE
Mary Hutchinson, Lilian Mitchell, Esther Morle, Tony Otto, Peggy Hart, Dorothy, Hollis, Paulette Winston, Sylvia Shawn, Gertrude Livingston, Janearl Johnson, Jessie Payne, Edna Farrell, Dorothy Hughes, Madeline Janis, Mildred Stevens, Dorothy Donovan, Frances Lindell, Peggy Plou, Dorla Waldron, Peggy Quinn, Ethel Lind, Elmira Lahnann, Irene Wiley, Gene Jones and Maxine Henry.

GENTLEMEN OF THE ENSEMBLE
Dan Sparks, Hubert Devonshire, Alfred Hale, Jack Fraley, Harry Howell, Charles Hanister, Lionel Machin, Richard Renaud, Hal Crustin, Ward Arnold, Francis Murphy and Chas. LaValle.

ACT I—Scene 1: Sidewalk in front of the old Trevor Homestead, Beacons Hill, R. I. Scene

Entrance of the Vanderwater Estate. Scene 2: The Garden Party. Scene 3: The Eastern Harbor Yacht Club.

Lady, Be Good, is what Fred and Adele Astaire make it. The Astaires being exceptionally talented artists, Lady, Be Good, turns out to be an exceptionally enjoyable show.

The book is neither better nor worse than the general run. The music is quite enchanting as a whole, with one particularly notable number, entitled No. 1, and several others that ought to be reasonably big hits.

Another who never seems to get a fairly part is Kathlene Martyn. In the short-lived Dear Sir Miss Martyn has a fair chance, but the show didn't allow her to compress hers if she had a role that gives her hardly enough room to move.

Cliff Edwards strums his ukelele and sings his ditties until the audience tires of clapping for more and, for the sake of something very different, Victor Ardon and Phil Ohman give a piano duet, on piano machines, that merits and gets a nice shower of applause.

Alan Edwards spends most of the evening in the rather unusual garb of a tramp. The calls upon his vocal ability are all too brief, but he shares with Miss Astaire the hit number of the show, So Am I.

Jayne Auburn and Patricia Clark are very pleasing. Gerald Oliver Smith provokes some laughter as one of those stupid Englishmen—and by the way it would be a godsend if some librettist would be original and daring enough some day to deviate from the formula and use a German or a Hebrew or an Italian instead—and there is some good incidental work by James Rudbury, Bryan Lyan and Edward Jepson.

The chorus, comprising two continents of girls and one of boys, is good-looking, nicely costumed and, except for a few mechanical boys, very much alive. Paul J. Lannin's direction of the orchestra is an asset to the performance. But after all is said and done it is the Astaires that spell success for Lady, Be Good. All they have to do is to skip around the stage a couple of times and the audience all but rises and cheers. That's what real art can do.

DON CARLE GILLETTE

37TH STREET THEATER, NEW YORK Beginning Wednesday Evening, December 3, 1924

Jules Hurlig Presents

"BADGES"

A New Comedy-Drama in Three Acts By Max Marcin and Edward Hammond Staged Under the Direction of Edgar McGregor

CAST

- (In Order of First Appearance) Eleanor Woodruff, Lotus Robb, Gregory Kelly, Felix Krembs, John Benson, John Sharkey, M. Tello Webb, Stephen Wright, John Hurley, Alfred J. Rigall

SYNOPSIS OF SCENES

ACT I—Apartment of Miriam Holt, New York. ACT II—Suite in the Hotel Belvedere. Six weeks later. Evening. ACT III—House on outskirts of a Western town. Two weeks later. Night.

The authors of Badges have taken one of the sure-fire characters of the drama, and surrounding him with a complicated and mysterious plot, have turned it out a most amusing comedy. They might have treated their plot in an entirely serious manner and have been laughed at for their pains. Instead, they laid the showmanship to make a comedy of it and thus get the laughter for the show.

000 reward for the return of the stolen goods, bonds in this instance. The way this is done, the situations evoked in building the plot I leave untold. They are far too complicated for me to narrate in a few words and the edge would be taken out of your enjoyment when it comes your time to see the piece. Suffice it to say that the authors of Badges create plenty of suspense and then, when this has had time to sink in, follow it up with a bundle of laughs. It is a mighty effective combination.

The chief creator of the fun is Gregory Kelly, whose performance of the mail-order detective is thoroughly good. Mr. Kelly fits his querulous manner of delivery into the role with nifty and gets the values of the part out by gentle pressure rather than by pounding. It is smooth, competent playing and wholly effective.

Lotus Robb, who is an unwitting tool of the thieves, plays placidly and gently at every moment. While this method fits the part quite well, I am of the opinion that an occasional flash of fire would help the characterization. There are legitimate opportunities for doing this and, if Miss Robb would grasp them (and she can), I think it would improve her performance.

The crookedest of the crooks is played by Felix Krembs and he makes a good job of the part. A kindlier embodiment of the same genus is rendered by Louis Benson in an entirely competent manner, and Eleanor Woodruff, the female member of the band, compassed all the possibilities of the role with ease. A hard-boiled detective was excellently done by John Sharkey, and J. H. Doyle, M. Tello Webb, Stephen Wright, John Hurley and Alfred J. Rigall managed smaller roles very well.

The direction of Badges has been expertly managed. The laughs and the thrills are all brought out without allowing the spectator to detect the machinery and that, after all, is what is paramount in a play with not too plausible situations. Altogether, I found Badges a very amusing and agreeable entertainment. Properly exploited, I see no reason why it should not be a real hit.

An excellent comedy-melodrama; made very entertaining by expert playing and direction.

GORDON WHYTE.

BOOTH THEATER, NEW YORK Beginning December 2, 1924, for Special Matinees

COSMOS STAGE AND SCREEN PRODUCTIONS, Inc. Presents

"PAOLO AND FRANCESCA"

By Stephen Phillips With MORGAN FARLEY, CLAUDE KING, PHYLLIS Povah, HELEN WARE

Produced Under the Direction of Marguerite Robertson Incidental Music Composed Especially for This Production by Paul Tietjens Sets and Lighting by Frederick W. Jones III Costumes Designed by Elenore Abbott

CAST

- Giovanni Malatesta, Tyrant of Rimini... Claude King Paolo, Brother to Giovanni... Morgan Farley Francesca da Rimini, Bride to Giovanni... Phyllis Povah (Courtesy of Winthrop Ames) Lucrezia, Cousin to Giovanni... Helen Ware Costanza, Kinswoman to Francesca... Dyantha Patterson Nita, Maid to Francesca... Adele Brantly Augusta, a Blind and Aged Nurse to Giovanni... Margaret Scott Oliver Officers of Paolo's Company: Michael Dunn (Courtesy of Bigar Selwyn) Corrado... Perry Irina (Courtesy of Provincetown Players) Marco... Gordon Harriman Luigi... Albert Carroll (Courtesy of Neighborhood Playhouse) Fruit Girl... Layelah Montf Manstrel... James Melghan (Courtesy of Provincetown Players) Paolo, a Drug Seller... Ralph Bunker Tessa, Daughter of Pulci... Cosette Faustine (Courtesy of the Theater Guild) Nasta, Who Seeks to Retain Love... Helen Stryker Baptista, the Charm Girl... Marian Moorhouse Mira, Who Seeks a Cure for Love... Aline Berry Lady's Maid... Edith Gordon Carlo, of the Household of Giovanni... Percy Hartley Servant of the Household of Giovanni... Allen Connor (Courtesy of Law and J. J. Shubert) An Ambassador... Arthur Mack (Courtesy of Provincetown Players) Ladies and Gentlemen... Sanford Mesner, Alice Lailey, Ernest Thompson, Edward Hogan

ACT I—Scene: A Hall in the Malatesta Castle at Rimini. ACT II—Scene I: Same as Act I. Scene 2: A Wayside Inn, out of Rimini. ACT III—Scene I: The Shop of Pulci, the drug seller. Scene Two: An Arbor in the Castle Gardens.

ACT IV—Scene: Same as Act I. Time: The Thirteenth Century.

The tragedy of Francesca da Rimini, which Dante immortalized in the Inferno, has also moved other poets and few more beautifully than Stephen Phillips. It is his dramatic version of Paolo's love for Francesca that is being presented with a good deal of beauty, at these special matinees.

Stephen Phillips was a good poet, but not so good a dramatist. The grip in his drama is in the music of the verse, not the action of the play. The characters are dragged on and off with more or less clumsiness, there is little attempt

at character delineation. But the melody of the lines atones for much of this and the play becomes just about as good as the skill brought to reading these lines.

Foremost in this art, in this particular representation, is Helen Ware. She has the voice, the authority, a sense of the texture of the language, which is far superior to the rest of the cast. In her mouth the text is given life and beauty. The reason, I suspect, is that Miss Ware comes from a school to which blank verse was no stranger. At any rate, she gives a beautiful reading of her role, that of Lucrezia.

What Miss Ware has in full measure is just what Morgan Farley and Phyllis Povah have in scant degree. And I do not see why they should be expected to have it. If, as I surmise, Miss Ware reads blank verse because she has been trained to read it it is a fair supposition that players as young as Miss Povah and Mr. Farley have had little opportunity to acquire that art. So, while recognizing that they do not usually realize the possibilities of Stephen Phillips' poetry, I also doff my hat to them both for doing the thing which will teach it them. They have given their time to rehearsing and appearing in a play markedly different to anything Broadway has seen them in, and what they acquire there will stand them in good stead in the next romantic play they appear in.

Aside from his reading of the lines I think Mr. Farley gave an excellent portrayal of Paolo. He carried himself well, he fell into the spirit of the role with an easy grace. And so did Miss Povah as Francesca. She was fair to look on and an appealing figure always. Her voice is lovely, and, when she feels the rhythm of the lines better, she will quite hold her own with any of our young actresses in the field of poetic drama.

Claude King was the Giovanni and a very somber one. I know that Giovanni is no gay fellow, but a little more light and shade would help Mr. King's performance a lot. The balance of the parts are quite minute, but those who had them in hand, for the most part, made them count for what they are worth.

The production of Paolo and Francesca is an admirable one. Mr. Jones has made a setting of high screens which is at once practical and sightly. He evidently believes with Gordon Craig that the best setting for a tragedy is a towering door in the middle of the stage. Certainly he has used it with excellent effect in this production. The costumes, by Elenore Abbott, are colorful, and, between them and the lighting, the stage was often filled with a beautiful picture.

A worthy revival of a romantic play. GORDON WHYTE.

NEIGHBORHOOD PLAYHOUSE, NEW YORK Opening Friday Evening, December 5, 1924

"THE LITTLE CLAY CART"

A Hindu Drama Attributed to King Shudraka Translated From the Original Sanskrit by Arthur William Ryder Directed by Agnes Morgan and Irene Lewisohn

- Settings and Costumes by Aline Bernstein The Singer With the Sitar... Arjun Govind The Musician With the Esraj... Sarat Lahiri The Stage Manager... Vernon Radcliffe Charudatta, a Brahman Merchant... Ian MacLaren Maitreya, His Friend... Malcolm Fasseti Rohasena, His Little Son... Lois Shore Yashdhamaka, His Man Servant... George Brant Radanika, His Maid Servant... Dorothy Sands Charudatta's Wife... Lily Libell Vasantasena, a Courtesan... Kyra Alanova Madan ka, Her Maid... Paula Trueman Another Maid... Irene Lewisohn Vasantasena's Mother... Dorothy Sands Santhanaka, a Loping Villain... Marc Leehell Shivaraka, His Servant... Otto Hulcius A Courter, His Former Friend... John F. Roche A Shopkeeper, Who Turns Monk... Albert Carroll Mahura, a Gambling Master... Harold Minjer Dardaraka, a Gambler... Otto Hulcius Another Gambler... Martia Wolfson Sharulaka, a Scientific Burglar... Junius Matthews Aryaka, a Herdsman, Who Becomes King... Richard Abbott Chandanaka... Dolcemen { Martin Wolfson The Beadle... Harold Slinger The Judge... Edmund Rickett The Grid Walker... Phillip Mann Courtroom Guards... Victor Friedman G. B. ... John F. Roche Alkita ... George Brant Executioner's Guards... William Beyer, Stuart Seymour

PLACE—The City of Ujjayini (called also Avanti) and its environs—including public streets, gardens, houses, the market place and the court-room.

The Neighborhood Playhouse has quite outdone itself in this presentation of The Little Clay Cart. In resurrecting this Hindu classic from the library shelves it has not only done a service for all students of dramatic art but has provided a charming entertainment as well.

The written somewhere between the 5th and 10th centuries this play is still fresh in its gaiety and moving in its tender passages. The Neighborhood Playhouse has had the acumen to present it in a beautifully primitive way, leaving much to the audience's imagination, and the players enter into the spirit of the piece with entire whole-heartedness. The consequence is that this unfolding of an early attempt at dramatic delineation convinces by its simple sincerity, and its crudities amuse by their naivety.

The student of the Hindu drama knows that it was split squarely into two categories. One, the highest class, dealt

with historical or mythological characters; the other dealt with mere mortals and their problems. The Little Clay Cart belongs to the latter class, and if you want its absolutely proper classification it is a prakarana, or domestic play, of the rupaka category.

The translation, which was made in 1905 by Arthur William Ryder from the original Sanskrit, is admirably adapted for stage purposes. It is partly in verse, partly in prose, and the simple story of the love of Vasantasena for Charudatta is told with a simplicity that is dramatically effective. The comic passages are judiciously handled and the serious portions are entirely convincing.

The production reminds me somewhat of The Yellow Jacket, inasmuch as it leaves most of the scenes to the imagination. The characters walk on and tell you where they are, and there they really are in your mind's eye. The action takes place inside and outside houses, in a garden, on the streets, and with no more than a suggestion from the scene designer you are perfectly content to accept it as such. The settings, designed by Aline Bernstein, are both decorative and imaginative; the costumes, from the same hands, are very lovely.

It is rather difficult to pick individuals from the cast and sound their praises, for it is the spirit of the whole company which goes far to make The Little Clay Cart enjoyable. So if I say that Ian MacLaren was splendid as Charudatta, Kyra Alanova was charming as Vasantasena, Malcolm Fasseti was quite right as Maitreya and Junius Matthews was hugely comic as Sharvilaka, it must be with the understanding that they come first in the memory and not because they were conspicuously better than the rest of the cast. Albert Carroll, Paula Trueman, Lois Shore, Dorothy Sands and the rest were all excellent, and, above all, the genuine pleasure which all seemed to bring to their tasks made the performance spirited and vastly amusing. The direction of the piece has been sympathetically done and the charm of the play holds the audience with a decided grip.

I hope I have been able to make the reader sense something of the enjoyment I had at The Little Clay Cart, an enjoyment which will be similarly had by all who love the theater. I am sure. That is about all I can hope to accomplish in a review, for to analyze the play would be futile. It is the admirable whole made of the play, the acting, the music and the spirit which dominates the whole production, that works the magic. I have not spent a more pleasant evening at the theater in many years.

A noteworthy revival of a Hindu classic. GORDON WHYTE.

HENRY MILLER'S THEATER, NEW YORK Beginning Friday Evening, December 5, 1924

HENRY MILLER

— in — A New Comedy By Andre Picard and Yves Mirande Entitled

"THE MAN IN EVENING CLOTHES"

By Arrangement With David Belasco and C. B. Cochran Translated by Ruth Chatterton

CAST

- (In order of their first appearance.) Conte de Lussange... Henry Milley Louis... Elmer Brown Nnette... Marjorie Jones d'Alouville... Reginald Mason (By courtesy of David Belasco) Buffetante... Grant Stewart Aristede... Hubbard Kirkpatrick Germaine de Lussange... Carlotta Monterey Helene... Ann Winston Maitre d'Hotel... William Lorenze Cashier... Norma Havey Orchestra Leader... Hubbard Kirkpatrick Margot... Valerie Jones Blanche... Irma Kornelia A Lady... Alden Gay A Lady Patron... Kathryn Meredith A Man Patron... Joseph Bingham First Waiter... Louis Lahey Second Waiter... Clement O'Loughlin A Gentleman... P. L. Carpenter A Man Diner... Lark Taylor Coat Girl... Irene Freeman A Lady Guest... Jean Lamont Mile Toteche... Betty Alden Monardin... L'Estrange Milman Guilde... Leonard Mudie Soyer... Louis Morrell Gaby Cordier... Marjorie Gateson Secretary... Lark Taylor Barkeeper... Louis Lahey Treasurer... Katherine Meredith

ACT I. Apartment of Conte de Lussange, in Paris. Morning.

ACT II. Ambassadeurs Restaurant, Paris. That Evening.

ACT III. Lobby of the Theater Atheniennes, Paris. The next evening.

The plot of The Man in Evening Clothes promises well; in fact, the play starts well. But between promise and fulfillment there is quite a hiatus. From a first act that is really interesting we are taken to a second act that is less so and to a third act that is quite boring. I am given to understand that David Belasco kept this play in his safe for a number of years (Continued on page 215)

MORE NEW PLAY REVIEWS ON PAGE 78

## Movie Actors No Longer Eligible for Assistance From Actors' Fund

Other Charter Amendments Withdraw Power To Assess Members and Increase Powers of Board of Trustees

NEW YORK, Dec. 6.—Several amendments to the charter and by-laws of the Actors' Fund of America were passed this week at a special meeting called for that purpose at the Lyceum Theater.

Perhaps the most important amendment is that which defines what members of the theatrical profession are qualified to receive aid from the fund. It also empowers the Board of Trustees to exercise its "sole and unrestricted discretion and judgment" in determining whether applications for relief "shall be entitled to such designation as members of the theatrical profession."

In defining what branches of the theatrical profession were specifically entitled to relief the motion picture actor is excluded, except in such cases as the Fund may feel that he is entitled to aid. This step, it was explained, was taken to safeguard the Fund's treasury in view of the great numbers of persons employed in the motion picture industry under the more or less loose classification of actors. Other changes of lesser importance were the withdrawal of the power of the Fund to assess members, and the increasing of the powers of the Board of Trustees, so that in the future it may by a three-fourths majority make such changes in the charter or by-laws as it sees fit.

The changes amending the charter and by-laws follow:

Change Sec. 2 of the charter, now reading as follows:

Sec. 2. The said corporation shall have the power and is hereby authorized and empowered to receive and raise money by subscription, donation, bequests, by dues, from assessments on its members, by theatrical benefits, fairs and festivals, and by and in such other ways and means as may from time to time be provided in the by-laws and regulations of said corporation.

So that it shall read:

Sec. 2. The said corporation shall have the power and is hereby authorized and empowered to receive and raise money by subscription, donation, bequests, by dues, by theatrical benefits, fairs and festivals, and by and in such other ways and means as may from time to time be provided in the by-laws and regulations of said corporation.

Change Sec. 3 of the charter, now reading as follows:

Sec. 3. The said corporation shall have the power and is hereby authorized and empowered to invest and reinvest the money and property it may receive from any source in and on such security or securities, and in such manner and on such terms and conditions as may be provided in the by-laws, rules and regulations of said corporation; and it shall have the power and is hereby authorized and empowered to use, apply and devote the moneys, funds, property and securities, and the interest, income and gains therefrom; to advance, promote, foster and benefit the condition and welfare of the members of said corporation (and of other persons belonging to the theatrical profession and their families), and the destitute sick belonging to the theatrical profession in the United States of America, in such way and manner and at such times as may be provided in the by-laws and regulations of said corporation.

So that it shall read as follows:

Sec. 3. Said corporation shall have the power and is hereby authorized and empowered to invest and reinvest the money and property it may receive from any source in and on such security or securities, and in such manner and on such terms and conditions as may be provided for in the by-laws, rules and regulations of said corporation. It shall also have the power, and is hereby authorized and empowered to use, apply and devote the money, funds, property and securities, and the interest and income and gains therefrom, to care for the destitute and to voluntarily relieve, aid and benefit the condition of destitute persons belonging to or connected with the theatrical profession (as members of the theatrical profession are hereinafter defined), and of their families in need, sick or destitute, and of the destitute families of deceased persons belonging to or connected with the theatrical profession (as hereinafter defined), and also to voluntarily defray, in part or in whole, the funeral and burial expenses of such destitute persons belonging to or connected with the theatrical profession (as hereinafter defined) and to provide the burial places as in the sole and unrestricted judgment and discretion of the Board of Trustees shall be deemed advisable, proper or necessary, and as may be provided for in either the by-laws, and/or rules and regulations of said corporation.

Change Sec. 5 of the charter, now reading as follows:

Sec. 5. Said corporation may from time to time enact by-laws, rules and regulations not inconsistent with this act, as shall be proper in the premises, and may amend, alter, suspend and re-

peal the same; and it shall provide for the election of officers and their functions; for the admission of members and for the enforcing the payment of dues and assessments of the members; for the government, trial, suspension and expulsion of its officers and members; for the times and places of meeting; for the number necessary to constitute a quorum of the trustees and of the members for the transaction of business; and in general for the control, government and management of the affairs of the corporation.

So that it shall read as follows:

Sec. 5. Said corporation may from time to time enact by-laws, rules and regulations not inconsistent with this act as shall be proper in the premises, and may amend, alter, suspend and repeal the same; and it shall provide for the election of officers and their functions; for the admission of members and for the enforcing the payment of dues; for the government, trial, suspension and expulsion of its officers and members; for the times and places of meeting; for the number necessary to constitute a

pose by the Board of Trustees, nor unless one month's notice of such meeting be given, by mail, to the members, and by advertisement in at least two newspapers published in the City of New York; and then no such amendment, alteration, addition or repeal shall be made without the concurrence of two-thirds of the members present at such meeting; provided at least 100 members are present. If less than 100 members are present, then a vote of three-fourths shall be requisite to pass such proposition.

So that it shall read:

Sec. 29. These by-laws may be altered, amended or added to, by the Board of Trustees, provided three-fourths of the entire Board vote in favor of the proposition, and provided that the proposition was submitted in writing at a prior meeting of said Board, and notice thereof, stating in detail the proposed amendment, will have been given each of the members of the Board of Trustees at least 10 days prior to the meeting of the Board of Trustees, called for that purpose, or prior to any action taken thereon.

## JEAN LA MAR SUES FOR \$100,000 INJURY

New York, Dec. 6.—Mrs. Jean La Mar, 61 West 51st street, brought suit in the Supreme Court last week for a permanent injunction and \$100,000 damages from the Bohemians, Inc., producers of the *Greenwich Village Follies*, alleging this firm is featuring another "Jeanne La Mar" in its road company. Justice George Mullin adjourned the case until a deposition can be taken in Chicago, where the road company with the other "Jeanne La Mar" is now playing.

In her complaint Mrs. La Mar described herself as an athlete, boxer and lyric soprano. She alleged the other actress is doing her stuff, even to a sword-swallowing stunt. She said she came by her present name when she married Captain La Mar, a war hero, and that the other "Jeanne La Mar" is Jeanne Davidson.

## New Shubert House for Broadway Zone

To Have But 299 Seats---Name Not Yet Announced---To Be Part of Seven-Story Building

New York, Dec. 6.—This city is soon to have another theater, backed by the Shuberts interests. It will be a legitimate house with a seating capacity of 299, but will not have the distinction of standing by itself, as it will be part of a seven-story building, all the rest of the space being devoted to offices. Its address will be 234-236 West 44th street, the heart of the theatrical district.

The building is at present occupied as an apartment hotel and all of the tenants have been given notice to move. When the last one leaves a large force of workmen will take possession and practically remake the interior of the structure. The first two floors will in appearance resemble the facade of Loew's State Theater, which occupies the lower portion of a huge office building on Broadway.

The plans are still in their preliminary stage, according to Herbert J. Krapp, the architect, who said he does not think the extensive alterations will be completed before six months. The name of New York's latest theater will not be announced until then, he added. Application for a permit for the work, filed Tuesday with the Building Department of the city, states the alterations will entail a cost of \$50,000. The Trebush Realty Company, Shubert's realty concern, was named in the papers as the owners of the property.

It is believed the small seating capacity was decided upon to conform with regulations of the Building Department, that has stringent requirements for theaters with a capacity of 300 or more.

This makes the fourth new theater plan filed during the past month for a house in the Broadway zone.

## "NO MAN'S LAND" GETS UNCERTAIN RECEPTION

London, Dec. 6 (Special Cable to *The Billboard*).—*No Man's Land*, an exceedingly adroit translation by Ashley Dukes from the French of Francois de Curel, was accorded an uncertain reception at St. Martin's Tuesday.

Reginald Denham produced this somewhat melodramatic war-time story of passion, patriotism and mother love skillfully for A. Greville Collins. Betty Ross Clarke plays a German general's wife without any verbal, and little histrionic, distinction and nowise achieves the same success as many American actresses recently appearing here. Malcolm Keen, as a soldier hero, had a part well within his wide range and played accurately and boldly.

The greatest acting success of the piece was Haidee Wright's portrayal of the devoted patriot mother. This fairly commonplace part was exalted by the super-sensitive rendering of Miss Wright, who is the finest living actress in this genre. Her performance of an otherwise-slight play stands out among the present season's achievements.

## SAYS SELLING PRICE Should Be Basis for Tax on Students' Cut-Rate Tickets

Omaha, Neb., Dec. 6.—Joy Sutphen, manager of the Brandeis Theater, received a telegram from Deputy Commissioner of Internal Revenue Estes of the treasurer's office in Washington upholding the Omaha man's contention that the tax on students' cut-rate tickets should be based on the actual selling price, said Sutphen. A. B. Allen, collector of internal revenue here demanded that Manager Sutphen pay a tax on a basis of 50 per cent between the established and the cut-rate price. He placed a tax of 50 cents on a \$1.50 seat that would ordinarily sell for \$2.50.

The controversy arose over the Shakespearean engagements at the Brandeis Theater, which closed last Wednesday night. The ruling comes too late to change the payment of the tax, Sutphen said. To escape the 50 per cent tax on students' tickets, Manager Sutphen reduced tickets thruout the entire house an average of 40 per cent. He says this caused him a loss of about \$2,000 on the engagement.

## New Mission, San Diego, Opens

San Diego, Calif., Dec. 6.—The Mission Theater, latest addition to the chain of moving picture houses of the Pacific Southwest Theaters Company, opened its doors November 26 with the world premiere of *The Chorus Lady*, the pictorial of Rose Stahl's famous play. Margaret Livingston, star of the picture, was presented to the audience. The Mission is among the best of the many fine movies in the Southwest.

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

## "Too Imitative and Fond of Dollars"

Professor Baker Says of American Drama in Speech at Pittsburg

PITTSBURG, PA., Dec. 6.—"A fair and helpful attitude on the part of the audience will improve the American drama of today, which in no sense reveals the true spirit of American life," Professor George P. Baker, of Harvard University, said Tuesday in addresses here before members of the Hungry Club on "The Theater" and before the University Extension Society on "Have We an American Drama?"

"Many people deplore the fact that there is no true American drama," he said, "and various reasons have been given for this deplorable state of affairs. It seems to me that the chief trouble with our drama is that we are too imitative and too fond of the almighty dollar. Our playwrights want monetary success instead of artistic success, and the result speaks for itself. As soon as they have made a little money their enthusiasm wanes and their work henceforth is mediocre. How can we improve the situation? By trying to make the public understand that a fair and helpful hearing should be given every play. I do not advocate a docile, receptive mood. I simply urge that the public criticize a play as it would any other work of art, try to get the author's point of view and then judge his work in the light of whether or not he has succeeded in his aim."

Professor Baker said the most encouraging sign in the American drama lies in the fact that there is a public for any play worth while, no matter what the type may be.

quorum of the trustees and of the members for the transaction of business; and in general for the control, government and management of the affairs of the corporation.

Change Sec. 10 of the charter, now reading as follows:

Sec. 10. The term "theatrical profession" used in this act shall be held to include all persons pursuing the profession of and earning their livelihood solely by acting, singing, dancing, managing or performing in theaters, opera houses, music halls or circuses, as well as any and all persons wholly dependent upon the business of amusement for their livelihood.

So that it shall read as follows:

Sec. 10. The term "members of the theatrical profession" used in this act shall include all persons who have pursued the profession of, and have earned their livelihood by managing, acting, singing, dancing or otherwise performing on the dramatic, vaudeville or burlesque stage, as manager, actor or artist for such period of time in each instance, and also all other cases of persons in any way connected with the dramatic profession as in the sole and unrestricted discretion and judgment of the board of trustees of this corporation shall entitle them to such designation as "members of the theatrical profession."

Strike out Sec. 29 of the by-laws, now reading as follows:

Sec. 29. Up to and including the first day of May, 1883, these by-laws may be altered, amended or added to by the Board of Trustees, provided three-fourths of the members present vote in favor of the proposition, and provided that the proposition was submitted in writing at a prior meeting of said Board. Thereafter none of said by-laws, excepting as herein otherwise provided, shall be altered, amended, added to or repealed, nor unless at a special meeting of the Association, to be convened for that pur-

## Ram's Head Players

Do Barrie Play

Washington, D. C., Dec. 6.—Yesterday afternoon in the Wardman Park Theater the Ram's Head Players presented Ellen Van Volkenburg in an imitative recital of Sir James Barrie's *What Every Woman Knows*.

Miss Van Volkenburg, who is almost alone in her field of dramatic reading in this country, gave a charming performance, and so true to the presentation of the original company of Maude Adams that one could almost see and certainly one could hear not only Miss Adams as Maggie Wylie, but John Bennett himself as John Shand.

Her imitation of each of the players was remarkably fine and her transitions in voice and manner from one character to another were perfect, the illusion of the masculine voices being especially well done.

The Ram's Head Players presented Miss Van Volkenburg as the first of their series of dramatic talks and recitals for this season arranged by Director Robert Bell, complimentary to the sustainers and subscribers, as is the custom of the New York Theater Guild.

## Oberammergau Handiwork Exhibit

New York, Dec. 7.—Mrs. Hedda LaValle, who accompanied Anton Lang and his company to America last winter for the presentation here of the *Passion Play*, announces that permanent headquarters for the exhibition and sale of Oberammergau handiwork in America will be opened December 15, at 200 Madison avenue. The entire accumulation of Oberammergau handiwork made during the past summer will be sold.

# TEXAS M. P. THEATER OWNERS DISCUSS TRADE QUESTIONS

### Prominent Speakers Address Semi-Annual Session at Dallas--- Officers To Be Chosen at Spring Meeting

DALLAS, TEX., Dec. 6.—The Motion Picture Theater Owners' Association of Texas held a semi-annual session here Tuesday and Wednesday. The next meeting will be held here in May, 1925, when new officers will be elected. More than 120 members were present.

The report of H. G. McNeese, of Dallas, executive secretary, covering the period from January 1 of this year to the present, showed a total membership in the organization of more than 350 theater owners of Texas, with a yearly income for the association under its present status of more than \$22,000. The Texas association is only slightly more than a year old, having been organized in May, 1923. The total membership of the organization, according to Mr. Neese, now represents more than 70 per cent of all the motion picture theaters of the State.

At the first session the motion picture theater owners were addressed by Secretary of State J. J. Strickland, Col. Jason Joy, of New York, executive secretary of the committee on public relations, which is composed of important organizations that are working for the educational and social advancement of American life and co-operating with Will H. Hays, president of the Motion Picture Producers of America, in the uplift of the motion picture industry, and Frank Woznera, of Dallas, attorney for the Motion Picture Theater Owners' Association of Texas. Attorney General-Elect Dan Moody, of Texas, was scheduled to address the motion picture theater owners, but wired that he was unable to attend the convention due to the progress of a trial at Austin in which he is engaged.

Among the speakers who addressed the exhibitors at the Wednesday afternoon meeting were John G. Willcox, State tax commissioner, who spoke on "Taxes," and Nathan Adams, president of the American Exchange National Bank of Dallas, who discussed "Financing the Theater." T. B. Wadleigh, of Dallas, representative in Texas of the National Billiard Association of Texas, extended greetings to the exhibitors from the association he represents.

Members of the association presented Col. H. A. Cole, of Marshall, president of the organization, with a gold watch during the final moments of the afternoon session as an expression of esteem. The presentation speech was made on behalf of the organization by Charles Pettijohn, of New York, general counsel of the Film Board of Trade, who paid high tribute to Col. Cole.

Among new members promised for the rolls of the association as the result of the convention just closed is the Southern Enterprises of Texas, Inc. Following a brief talk at the afternoon session by Earl L. Crabb, district manager of Southern Enterprises, with headquarters at Dallas, the association voted invitation to Southern Enterprises to become a member of the association.

Discussion of trade questions occupied the attention of the exhibitors at the Wednesday morning session. Among the subjects discussed was contracts between exhibitors and distributors. The condition of prints was also discussed. It being suggested that exhibitors file their claim for damages as the result of poor prints thru the association's executive secretary. The relations between the Film Board of Trade and the exhibitors was discussed, more co-operation in this field being urged.

The association voted at the Wednesday afternoon session to adopt an official agenda for member theaters to use, the design to be worked out later. E. L. Byar, of Terrell, secretary-treasurer of the association, announced that the association would need a \$15,000 budget for 1925, suggesting that in order to raise this amount the dues for the coming year be fixed at 1 1/2 per cent of the total population of the town or city on a basis of \$15 for each 1,000 population, this amount to be divided among the member theaters in the various towns and cities. The present officers of the association include Col. H. A. Cole, Marshall, president; J. A. Holton, Port Arthur, first vice-president; C. W. Batsell, Sherman, second vice-president; E. L. Byar, Terrell, secretary-treasurer, and H. G. McNeese, Dallas, executive secretary.

### Avon Comedy Four in Musical Comedy

New York, Dec. 8.—The Avon Comedy Four, vaudeville veterans, will desert the two-day soon to test their wares in a new musical comedy by Montague Glass and Jules Eckert Goodman, creators of the *Potash and Perlmutter* plays. This will also mark the debut of Glass and Goodman as musical comedy writers. The lyrics will be by Nathaniel Lief and Max Lief, and the music by Fred E. Ahlert and Muriel Pollock.

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

### WHITEMAN CONCERTS CROWD N. E. HOUSES

Boston, Dec. 8.—Paul Whiteman and His Concert Orchestra continue to draw record-breaking business on their New England tour. Thursday night of last week he sold out Symphony Hall, more than a week in advance, at a \$3.30 top. Friday he played at Amherst College, going to the Auditorium, Springfield, Mass., Saturday night. Sunday matinee he turned patrons away at the Le Roy Theater, Pawtucket, R. I., and repeated his success that night at the Albee Theater in Providence.

December 15 he will complete his New England tour and return to New York, resting two weeks before making his debut at the Metropolitan Opera House Sunday afternoon, December 28. Following this concert he leaves for the Pacific Coast.

The Whiteman Concert at Symphony Hall, Boston, was so enthusiastically received and well attended that a return engagement was arranged for Sunday evening, December 14. Whiteman's only available date. The audience was composed almost entirely of elderly people at least 80 per cent of whom were business men. Fine notices were accorded by all the local papers.

The program included Herbert's *Suite of Serenades (Spanish, Chinese, Cuban, Oriental)*, Gershwin's *Rhapsody in Blue*, the composer playing the solo part; *Leurane's By the Waters of Minnetonka*, also three pieces by Eastwood Lane and popular pieces by Berlin, Brahan, Vincent, Rose and Whiteman himself.

### Winchell Smith Sails

New York, Dec. 6.—Winchell Smith, playwright, sailed Wednesday on the S. S. Mauritania for England, where he will arrange with Sir George Tallis, of Australia, for the presentation of *Lightnin'*. Mr. Smith said the actor had not yet been decided upon for the Frank Bacon role, but that Cyril Maude and William Gillett were possibilities.

Smith announced a new play, recently completed, for production later this season. It is called *The Straight Shooter*.

### Lopez Out of "G. V. F."

New York, Dec. 6.—Vincent Lopez and His Orchestra, featured with the *Greenwich Village Follies* since the show opened in September, is no longer with this revue.

### KIDDIES OF THE SUNSHINE REVUE



Just as the title suggests, there's a lot of sunshine in F. E. Munro's "Sunshine Kiddies' Revue", which has been playing tabloid houses thru the South the past few months and now is headed into the East. Reading from left to right are: Caroline Adeock, Jane Munro, Douglas Munro, Junior Munro (in front), "Snooks" Munro in sailor attire, Chester Munro, June Barker (in front) and Ruth Adeock. Jackie Newman, a clever dancer; "Irene, of Detroit", Russian stepper, Vera Hay and Little Betty Munro, age 2, are not shown, tho they are members of this company, spreading many rays of sunshine with their stage work.

### "THE YOUNGEST" PLEASES A. C.

Atlantic City, N. J., Dec. 6.—A delightful play, *The Youngest*, effervescent in its progress along lines of the more or less familiar family domestic situations, is the new production of Robert Milton, presented here for the first time last evening.

The hitherto down-trodden son rises from the position of one despised to that of respect. Phillip Barry has developed *The Youngest* via the girl route, and is exceedingly fortunate in having for his unique character Henry Hull.

For the girl, Joan Maclean, unknown here, but said to be English by birth, makes an interesting person. Edie Shannon, somewhat devoid of opportunity, and Olive Tell, in similar straits, are other reasons for the play's success.

Mr. Barry, with the deft and certain hand of Robert Milton, who produced and presented the play, has written cleverly at almost every turn. Wit, of a clean, bright readiness speeds thru the play with such thorough precision of theatrical technique that *The Youngest* has excellent chances for success.

### Dorothy Brown Joins Short's "Ritz Revue"

New York, Dec. 6.—Dorothy Brown is now singing the role created by Myrtle Schaaf in Hassard Short's *Ritz Revue*. Miss Schaaf recently was announced to head a second company of Arthur Hammerstein's *Rose-Marie*.

### THE "RED DEVILS" STOPPED

New York, Dec. 7.—On a charge of presenting and appearing in an obscene theatrical performance, six members of the cast of *The Red Devils*, a burlesque show playing at Apollo Theater, West 125th street, were arrested yesterday by detectives of the West 123d Street Station. They were held in \$500 bail each pending a hearing in Washington Heights court. They are Hattie Beal, Fannie Albright, Emily Clark, Joe Rose, William Cochran and Walter Weber. The arrests were made upon issuance of a warrant after plain-clothes men had visited the show and found parts of it objectionable. They chiefly objected to a pantomime which the management declared was taken from a short story by Balzac.

The Apollo is operated by the Minskys as a burlesque stock house. The *Red Devils* Company has no connection with the Bard & Pearl *Good Little Devils* Company at the Hurlitz & Seamon Columbia Circuit house in the same block.

### Norman Show Closes

New York, Dec. 6.—*That's My Boy*, the musical comedy in which Joseph M. Gaites is starring Karyl Norman, "the Creole Fashion Plate", and which was to have opened at the Selwyn Theater, Boston, December 22, has been closed and will lay off for some revisions to the book and cast. The show has been touring the smaller cities for several weeks. In the *Next Room* is now announced to go into the Selwyn Theater, Boston, in place of the Norman show. This is the mystery play produced here by Winthrop Ames last year.

### PEACE IN SIGHT IN BRITISH STAGE WAR

### V. A. F.-A. A. Negotiations Progress---Guild-A. A. Overtures Continue---Joker Seen in New Contract

London, Dec. 6 (Special Cable to *The Billboard*).—Negotiations as to the line of demarcation between the Actors' Association and the Variety Artists' Federation seem to be progressing favorably and it is hoped by January 1 that both organizations will have so agreed that all recent causes of friction will have been completely removed. All boycotting has been suspended as far as the Guildites are concerned, and overtures are still continuing between the Actors' Association and the Guildites. The latter have published a draft copy of the new standard form of contract, with a minimum of \$15 for once nightly, plus 25 per cent for twice nightly.

At first glance it's a very good contract, but there's a joker in it which hasn't been disclosed, as its heading says this contract doesn't apply to chorus or supers. That this is so is proved by the \$15 minimum for once nightly, whereas the Actors' Association aimed for that for twice nightly, and most all revue proprietors averred it would break them to pay that, and the Guild policy is not to exceed the Actors' Association minimum.

### Seven Jurors To Award Short Subject Medal

New York, Dec. 6.—The gold medal offered by Hugo Riesenfeld, director of the Rialto and Rivoli theaters, for the best short subject released this season, will be awarded by a jury of seven prominent theater managers, whose names were announced this week. They are: Joseph Plunkett, of the New York Strand; Harold B. Franklin, head of the Famous Players-Lasky theater department; Fred Meyer, of the Palace, Hamilton, O.; J. A. Partington, of the Rothschild theaters, San Francisco; Frank L. Newman, of the Royal Theater, Kansas City, and Harry C. McArthur, of the West Coast theaters, Los Angeles.

Riesenfeld hopes by the annual prize for the best short subject to stimulate the producers to bigger and better things. Comedies of the common or garden variety are not allowed to compete. Novelty reels, including those dealing with scientific subjects, are what Riesenfeld hopes to bring out by this contest.

### Mich. M. P. T. O. A. Holds Banquet

Detroit, Dec. 6.—Members of the Michigan Motion Picture Theater Owners' Association held the first of a series of quarterly banquets in the Hotel Wolverine Thursday afternoon.

H. M. Richey, manager of the association, presented Mayor John W. Smith, who extended his felicitations and declared that he would always be glad to assist the group. Judge Alfred T. Murphy, of the Circuit Court, also spoke to the members, impressing upon them their duty in providing healthy entertainment for the public. At the opening of the business session Judge Murphy was elected an honorary member of the organization, the first to hold such a position since the body's founding.

Glenn Cross, of Battle Creek, president of the association, and George Trendle, of the John Kunsky Enterprises, also spoke.

### Appear at Benefit

New York, Dec. 6.—Thru the courtesy of Leslie Morosco, Mildred O'Moore, of *Vanities*; Madeline Killean, of the Parody Club; Al Siegel, late of *The Nighthawk*; Gus Ackerman, pianist, and Jack Eugene, of the Morosco offices, appeared Sunday night in an entertainment staged by Mrs. Leon Moxie for the benefit of the boys of the Corner House, a welfare organization. The Sowell Sisters, Gerald Gilbert and the Misses Willoughby and Freeman also were on the bill. A dinner to the actors, at Gollito's Gardens, preceded the show.

### Mrs. H. B. Harris To Produce "The Bully"

New York, Dec. 6.—Mrs. Henry B. Harris saw *The Bully*, a new melodrama written by Julie Holten Percival and Calvin Clark, when it was recently tried out by a Waterbury (Conn.) stock company. She liked it so well that she secured the producing rights and it will be seen under her banner with Emmett Corrigan in the title role before many weeks.

### Grand. Cobalt. Ont. Destroyed by Fire

Cobalt Ont., Dec. 6.—Fire which started in the Grand Theater early Thursday morning completely destroyed that building and then spread to the Lyric Theater and a cafeteria. The total damage is estimated at \$40,000.

## BRUNSWICK-BALKE-COLLENDER TAKES OVER VOCALION RECORD

Aeolian Company Now Becomes Retail Representative for Brunswick Radiolas, Phonographs and Records

NEW YORK, Dec. 6.—One of the most notable transactions in the phonograph record business was consummated this week when the Brunswick-Balke-Colender Company, of Chicago, purchased the Vocalion record business of the Aeolian Company of this city, the Aeolian automatically becoming retail representative of the Brunswick radiolas, Brunswick records and phonographs at Aeolian Hall and all its branches.

The combination of interests becomes formally effective January 2, 1925, and it is understood that the purpose of the Brunswick Company is to continue the marketing of Vocalion records under existing distribution.

W. H. Alfring, vice-president and general manager of the Aeolian Company, accompanied by Oscar Willard Ray, general manager of the Vocalion division, concluded negotiations in Chicago with the Brunswick directors. Transfer of the Vocalion record catalog rights includes a wide repertoire of classic, standard, popular and foreign-language selections and a variety of contracts with artists and performers of wide-spread concert and popular reputation. The Aeolian Company has built up a rather distinguished musical institution in its 25 years in the musical industry.

Several weeks ago the Aeolian Company sold its building in West 42d street for \$6,000,000 and in many quarters it was believed that the radio, coupled with other developments, proved a detriment to the concern's progress. The important point is that the Brunswick records will now occupy a definite place in the East, whereas in the past there were sold in the Middle West and on the Coast only. All of its recording orchestras were from that territory and, until recently, no attempt was made to gain a large foothold in the East.

On his return to this city Mr. Alfring, of the Aeolian Company, said: "We arrived at a conclusion to dispose of our record business to specialists in phonograph and record manufacture in pursuance of our policy of specialization in piano, player piano and reproducing piano and piano-roll manufacture and their kindred interests. Phonograph-record manufacturing very properly is a business itself."

He further stated that the demands on the Aeolian's Duo-Art piano department was surpassing all expectation and that it was only natural that when the opportunity to transfer its record business presented itself, especially to skilled hands, the opportunity was taken advantage of to the satisfaction of all concerned.

### Drama Comedy Club

Give Final Matinee of Season

New York, Dec. 6.—The Drama Comedy Club, of which Edyth Totten is president and founder, held its final matinee of the present year at the Hotel Astor yesterday afternoon.

It was a gala occasion, Lyle D. Andrews bringing with him the cast and orchestra of the tinsel musical comedy, *My Girl*, at the Vanderbilt Theater. So many encores were demanded that it was impossible for Mr. Andrews to present all of the artistes he had brought with him. Cecile M. Berns, well-known pianist, played several Chopin and Liszt compositions, and had her auditors had their way this gifted pianist would have remained at the piano.

Another artiste who contributed to the enjoyment of the matinee was Lella Troland Gardner, in Negro spirituals and plantation songs. She played, in response to encores, no less than seven numbers, the final being *My Gift*, composed by herself and dedicated to Edyth Totten. Miss Gardner, who accompanies herself, imparts to her spirituals a most pleasing lilt.

Others who entertained were Mary Gibbs Spooner, with a piquant dialect recitation; Teresa Rose Nagel, in charge of Gimbel's Radio station, in human interest stories about people who broadcast, and Carl Figue, in organ selections from Wagner's *Die Walkure*.

The guests of honor were Ann Morrison, one of the authors of *Pigs*; Hugo Romberg, brother of the composer of *The Student Prince*; Harlan Thompson, Mrs. Howard Freeman Doane and Mrs. James A. Allen.

The introduction of officers of the club was followed by a fashion show, staged by Best & Company, under the direction of Miss Fritz. Models of the London, Palm Beach and Paris mode were displayed on beautiful mannequins.

The next Drama-Comedy matinee will be held January 9 in the Grand Ballroom of the Hotel Astor.

### Arliss Signed by Ames

New York, Dec. 6.—George Arliss, last seen here in *The Green Goddess*, has been signed by Winthrop Ames for his new production, *Old English*, scheduled for local presentation December 23.

### JEWISH GUILD OFF TO AUSPICIOUS START

New York, Dec. 6.—The Jewish Theatrical Guild, recently formed to do as much for its members as is done by the Catholic Guild for show people of that faith, got off to a notable start Sunday night at a meeting held in the Bijou Theater. William Morris, the president, was in the chair, and among the speakers he introduced to the large audience were Sophie Irene Loeb, newspaper writer; Milton Lissberger, of the Friars' Club; Sam Bernard, Fred Block, Harry Cooper, William Weinberger, Bernard Sandier, Loney Haskell and Arthur Levy, motion picture censor of the State of New York. All highly praised the spirit motivating the organization.

Announcement was made that the Guild will tender a dinner, which, it is expected, will be attended by 2,000 persons, February 1 at the Hotel Commodore. Eddie Cantor is chairman of the entertainment committee.

### Police Executives Row Over "Cop" Critics

Pittsburg, Pa., Dec. 6.—Director of Public Safety Rook threatens to hale theater managers before him for not admitting members of his detective "critic squad". Superintendent of Police Brophy denies the charges of his superior in emphatic terms. He says there is no truth in Rook's charge that his "critics" were denied admission to the Nixon Theater Monday night to review the *Music Box Revue*.

Rook says objectionable parts of performances at some theaters are left out Monday night when his detectives are present and then replaced for the remainder of the week. Rook created his "detective censors" about a month ago. They have not caused any change in productions as yet.

### ANNOUNCE RULES

For Social Work Prize Play

New York, Dec. 6.—A first prize of \$750 and a second prize of \$150 given by Joseph Lee, will be awarded by judges chosen by the Committee on Publicity Methods in Social Work for the best one-act play submitted under the conditions named below. The prize-winning plays will be produced under the auspices of the Committee on Publicity Methods in connection with the National Conference of Social Work at Denver in June, 1925. Honorable mention will be awarded such plays as may be recommended for it by the judges. The Committee on Publicity Methods reserves the right to produce at Denver any other play submitted in the contest on payment to the author of a

### ATLANTIC CITY FOUR



Featured this season with the Margaret Lillie "Show Girls" Company, a 20-piece tabloid show playing the Midwest, is The Atlantic City Four, comprised of these young men, reading from left to right: Bobby Myers, tenor; Chase Bickle, bass; Bob Wills, baritone; and Roy Wright, baritone. The quartet is gaining a big following of admirers.

### FLORENCE REED SUES FOR \$8,000 EFFECTS

New York, Dec. 6.—Florence Reed, star of *Ashes*, which closed recently in Philadelphia after a short run, is having quite a time in the courts endeavoring to recover a trunk, which she claims contains \$8,000 worth of jewelry and is being withheld from her by Francis A. Malone, producer of the short-lived show. She received a summons for Malone to appear in the West Side Court Thursday to explain why he was holding her trunk, handed it to Malone, and on the appointed day waited two hours in the West Side Court in vain for him to show up.

He didn't. Then Miss Reed recalled that he had telephoned her the day before that he was going to Florida. She acquainted Magistrate Brodsky with this fact and the latter suggested she take steps to have him arrested and brought back as a fugitive from justice. Miss Reed talked it over with her lawyer and both came to the conclusion that there is the possibility that Malone did not go to Florida and may be in New York. So they asked for another summons and got it.

The trunk is in a warehouse at 32d street and Seventh avenue and Miss Reed would like to have it in her suite in the Great Northern Hotel. The warehouse people, however, say they can release it to none other but Malone, who left it in their charge.

### NEW THEATER OPENS

Warren, O., Dec. 6.—The Dutchess Theater, newly decorated and newly outfitted, opened this week after having been closed for several weeks for alterations. A new feature is a \$20,000 concert organ. The theater will be under the direction of Forrest C. Templin, who has been managing the Hippodrome. The Dutchess is operated by the Smith Amusement Company, which also controls the Opera House and Hippodrome.

royalty of \$10. The final judges of the contest are: Jane Addams, Winchell Smith, Zona Gale, Samuel A. Elliot, Jr., and Julia Lathrop.

Every play submitted must be an original work and not a dramatized story or a translation, and shall not have been previously produced or published. Plays will be judged on the basis of their value as entertaining drama and the importance of their social message. They should be written for an adult audience and deal with some phase of present-day social problems, such as are found, for example, in the fields of child welfare, recreation, immigration or public health. The play must be a one-act play to last in presentation not more than 45 minutes.

Manuscripts should be addressed to Paul L. Benjamin, Baldwin Block, Indianapolis, Ind. The contest closes February 15, 1925. Announcement of the winning play will be made on or after April 1. The Play Contest Committee consists of Paul L. Benjamin, chairman; Robert W. Kelso, Florence M. Seder, Katherine Z. Wells and Mary Swain Routzahn.

### MITZI LEAVING SAVAGE?

New York, Dec. 6.—According to reports, Mitzi Hajos, now touring in *The Magic Ring*, will terminate her association with Henry W. Savage at the end of her present contract, which expires next June. The little Hungarian prima donna has been under the Savage management for 11 years. Several other managers are seeking her services, it is said, and Mitzi is now considering a new play, with a score by a Hungarian composer, for production next fall.

### Second Cut-Rate Office

New York, Dec. 8.—A second cut-rate theater ticket broker has put out his single flag on Broadway. He is located in the Claridge Hotel basement, only half a block from the famous corner where Joe Leblang conducts his mart. Business so far looks encouraging.

### Diplomats Attend Actors' Fund Show

Numerous Stage Celebrities Take Part in Benefit at Washington That Nets \$4,000

Washington, D. C., Dec. 6.—Scores of distinguished representatives of the dramatic, musical and vaudeville stages participated in the Actors' Fund benefit performance at the National Theater yesterday afternoon. Washington turned out in full force for the event, the boxes and choice seats being occupied by leaders of our own government and diplomats from many nations. Daniel Frohman, president of the Actors' Fund of America, directed the performance. Box-office receipts and contributions were announced as totaling close to \$4,000.

The benefit was given under the auspices of the Washington theater managers—Lawrence Batus, J. Brylawski, Harry Crandall, L. J. Fosse, John Lyons, Leo Lavitt, Charles Linkins, Charles Raymond, W. H. Rapley, Roland S. Robbins and L. Stoddard Taylor.

Jack Hazard came from New York to introduce the stage celebrities. Mr. Frohman traced the history of American theatricals back to the time when General George Washington was supposed to have attended a performance at the old John Street Theater, where Mr. Frohman once was an usher.

Under the expert guidance of Mr. Hazard, the life of the party, Cyril Maudslayi and his *Arise! We All* Company of players produced for the first time on any stage a clever one-act tragedy, entitled *Thread of Scarlet*, that had all the elements of delirium tremens, with Mr. Maude in the throes of "beebeebies".

Associated with Mr. Maude in the play, written by J. J. Bell, were Hugh Huntly, Harry Ashford, Frank Ranney, F. Gatenby Bell and Geoffrey Millar.

There was another one-act sketch on the program, *An Episode of Today*, admirably presented by Jefferson Lloyd, Lizzie Evans and Percy Holten.

Meyer Davis' Le Paradis Band opened the show. Estelle Wentworth, soprano, sang several songs and later presented members of her opera school in a scene from *Martha*. The following were in the cast: Elizabeth Thornberry, Nina Norman, Russell Cordrey, Ellsworth Condon and Woodruff Youngs. The players were directed by Albert Parr.

John Harrington recited French dialect verses by William Henry Drummond. Louis Mann, fresh from his new play, stepped out of character to tell several good stories. Three of the Four Diamonds contributed songs and dances, and Ryan and Lee did a knock-about act that was well received.

Nora Bayes, back from London with some new songs, contributed part of her act at Keith's and even helped out Jack Benny, who appeared with his now celebrated violin. Gladys Baxter and John Huntly put on a number, and the James Boys and the Jessie James Girls, from the Poli Theater, put the finishing touches to the performance.

Phyllis Penn was hostess for the players and had as her assistants Melva Corcoran, Doris Gary, Zeldia Horowitz, Thelma Nevitt, Frances Nolte, Marie Macgrath, Agnes Oulahan, Mary Tarbell and Helen Warfield.

### \$50,000 GIFT

Offered to Library of Congress for Music Auditorium

Long and well known for her good work in the cause of music, principally chamber music, Mrs. F. S. Coolidge, founder of the Berkshire Music Festivals in Pittsfield, Mass., has offered the Library of Congress at Washington a gift of a \$50,000 auditorium in which to keep the rapidly accumulating books and manuscripts of this branch of the art of music. Mrs. Coolidge, in offering her gift to the Government, states it is for the purpose of further encouraging chamber music in this country.

### Children's Society

Prosecutes Schulman

New York, Dec. 6.—Convicted yesterday of allowing minors to sing and dance on the stage without a license, Henry A. Schulman, 22 years old, president of the National Stage Children's Association, Inc., is out on bail of \$500 until December 12, when he will be sentenced in special sessions.

Schulman was arrested by Thomas R. Raderick, an agent of the Children's Society, following a performance of the *Juvenile Follies Revue* of 1925 in Carnegie Hall, in which 125 children took part, November 3. His defense was that the show was educational and not theatrical.

### J. W. Bean Sails

New York, Dec. 6.—J. W. Bean, who has just completed a long chautauqua tour, sails today on the Leviathan. He is returning to London, where he is well known in theatrical circles, to settle an estate and spend the holidays.

## THEATER CHAIN IN 20 CITIES IS PLAN

**Jos. Schenck and Sid Grauman Propose Circuit of First-Run Houses --- N. Y. Picture Folk Laugh at Idea**

Los Angeles, Dec. 8.—Definite announcement has been made here of the plan which Joseph M. Schenck and Sid Grauman have just completed for the building of typical Egyptian theaters in 20 of the largest theaters in the United States.

These theaters will represent all that is best in the Grauman idea, now made so notable thru his Hollywood edifices, and will be managed and operated by the little Napoleon of the theatrical world.

Mr. Schenck, in speaking of the plan, has said that the Grauman plan of operation is undoubtedly the most satisfactory to the producer. In more than two years there have been but four pictures exhibited in the Hollywood Egyptian. These have shown at an average of \$150,000 income to the producer.

The statement is amazing and awakening. It proves that for the larger and more important films the two-a-day plan is the best.

Before leaving for New York Mr. Schenck was most enthusiastic about the proposition and said that building of the new theaters would begin shortly after the new year. Plans will be made to follow the architectural arrangements of the Hollywood house as closely as the situation permits, and the massive prodigy, the musical features and general management will be identical with the local arrangement.

New York, Dec. 8.—There are many in New York picture circles who laugh gently at the idea expressed in dispatches from Los Angeles concerning the theater-building excursion of Joseph Schenck and Sid Grauman. They hold that the report smacks of fancy, plus a certain amount of willingness on the part of the two parties in the story, to have the idea given prominence.

The building of 20 Egyptian theaters would cost just about \$15,000,000 in cash and, with so many of the larger cities already near the oversating line, if not over it, such an outlay would not only be difficult for Schenck to manage but would not be a very secure investment.

### Theatrical People To Honor Felix M. Warburg

New York, Dec. 6.—The leading figures of all branches of the theatrical world will tender a testimonial banquet to Felix M. Warburg, banker and philanthropist, at the Ritz-Carlton Hotel, December 14. Among those who will pay homage to Mr. Warburg are Adolph Zukor, Charles Schwab, Max D. Steuer and Julius Tannen.

The committee in charge of the affair includes E. F. Albee, Abraham L. Erlanger, Lee Shubert, William Brandt, Irving Berlin, William Fox, Nathan Franko, Daniel Frohman, Marcus Loew, B. S. Moss, Joseph Schenck, William Morris, Eddie Leonard, Jesse L. Lasky, Carl Laemmle, Maurice Goodman, Sam H. Harris, Morris Gest, Harry Hirschfeld, Louis Bernstein, Joseph Leblang and Edgar Selwyn.

### Gilda Gray Is Record Draw in Milwaukee

Baby Peggy Also Proves Great Attraction at Opposition Cinema Theater

Milwaukee, Wis., Dec. 6.—Records for attendance were established this week at the Alhambra Theater, where Gilda Gray, of shimmering dance fame, and her intimate revue are an added attraction to the picture program, and at Saxe's Strand, also a cinema house, which has Baby Peggy as the extra feature. Miss Gray, who is a native of this city, has been held over for next week at the Alhambra. (Continued on page 223)

### "G. V. Follies" Appropriates "What Price Glory" Authors

New York, Dec. 6.—In today's edition of *The New York Times* the ad of the Winter Garden reads, in part, as follows:

POP, PRICE MAT, TODAY  
NEW WINTER EDITION  
By Maxwell Anderson and Lawrence Stallings

GREENWICH VILLAGE FOLLIES  
There is nothing, however, to indicate which one of the authors of *What Price Glory* wrote the book and which wrote the music of the revue thus ascribed to them.

While on the subject of authors it might interest Alice Duer Miller, who collaborated with A. E. Thomas on *Come Out of the Kitchen*, to know that on a signboard heralding the musical version of this play, in front of the Shubert, she is down as Alice Du-miller.

BILLY CHURCH



This station, *Poppy-go-lucky* personage is Billy Church, lyric tenor, appearing last and featured on the *All G. Field Minstrels*. He is spoken of by newspaper critics as being one of the best top tenors heard in minstrelsy.

### Spoooner Theater, Bronx, Sold Again

New York, Dec. 8.—The past week has seen some spirited dealing in the sale of theaters located in the uptown and Bronx sections of the city.

The chief theater figuring in these transactions is the Cecil Spoooner, in the Bronx, which originally played stock attractions, and since its construction has changed hands every other year or so.

This house was sold again last week by Louis H. Low and Charles W. Wynne, who acquired it from the Shubert interests. It adjoins the Hunts Point Casino, and is known as 931-971 Southern boulevard. The buyer is an out-of-town syndicate, represented in the deal by George W. Devy, attorney. Title to the Spoooner property was taken last July in the name of the Lupshaw Realty Corporation.

The other theaters, the Empire in the Bronx and the Keystone on the West Side of the city, are less important, both playing motion pictures at popular prices. The Empire Theater recently was sold to the Alberta Holding Company, represented in the deal by Gilbert & Gilbert, attorneys. The Empire is located at Hewitt Place and Westchester avenue, and the sale was made by the Hewitt Place Realty Corporation, representing Harry Cabn and Philip Wattenburg, who acquired the property last April. The house plays pictures, and is not connected with the legitimate house downtown.

The theater property at 2635 Broadway, between 99th and 100th streets, where the Keystone, a motion picture house, stands, changed hands last week when W. E. D. Stokes sold it to Morris White. The property adjoins the Carlton Terrace Hotel, and was held at \$450,000, subject to a mortgage of \$115,000.

A theater playing motion pictures is to be erected on the site at Fordham road and Jerome avenue, known as 1 to 11 West Fordham road. It was revealed last week in the purchase by Nathan Wilson of this property from the Tee Taw Holding Corporation. The plot fronts 208 feet on Fordham road and 100 feet on Jerome avenue, containing an area of 10 1/2 city lots. The property was held at \$500,000.

### Wintz's "Vanity Box" a Good Variety Show

New York, Dec. 6.—Reports from various Pennsylvania towns where the show has been appearing lately state that George Wintz's *Vanity Box* is as good a variety attraction as has come that way in a long while. The production was staged by Wintz and among its features are Harry Shannon, Jr., and His Pennsylvania Orchestra, Hal Kiter, a versatile comedian; Mitzie Sessie, an ingenue with a good singing voice; Bob Driscoll and Roy Roberts, who are at their best when dancing, and others. Beautiful stage settings, attractive costumes and colorful lighting effects join with the wholesome comedy and jazzy music in making a well-balanced evening's entertainment.

### Beatty's Casino, S. F., Has Promising Start

San Francisco, Dec. 8.—Beatty's Casino, seating 2,300, was formally opened yesterday afternoon. The day was rainy, yet crowds thronged the front of the house for admittance. The program includes an exceptionally good vaudeville bill and motion pictures.

## Universal Gets Selznick Assets

Purchased at Receiver's Sale for \$65,000--- Selznick Pictures Are Not Included

New York, Dec. 6.—The entire outstanding assets of the Selznick Distributing Corporation are now the property of the Universal Pictures Corporation, which purchased them at the receiver's sale held this week for \$65,000. This was the highest amount bid. Sam Sax, New York exchange man, acted for Universal in the deal. The Selznick pictures now being distributed by Associated Exhibitors, Inc., and Film Booking Offices are not included in the sale.

By this purchase Universal takes over a large number of old pictures, including those made for Selznick by Norma Talmadge and Clara Kimball Young some years before, and also gets almost 200 stories which have never been produced.

The main portion of the property taken over, however, lies in the many distributing offices maintained in this country and abroad by Selznick. These include elaborate offices at 729 Seventh avenue, this city, which were used as headquarters of the defunct company. Universal also takes over the leases on these offices and exchanges, and will convert some of them to its own use wherever they prove to be better equipped and situated than the present Universal exchanges. Another important part of the bargain is the Australian subsidiary of Selznick, which is now Universal's in toto, films and all.

This sale marks the end of the Selznick Company. As the Selznick Pictures Corporation, under the leadership of the founder, Lewis J. Selznick, the business went into bankruptcy several years ago. Taken over by creditors, W. C. Doehle, representing the creditors, reorganized the business under the title of the Selznick Distributing Corporation and conducted for the past two years. This company was thrown into the hands of receivers about a month ago.

### Costs \$14,000 To Run Rivoli, Says Riesenfeld

New York, Dec. 6.—The weekly operating cost of Famous Players-Lasky's Rivoli Theater on Broadway amounts to \$14,000, outside of film costs, it was stated by Hugo Riesenfeld, manager of the theater, this week. Riesenfeld made this statement in the course of testimony given as a witness before the Federal Trade Commission which is still investigating Famous Players on the charge of being a trust. He was called as a witness by Bruce Bromley, attorney for Famous Players, who is now concluding his defense in hearings held in New York. "Apart from film rentals," said Riesenfeld, "it costs us about \$14,000 weekly to run the Rivoli and about \$13,000 for the Rialto. The operating expenses for the Criterion fluctuate so much that it would be impossible to even approximate the cost at this moment."

This testimony about the Criterion is considered by picture people to be a trifle strange, since the Criterion, one of the Famous houses on Broadway, has been playing *The Ten Commandments* continuously for several months, and before that played *The Covered Wagon* for over a year, with several months in between given over to Mary Pickford's latest picture, *Dorothy Vernon of Haddon Hall*. His inability to give figures, however, is probably influenced by the fact that the special runs at the Criterion are handled by a special department of the Famous Players-Lasky Company, and the large amount of newspaper and other advertising done on *The Ten Commandments* does change from week to week.

Counsel for the government objected to Riesenfeld being classed as an expert on picture values. Riesenfeld stated that he saw from 600 to 700 pictures a year, leaving the obvious conclusion to be drawn that the Paramount pictures which formed the bulk of those run in the Rivoli and Rialto were the best to be had. This, naturally, was objected to, as it is too well known to be questioned that these houses are the Famous Players first-runs in New York.

### \$3,000 Realized at Green Room Revel

New York, Dec. 8.—More than \$3,000 was realized at the intimate revel staged by the Green Room Club last night at the Belasco Theater. Among those who entertained were Eddie Cantor, Wilton Lackaye, Vincent Lopez and His Junior Orchestra, Horton Spurr, Harland Dixon, George Olsen and His Band, George Renavent, Ralph Riggs, Albert Roscardi, Walter Fenner, Lloyd Neal, A. J. Herbert, Luis Albern, Michael Rale, Jack Bohn, Edwin Taylor, Joseph Marba, Jerry O'Day, J. Charles Hayden, Irving Caesar, Morris Gest, Leo Edwards, Jay Velle, Floyd Buckley, Frank McHugh, Wayne Nunn, Emil Boreo, S. Jay Kaufman, Edward G. Robinson, Rollo Lloyd, Marie Bruce, Louis Wolheim, Wilton Lackaye, Jr., Sharon Stephens, Willard Bowman, Willis Claire, Frederick Forrester, Richard Ranler, Frederick Howard, Harold Kennedy and Jack Bolard. David Belasco donated the Belasco Theater for the occasion.

STANLEY CRABLE



This pleasant young man is conceded to be one of the best lyric tenor singers appearing in the miniature musical comedy field today. He has a remarkably high range and a strong and beautiful voice. His solo work is freely lauded. Crable is now featured with "Honeytime", playing the *Gus Sun Time*.

## \$8,500,000 Increase

In Admission Taxes for Fiscal Year 1924 as Compared With 1923

Washington, D. C., Dec. 8.—The annual report of the Commissioner of Internal Revenue, made public Saturday, shows an increase of \$8,500,000 in admission taxes for the fiscal year 1924 as compared with the preceding year, altho the actual number of amusement enterprises in the United States had decreased for the 12 months ending last June. Collections totaled \$78,011,036.

This amount was paid by some 21,000 theaters, concert halls and other amusements, compared to nearly 2,000 less in 1923. The theatrical center of the country is still New York, with a total of 1,613 places of amusement, paying the capacity tax last year and adding a little more than \$15,250,000 to the treasury in admission taxes.

Illinois is second with 1,570 amusement places, paying \$7,007,000 in admission taxes, while Pennsylvania is third with 1,500 places, contributing \$6,509,000 in taxes. New York, Pennsylvania and Ohio show a decrease in the present number of amusement places from last year. Ohio had 1,274 houses. It now has 934. Illinois has 100 more houses now than in 1923.

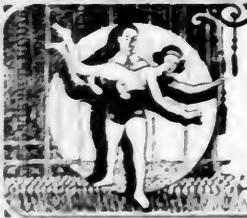
A table showing admission collections by States also is given in the commissioner's report, so divided as to show separately the collections on box-office sales at regular prices, sales made at places other than box-office, sales at box-offices in excess of established prices and leases of box seats. In this table more than \$139,000,000 of the above-mentioned total collected resulted from sales at places other than the box-offices, while close to \$29,000 is put down as sales in excess of established prices. Leases of boxes and seats total just below the \$34,000 mark. Unofficial estimates credit the motion picture houses with paying the major portion of the taxes.

### "Chocolate Dandies" Closing

New York, Dec. 8.—The *Chocolate Dandies*, B. C. Whitney's colored musical show, starring Sissie and Blake, will in all probability close at the end of the present engagement at the Dunbar Theater, Philadelphia, where the show opened two weeks ago for a four weeks' run. The attraction has been offered time at the Lafayette Theater, in the Harlem colored district, which will keep it going a few weeks longer if it accepts. Sissie and Blake already have completed plans for a tour of the Keltch Circuit at the head of a Negro tabloid of 20 people.

### Paulding Explodes Dramatic Bomb

New York, Dec. 6.—Frederick Paulding, well-known lecturer on the theater, exploded a bombshell on the dramatic front this week when he accused Franz Molnar of stealing one of Jacinto Benavente's plays and adapting it to his own means under the title of *The Swan*. Paulding's charge brought a hot barrage of denials from persons associated with the Hungarian dramatist, who characterized his accusation as unfounded. Paulding, after promising his audience that he had "several surprises in store" (Continued on page 34)



# VAUDEVILLE

BY M. H. SHAPIRO



## CHRISTMAS, 1924, MARKS NEW ERA OF PROSPERITY FOR VAUDEVILLE

World-Wide Conditions Better Than at Any Other Time Since World War--Holiday Makers Will Make a Real Holiday of It

**N**EW YORK, Dec. 8.—Vaudeville, and popular brand of entertainment, will period of prosperity since the World War. And that goes not only for vaudeville people in this country, but in other

The growth and expansion of vaudeville in the United States during the past five years, together with a gradual return to normalcy in other kinds of business, has resulted in putting an end to what-ever unemployment condition existed in the ranks of the two and more a day during that time.

Right now more vaudeville artistes are working than at any other period in the history of the profession. Each one of the major circuits is going full blast, while the independents are weekly adding to their lists of houses, with attendant benefits to the artiste. Most everybody in the business is prosperous and many are passing the first half mark in the best season in their careers.

As for vaudeville conditions in foreign countries, England has taken down the bars to the Germans and France has followed suit, the result being that the former country has alleviated its great unemployment situation, one which, for a time, threatened to wreck vaudeville in that country. The French are also benefiting, while the Germans, with their currency finally stabilized and the people once more patronizing the theaters, are now doing fairly good.

Even in far-off Africa and Australia vaudeville is going thru a marked period of prosperity. In the latter country the Williamson-Tate people have inaugurated a policy of big-time vaudeville in their own and the theaters of the Musgrove Circuit—recently merged with their holdings—and, according to information reaching these shores, are meeting with considerable success.

### May Wirth Aids T. B. Fund

New York, Dec. 6.—May Wirth and other members of the riding act in which she is featured at the Hippodrome this week participated in a stunt for the sale of Christmas seals for the Tuberculosis Association on Thursday afternoon.

Astride one of her circus whites, and attired in a robe bearing the insignia of the association, she rode up and down the grand flight of steps leading to the Public Library on Fifth avenue.

The stunt attracted a huge crowd and, incidentally, netted May and the association a lot of space in the New York newspapers.

Miss Wirth is the only member of the Wirth family now appearing in the act. Phil, her sister and mother are all on the high seas, bound for Australia, their native country. They will return in the spring.

In the meantime May will work the act herself, laying off Christmas, inasmuch as she has resolved to spend that holiday with her husband, Frank Wirth, head of the Wirth-Hamid Fair Booking Association, in their new home at Forest Hills, L. I. This will be May's first Christmas at home in four years.

### Loew Acts Have Three Weeks in Chicago

Acts playing the Loew Circuit now have three weeks' time in Chicago as a result of Loew's opening the Chateau and Englewood theaters, which have been taken over for the purpose. The Rialto has been playing Loew vaudeville for some time.

The two new Loew houses were acquired by the organization together with a number of others presenting exclusive picture policies thru the recent Metro-Goldwyn merger.

From time to time other houses added to the Loew's, Inc., chain may have a change of policy from pictures to vaudeville.

### Lottie Williams Recovering

Lottie Williams, former star over the Stair & Havlin Circuit and headliner in vaudeville, is recovering from a serious operation at St. Vincent's Hospital, Hollywood, Calif.

all the folks who go to make up this celebrate this Christmastide the greatest of the world. And that goes not only for vaudeville countries as well.

### Whiteman To Play Santa Claus at Hipp.

New York, Dec. 8.—Keith's Hippodrome will be the scene this year of Paul Whiteman's annual concert and entertainment for poor children, which will be held Christmas morning. The big theater was donated for the purpose thru the courtesy of E. F. Albee.

After the one-hour concert Paul Whiteman will play Santa Claus and dress accordingly, distributing candy and other presents to his guests, numbering as many as the 6,000-seat house can hold.

Last Christmas the children were entertained at Madison Square Garden, The Hippodrome, with its advantage of Toy Town in the basement will prove an added attraction for the kiddies. The musical director is giving the concert under the auspices of *The New York World*. Upon the occasion of last year's affair Whiteman said that the future of music was in the hands of the children of today and that he was out to give them every encouragement possible.

### Oklahoma Vaudevillians Guests at State Banquet

New York, Dec. 6.—Cora Youngblood Corson, whose act recently received a long route over the Keith Circuit, was among the guests of honor at a banquet given by the Oklahoma Society at the Hotel Belmont this week. Miss Corson comes from Oklahoma. In case you already haven't guessed it, another guest of honor well known to vaudeville was Glenn Condon, theatrical editor, and incidentally Miss Corson's brother-in-law.

### Prize Playlet Tours Interstate

New York, Dec. 8.—The one-act playlet, *Judge Lynch*, by John William Rogers, Jr., which won the David Belasco cup at the last National Little Theater Tournament held here, has been engaged by the Interstate Circuit for a tour of its houses.

The sketch is being presented by the Little Theater of Dallas, Tex., which offered it at the tournament. The cast that appeared in it at that time will appear in it during the vaudeville engagement. It is in Judges Julia Hogan, Louise Bond, Joe Peel and Louis Quince. The act will open sometime this month, probably at the Interstate house, Dallas.

### New Office Act

New York, Dec. 8.—Maude Fealy, prominent dramatic and stock actress, and Grace Valentine, who played an important role in support of Leo Carrillo in *Lombardi, Ltd.*, are featured at the Riverside this week in their new vehicle, *Forget Me Not and Applesauce*, by Angie Breakspere. Their offering is being presented by Charles Lovenberg, head of the recently organized Keith production department.

### Earle and Matthews Back on Keith Time

New York, Dec. 8.—Evelyn Earle and Harry Matthews, who have been absent from the Keith boards since December, 1923, came back today at the Harris Theater, Pittsburg, starting a route in their act, *All Mixed Up*, the same offering they presented last year, a singing, dancing and comedy turn.

### German Dance Act Here

New York, Dec. 8.—The Bitter Sisters, classical dancers from Germany, discovered by Harry J. Mondorf on his last tour of the world in search of novelties, are to appear at the Hippodrome in a short while. The Bitter girls arrived on this side several weeks ago.

### Vaudeville Show for Sing Sing

New York, Dec. 8.—Terry Turner, of the Loew Circuit, is preparing to take a large vaudeville show to Sing Sing Prison one day during Christmas week.

Acts, regardless of affiliations, that wish to give their services are asked to communicate with Mr. Turner at his office, 1540 Broadway.

Following the entertainment the artistes will be the guests at dinner of the Mutual Welfare Society.

### Coutts Agency Still Booking Quebec Houses

New York, Dec. 8.—The impression that Walter J. Plimmer was now booking the Auditorium Theater, Quebec, Can., and the Plattsburg Theater, Plattsburg, N. Y., was erroneously conveyed in a recent item. The John E. Coutts Vaudeville Exchange advises that it is still booking these two houses. Checking up on the report, the Plimmer office announces it was expecting to handle the theaters, but had not as yet made any definite arrangements.

### Irene Dunn in Tuey Act

New York, Dec. 8.—Irene Dunn, prima donna, who appeared in *Irene* and in *The Clinging Vine*, has been engaged by Bovette Tuey for a new vaudeville production which he has written and will present over the Keith Circuit, opening next week. The act, which is entitled *The Lady of the Orchids*, with special music by Pierre Connor, is a travesty on the Prince of Wales and his lady admirers. In addition to Miss Dunn the cast includes Harry Williams, Billy MacLeod, Diana Gordon, Alice Hedberg and Mildred Lunnay.

### Trevor and Harris Offered Keith Route

New York, Dec. 8.—Ted Trevor and Dina Harris, English ballroom dancers, seen recently at the Palace Theater, are to be headlined over the Keith Circuit. They will carry their own band and are in the market for a crack, modern dance-music orchestra. Vincent Rose's Fitz-Carlton Orchestra, which worked with them at the Palace, is under contract to remain in town. Trevor played opposite Justine Johnstone in *Polly Preferred* in London last spring and summer.

### "Captain Bloodgood" New Musical Act

New York, Dec. 8.—A musical comedy revue, entitled *Captain Bloodgood*, featuring Lew Ross and Jack Fay, opened today at Lancaster, Pa., on the Keith Time. Anna Ryan, Josie Kelly, Margie Kaskie, Nellie Murphy and Nettie Knise are in support of Ross and Fay. The act is expected to appear here at the Palace Theater in a few weeks.

### Bessie Barriscale Expands Offering

Los Angeles, Dec. 8.—Bessie Barriscale, film star, now touring vaudeville in a vehicle which will be expanded into a three-act comedy for Broadway presentation, may give the play a tryout in this city when she arrives next week. This vicinity is more familiar ground to Miss Barriscale, due to her long affiliation with pictures, and her many friends are looking forward to seeing her new version before she offers it in New York.

### Barr Over Radio

Arthur E. Barr, baritone soloist, formerly with Neil O'Brien's Minstrels, is engaged by the Homestead Publishing Company to broadcast four songs at the various radio stations. The numbers are *Long Green's My Friend*, *Gasoline*, *Mother's Love Is Best of All* and *That Good Old Chum of Mine*. The first two numbers were written by John J. Harney and the last two by Arthur E. Barr.

### Tanguay Back in Vaude.

New York, Dec. 8.—Eva Tanguay is back to her first love. She is in New York at present and expects to open Thursday at the Rivera Theater, Brooklyn, where many of the Keith acts sort of whip into shape for the bigger houses. The first half of next week Miss Tanguay is at the Franklin Theater.

### V. M. P. A. To Adjust Band Contract Muddle

Cliff Mastello, Leader of Yankee Doodle Boys, Complains Against Howard

New York, Dec. 8.—The Vaudeville Managers' Protective Association is acting on the complaint of Cliff Mastello, leader of the Yankee Doodle Boys' Band, in connection with the recent severance of the orchestra from Joseph E. Howard's *Babies in Toyland* vaudeville act routed over the Orpheum Time.

Mastello sets forth that he had a play or pay contract with Howard for 30 weeks, of which he worked 11, the period ending two weeks ago in Pittsburg. Howard, according to Mastello, explained to him that the act was about to start the following week on the Orpheum Time, and that the expense of the band was a little more than was deemed consistent with his Orpheum contract. In view of this explanation, Mastello quit the act with but one of the customary two weeks' notice.

When the act played Milwaukee the following week it was joined by an orchestra for which, Mastello says, Howard wired to New York several days previous. He had understood that no band was to go into the act, replacing him. Upon this information Mastello wrote to the V. M. P. A., which organization replied that the matter was being investigated.

The Joseph Franklin orchestra agency, which has the Yankee Doodle Boys under a yearly contract, and from which it receives commissions averaging \$55 weekly, is taking its end up directly with Howard, and may bring suit if necessary for the recovery of 19 times that sum, which money the agency would have received had the band's contract not been breached.

Joseph Franklin stated that Howard intimated that the Yankee Doodle Boys were too expensive an organization to take on his Orpheum time, while, on the other hand, Lester Hamel, of the Orpheum's New York booking department, was in his office and said the Howard offering was booked with the understanding that the band in question was to be an integral part of the act. Under such conditions, it is a violation of the contract to substitute without first consulting the bookers and getting their consent. The band that opened with the act at Milwaukee was taken out Thursday of the same week and Howard, it was learned, intended to get a new orchestra in Chicago as a result.

### Walker To Produce

New York, Dec. 8.—Harry Walker, who has been going in a little stronger for vaudeville this season than in previous years, is to produce a pretentious vaudeville offering for Ray Spengeman which will include a band of 10 men, a group of 16 Tiller type dancing girls, blues singer and an acrobatic dancer. The act will be presented in three scenes, carrying special scenery and electrical effects. It is proposed to route the act over the Pantages Time.

### Florence Reed Again To Try Vaudeville

New York, Dec. 8.—Florence Reed, of the legit., who between the suit over the loss of her trunks and the recent failure, *Ashes*, in which she appeared at the National Theater here, is to try vaudeville for luck, it is announced. While her vehicle for the two-a-day has not been definitely decided upon, she is considering an adaptation of the second act of *Ashes*.

### Cantor Writes Sketch

New York, Dec. 8.—Eddie Cantor has written a vaudeville act for Charley Judels and Gene Ford in which they will be seen some time this month on the Keith Circuit. The act will work in the two-a-day under the direction of Charles Morrison.

### Burt Earle Returns

New York, Dec. 8.—Burt Earle is returning to the vaudeville fold after having been away since last December. He opens next week at Troy, N. Y., in an offering in which he is assisted by the California Girl Orchestra, an octet of charmers from the Golden West.

# PRODUCERS ADVERSE TO MONDAY TRYOUTS AT PROCTOR HOUSES

Criticize Length of Shows and Say Acts Are Sacrificed Because of Nonco-Operation on Part of Back-Stage Men and Musicians

NEW YORK, Dec. 8.—The professional tryouts at Proctor's 23d and 125th Street theaters Monday, when acts augment the regular bills, appearing in the hope of getting routed, are coming to be considered by the vaudeville producers an unfavorable means of showing their new acts. It was divulged this week in interviews with some of the leading men in the field.

The chief complaint voiced against the tryouts in these houses is that the acts are sacrificed from lack of co-operation on the part of the back-stage men and musicians on one hand and the length of the shows—usually 12 or more acts—on the other, the latter working to serious disadvantage.

The indifferent manner in which the tryout offerings are treated by the theater orchestra and stagehands, who seem to feel that these turns are just a waste of their time, makes it hard for the artists to show their wares to the best advantage. Some of the producers charge that this attitude has brought them to a realization of the seriousness of the situation and that under the existing conditions their acts cannot make a propitious showing; hence are being kept out of these two houses.

The producers are adverse also to permitting their new acts to work in the regular bills on account of the lengthy shows caused by four to six try-out offerings. They explain that an act spotted away down the bill, in next to closing or closing, suffers because of the eight, 10 or 12 turns preceding it. One well-known producer, who refuses to have any more of his acts put into these houses the first half, pointed out that several acts of his were sacrificed practically by their appearance on the tail end of the bill, which usually is not reached until after five o'clock in the afternoon or after 11 o'clock in the evening.

"The audience begins to walk out at this late hour usually, having seen all the tryouts and the major portion of the bill, and the act doesn't get a favorable break," he commented.

It has been suggested by a few of the producers that the tryouts be billed to follow the regular show. This seems a logical way out and one that would be fairer to the actors all the way around. Patrons of these theaters, quizzed on this point, are of the opinion that such procedure would be even better, for the regular bills are usually always better than the tryouts; consequently anyone who has to leave before the late hour the shows are over misses only one or two tryouts instead of what might be the best acts on the program, billed in next to closing or closing spots.

Try-out acts, besides, it is argued, are not paid any salary for their appearance Mondays and therefore are not as important as the others.

## Lewis & Gordon Buy "Charlot Revue" Rights

New York, Dec. 8.—Lewis & Gordon, it is reported, have arranged with Archie Selwyn for the vaudeville rights of *Charlot's Revue*, the material of which they propose presenting in three acts. Casting is already under way for the acts. They will all play the Keith Circuit.

## Carnival Week for Bushwick

New York, Dec. 8.—The Bushwick Theater in Brooklyn is staging Carnival Week with a 12-act bill made up chiefly of big-time turns. The headliners booked into the house are Sammy and Herman Thiberg, in *The Rebellion*; Roger Inoff and Marcella Corneio, Hugh Skelley and Emma Heit Revue, Venita Gould, Norwood and Hall, Elly and the Chevalier Brothers.

## Anne Mills Here

New York, Dec. 6.—Mistinguette's claim to having the most shapely pair of limbs in the world is challenged by Anne Mills, a London dancer, who arrived here Wednesday on the Olympic. Miss Mills said she would welcome the opportunity to put the public straight in the matter. She is known in England as "Plain Anne" and will appear here in vaudeville.

## Grabs Front Page

"Who says a ventriloquist can't grab front-page stuff?" writes Elwood the ventriloquist, from Kenton, O., and just to prove that it's all in the day's business with him he sends copies of *The Kenton Daily Democrat* and *The News-Republican*, and there he is, sure enough.

## New Theater Opens

Hartford, Mich., Dec. 6.—The New State Theater, of which Joe Klizinski is manager, opened Thursday with *The Covered Wagon*. The house will have a combination vaudeville and picture policy.

## Norwood and Hall in New Act by Duffy

New York, Dec. 8.—Harry Norwood and Alpha Hall opened today at the Albee Theater, Providence, in a new offering, entitled *And She Believed Him*. It was written by James T. Duffy.

Norwood is comparatively new to vaudeville. He hails from the legitimate, where he has a number of success to his credit. Among the plays he appeared in are *The Wizard of Oz*, *Welsh Rare Bit*, *The Land of Nod*, *The County Chairman* and *The Flirting Princess*. Miss Hall also comes from the legit.

## Hostess Sues Inn

New York, Dec. 6.—Virginia de Lantey, thru her manager, Harry Walker, Wednesday brought suit before Judge Thomas Noonan in the City Court to collect \$1,000, which she claims is due her as two weeks' salary, from Allen and Dorothy Dotz, owners of the Frontenac Inn. The case was adjourned until December 22.

According to her manager, Miss de Lantey was engaged by the Dotz sisters as hostess of their inn at \$500 a week and the contract was broken without justification after four days. According to Mortimer Wohl, of Brooklyn, attorney for the defendants, the contract was broken because Miss de Lantey proved unsatisfactory.

Miss de Lantey recently advertised herself as having "entertained" the Prince of Wales in her apartment, where a newspaper stated a wallet belonging to a member of the royal visitor's party had been found afterwards. The Prince's party denied that she was known to them.

## New Agency Opens

New York, Dec. 8.—The Superior Vodvil Service, a new booking agency, has been opened by A. Spencer Burrows in the Putnam Building, Bob Martini, who two weeks left the Keith Circuit, where he was employed in a booking capacity, is associated with Burrows in the venture. Burrows was in the City Hospital, Newark, recently, suffering from a broken leg. He formerly booked houses for the Walter J. Plimmer Agency.

## Yvette Rugel on Orpheum

New York, Dec. 8.—Yvette Rugel, at present playing the Keith Time in *A Bit of Old New York*, by Benton Ley and Lee David, is going out on the Orpheum Circuit the latter part of this month. She completes her Keith bookings shortly and is scheduled to start the Orpheum trip at the Palace Theater, Milwaukee, week of December 28. C. Daniel Whipple assists her in the act.

## Leaves "Three's a Crowd"

New York, Dec. 8.—Doris Powell, appearing in support of Jean Adair in her sketch, *Three's a Crowd*, has been forced to leave the act because of illness. Laura Carpenter is taking her place. The act, one of Lewis & Gordon's, is playing the Keith Circuit.

## Birdie Kraemer for Loew

New York, Dec. 8.—Birdie Kraemer is starting a Loew tour December 29 at Washington, D. C. She recently made a tour of the Orpheum Time in her bird and saw music imitation offering. Miss Kraemer is playing a few New York dates for Loew preliminary to going on tour.

## Norman "Finds" Routed

New York, Dec. 8.—Kurtz and Cully, *The Salt and Pepper Boys*, "finds" and proteges of Karyl Norman, who opened "cold" at the Palace Theater a few weeks ago, will make their first appearance on a long Keith route this week at Keith's Riverside Theater.

## Gadsen and Green Team

New York, Dec. 8.—William Gadsen, well known in vaudeville, has teamed with Billy Green in a new act which opened today on the Independent time up-State. Following a brief break-in tour the act will be seen here.

## BALLROOM CIRCUIT PLANS MATURING

New York, Dec. 8.—National Attractions of New York, Inc., opened its new offices today at 1650 Broadway, where plans for the perfection of the ballroom circuit played by traveling orchestras are being effectively consummated.

L. O. Book, president of the organization and owner of large ballrooms in Cleveland and other Middle West cities, is exhibiting at the offices models of 6,000 people capacity dance halls now in course of construction and of those which will be built.

Dance hall proprietors and managers from all parts of the country have expressed their extreme appreciation of being able to attend the conference December 10 at the Hotel Astor, which will be followed by a dinner in the evening at the expense of the National Attractions, Inc. Leading orchestra men and music publishers interested in the developments also will be on hand and confer on plans to put the circuit over and make of it a high-class dance organization which will attract additional business thru the idea of new bands each week. These bands will be well-known recording orchestras for the most part. The meeting will take place at 4 p.m. and the dinner at 6:30.

Many ballroom proprietors and managers unable to attend have wired regret and wish to co-operate to their fullest ability.

## Anna Fittziu Not To Appear in Vaude.

New York, Dec. 8.—It recently was announced that Anna Fittziu, soprano, was to enter Keith vaudeville soon. This is denied by the singer, who said she had no intention of appearing in the two-a-day. After the holidays Miss Fittziu and Collin O'More, Irish tenor, will make a joint concert tour. The first part of the program they intend giving will be devoted to concert work, the last part to a musical sketch entitled *The Jealousy Doctor*. The music was written by Richard Hageman and the book by Marie Sarrabian.

## William J. Large Sails

New York, Dec. 8.—William J. Large, international vaudeville agent and manager, sailed for London Saturday on the *Leviathan* to confer with British managers in an effort to secure an extension of time for the Billie and Dollie sister act, which recently arrived here and is now working on the Keith Circuit. The act was booked for this country for a limited time only, and in order to arrange for the appearance of the girls in a musical show Large is making the special trip. He will return on the *Majestic* a fortnight hence.

## Wm. Courtleigh To Do "Good Provider"

New York, Dec. 8.—William Courtleigh is to do the Elaine Sterne sketch, *The Good Provider*, which served as a vehicle for Elliott Dexter, film star, early last season. Dexter did it on the Western circuits. James Nell, who appeared in the sketch with Dexter, will be among the cast in support of Courtleigh. Lewis & Gordon are the producers of the act.

## Pat Casey Act Will Star Sissle and Blake

New York, Dec. 8.—Sissle and Blake are to be presented in vaudeville this winter by Pat Casey in an offering with a company of 20 colored artists, it is reported. The vaudeville engagement will begin following the close of the short road tour of *The Chocolate Dandies*, in which Sissle and Blake are featured.

## "Lizzie" Act Again Routed

New York, Dec. 8.—Marietta Craig, who played Lizzie in *The Bat* during its long run here and on the road, has started a vaudeville tour in her vehicle, *Batty*, a comedy by Harry Wagstaff Gribble, which has been staged under the personal direction of Jessie Busley. Miss Craig does the character of Lizzie in this playlet and is supported by Hugh Carel and Helen Edwards.

## "Busy Isabel" Breaks In

New York, Dec. 8.—*Busy Isabel*, a travesty on hotel life in New York, written by Eddie Hayden O'Connor, who not only will produce it but also play one of the parts, is opening soon for a break-in tour. Maude Nolan and Donald Duff have been engaged to appear in the skit. Ben Edwards will direct its vaudeville tour.

## Miss Lazelle in Hospital

New York, Dec. 8.—Constance Lazelle, touring the Keith Circuit with the Aviation Girl act, was taken seriously ill last week and had to be rushed to the hospital for an immediate operation. She is in the Roosevelt Hospital here and will not be able to leave for three or four weeks.

## A. V. A. R. HOLDS ANNUAL MEETING

Marks Beginning of Association's Fourth Year--Officers Are Re-Elected

New York, Dec. 8.—The annual meeting of the Association of Vaudeville Artists' Representatives, consisting of Keith and Orpheum Circuit booking agents, was held Wednesday night in the rooms of the Vaudeville Managers' Protective Association.

This marks the beginning of the association's fourth year, it having been created three years ago this month by a group of enterprising vaudeville agents who saw the need of an organization for their profession.

Officers re-elected for the coming year are: Frank Evans, president; Hugo Morris, vice-presidents; Edward S. Keller, treasurer, and Norman E. Manwaring, secretary.

The Board of Directors, also re-elected for another year, includes: John C. Peebles, Max E. Hayes, Max Gordon, Harry B. Burton, Herman Weber, Nat Sobel and Treat Matthews.

Frank Evans presided at the meeting, hearing the reports made by the other officers and conducting the regular routine of business. The by-laws remain the same, and no amendments to them were adopted at this meeting.

In appreciation of the valuable and untiring services given the organization by Norman E. Manwaring, who has been secretary since its inception, a resolution was passed to tender him a beefsteak dinner at the Friars' Club, evening of January 13.

The A. V. A. R., as the agents call their organization, is not of a social caliber by any means. It is operated on a basis similar to the National Vaudeville Artists' Club; in fact, might be termed the N. V. A. of the booking agents.

Each member is entitled to \$1,000 death benefit and \$25 a week during injury or other illness. In addition to this, the organization's treasury is in a position to assist members in financial straits where it is justified.

It has taken care of several vaudeville agents who died penniless, among them being the late Bill Lykens, to whose aid the organization came during his siege of illness and subsequent death. His hospital, doctor's and funeral bills were paid and his burial arranged after relatives located in Missouri had evinced little interest in his plight.

Before the organization came into existence, a vaudeville agent had no one to call upon for succor save his immediate friends. The same condition practically existed in the ranks of the vaudeville actor before the N. V. A. was formed.

While the A. V. A. R. is strictly considered of a beneficial nature, it occasionally has its social functions. When James McKowen, a member, was appointed to an executive position with the Orpheum Circuit early this season the organization tendered him a farewell dinner. It did the same a couple weeks ago for Floyd W. Stoker, another Keith agent, who also joined the Orpheum Circuit's forces.

## Opera Singer for Independent Time

New York, Dec. 6.—Henry D. Collins is booking Grace Bradley, one of the younger members of an opera company, for a tour of independent vaudeville houses. Miss Bradley is well known in musical circles and has appeared on the concert stage in various cities throughout the country. Her repertoire consists of some 43 operas, which she sings in French, Italian and German, while her concert repertoire includes many numbers in French, Italian, German, Swedish and English.

Other acts to play independent vaudeville under the management of Collins include the Capitol Saxophone Trio, comprising Martha Hall Conwell, Blanche Hall and Janet Hall; Josephine Mae Evans, well-known concert singer, and the Baumanson Trio, a combination of larp, violin and cello.

McLottown Frolles has been booked by the Collins office beginning next week for independent time thru New England.

## New Loew House

New York, Dec. 8.—The latest addition to the Loew Circuit, the Kameo Theater, at Eastern Parkway and Nostrand avenue, Brooklyn, was opened Monday evening. Marcus Loew, head of the circuit, attended, and a number of film celebs, including Bessie Love, May Allison and Johnny Hines, also were on deck for the grand premiere.

## Loew's, Inc., Dividend

New York, Dec. 8.—The board of directors of Loew's, Inc., has declared a quarterly dividend of 50 cents per share on the capital stock of the company, payable December 30, 1924, to stockholders of record at the close of business December 13, 1924.

# This Week's Reviews of Vaudeville Theaters

## Loew's State, New York

(Reviewed Monday Matinee, Dec. 5)

As a pre-holiday offering the house has done well by its patrons, for every act on the program clicked to big and generous hands. Elsie White in a cycle of character songs hit the high spots.

Howards' spectacle was about as neat an animal turn as has been seen at the Loew house for some time. Ponies and dogs went thru their routine without a single hitch. One of the best features of the act was the leaping of dogs from a platform to their mounts. All the animals were with pictorial trappings.

Vess Ossman and Rex Schapp played some lively tunes on their banjos. Of particular merit was the black-face effect of the players, done with the aid of a special light arrangement. Their routine comprised *The March of the Wooden Soldiers*, an operatic selection and plantation melodies. The team won a fairly good hand.

Elsie White, while not possessing a big voice, put a deal of pep and dash into her group of songs. She rendered *Where the Dreamy Wabash Flows* with real sincerity, and showed a fine sense of characterization in *No Place for a Wap*, *I'm Irish*, *Abie*, *If I'm Your Baby* and others. Miss White went in for heavy dramatics in the latter number, which resulted in a heaping round of applause.

*Seminary Scandals* is all that the title implies. While not of a high order of comedy there are moments when the sketch looms up as a big-time act. Miss Tommy Allen is solely responsible for the laughs. Five girls, a seminary teacher and a lone male make up the entire company. Vivian Chanler Smith concocted a sprightly affair with gags and riddles.

Frank Marino and Tony Martin in their skit, *The Letter From Peetsburg*, went big with the audience. They clowning thru an opera number and sang *On the Gin, Gin, Ginny Shore*, with true characteristic Italian feeling, which was good for a hand.

*The Wania-Seamond Revue* closed the bill with a series of classic, Egyptian and Indian dances. In which four girls work in perfect unison. Jane Moore, the featured member, did a barefoot dance number which included acrobatics, splits and backbends. GEORGE BURTON.

## Orpheum, St. Louis

(Reviewed Sunday Matinee, Dec. 7)

Only a seven-act bill again this week, but pretentious enough to make up for the turn that is short. Frankie Heath was programmed, but failed to appear in time for this performance. *Minstrel Memories*, playing the Grand Opera House, filled in at the last moment.

*Topics of the Day*, *Aesop Fable*.

Les Ghezze, two youthful male equilibrist, who performed some wonderful athletics, notably hand-to-hand balancing. They have a marvelous finish which put them over much bigger than is the rule for the opening spot. Eight forceful minutes, in two; three curtains.

Keller Sisters and Lynch, a harmonious singing trio. In addition they play various instruments to good effect. One of the girls also does a good clog dance. Fifteen minutes, special in one; three bows.

Stuart Casey, Mildred Warren and an unbillied chap in a skit by Paul Gerard Smith. *The Fog*. Casey does a dandy takeoff of a thick-skulled Britisher while Miss Warren fills the role of an American chorus pony. Their skit contains abundance of comedy and it goes over well. Sixteen minutes, specials in two and two and one half; three bows.

*Minstrel Memories*. Their 20 minutes of songs, dances and talk scored so strong that three trips across the stage were necessary at the finish. In one.

The Imperial Russian Players have an elaborate production—one of the biggest in the two-a-day. The unique company consists of about 30 Russians, 20 of whom are symphony artists and dispense musical classics under the direction of Phillip Pelz, who gave *The Rosary* as a met solo as few can play it. A male quartet rendered the song of the *Volga Boat Men*. Featured in the troupe are Vlasta Maslova, who does an exquisite toe dance specialty, called *The Dying Swan*; Olga Kazanskaya, with the voice of a nightingale, and Vasila Portnoff, violin virtuoso. The musicians in Kos-saek costumes are on the stage at all times before beautiful and odd settings. Appropriate lighting effects are used for the individual and ensemble turns. Unbillied announcers and singers round out the balance of the company. The well-

## THE PALACE NEW YORK

(Reviewed Monday Matinee, December 8)

An attractive big-time layout, most every act scoring heavily. The first half was a success in every spot and closed with a whirlwind finish. Several changes were made in the running order, which worked out well enough until the next-to-closing spot. Apparently Al Herman, originally scheduled to go on No. 4, didn't care to follow Norman Phillips, Jr., who also does intimate style stuff over the footlights. This and other changes resulted in Adele Rowland finding herself on next to closing. A good offering in itself, but never intended to follow a powerful show at this house. Taking up more stage than "one" probably helped to place her so far down the bill. Herman is the logical next-to-closing act, and another switch is imperative.

Kelly La Tell Company, "America's premier wire artists", three graceful, competent girls, did a classy routine, including all the latest dances capable of being done on the wire and other difficult stunts.

Stanelli and Douglas, "Fiddle Fanatics", gave the patrons an idea of what can be done with a violin when eccentric and novel business can be successfully combined, all making for excellent comedy and straight entertainment.

Mr. and Mrs. Norman Phillips, with Norman Phillips, Jr., "vaudeville's youngest comedian", in "A Family Revue", were a laughing hit all thru their offering. There are several great skits done by the elder Phillips, while the boy, who appears to be not more than 10 years of age, is of a rare species, namely, a vaudeville prodigy. Regardless of age, he has a perspective of what he is doing and a sense of comedy that would do credit to the oldest member of the circuit. His style is irresistible as far as we can see, and meat for any house, large or small. The comedy bits are staged in out-of-the-ordinary style and the boy fills in between them, in one, with the exception of the final skit, when he acts as an author rehearsing his cast.

George Whiting and Sadie Burt, in "Several Songs", make their first appearance here in years, their usual characteristic style of staging songs being as much in evidence as ever. Some of the numbers seen before are done while others are comparatively new. Miss Burt's same "baby-vamp" voice captivates and Whiting's strong personality is in fine contrast. The lyrics of the special numbers were distinctive. Miss Burt started the epidemic of flowers going over the footlights.

Mazie Clifton and Billie De Rex made a hit at their initial showing here. "They're Different" is quite right. There is any number of male teams doing nut comedy and eccentric dancing, but very few girls essaying such comedy with much success. Their clowning is funny thruout, which goes for their costumes, songs, dances and various knockabout bits.

Alma Nielson, assisted by Dan E. Ely and Dave Rice and Frivolty Five, closed the first half in a remarkably fine dance offering staged by Adelaide and Hughes. This new vehicle for Miss Nielson got away a little slow, but came in with a burst of speed that would have put the other half over by itself. Ely and Rice have been seen in Nielson acts before, and their buck and wing and other steps have a value of known quality. The Frivolty Five open as a male chorus and play accompaniments and solos in novel style as a five-piece orchestra. Miss Nielson, of course, is there ninety different ways, specializing more than ever in her toe dances, which include buck and wing and eccentric steps (on her toes), which gives sensational momentum to the routine, not to mention acrobatic feats unmatched in vaudeville from point of execution. Added to her effort, which is characterized plainly by the best that is in her, is a winsome personality that further gets her in solid with patrons.

"Blue Bird", M. Golden's newest addition to vaudeville, in the form of an European novelty, featuring Mons. Adolphus, Mlle. Eastman, Mons. Dnistroff, Mlle. Kruger and Arthur Cradinal, and introduced by William Smythe, raises vaudeville to new heights of endeavor. Music, dancing and comedy, staged in lavish style, and a marvelous cast in a sort of French revue, proved delightful thruout. Of outstanding merit was the dancing of Grace Eastman, who has been seen in acts before with M. Adolphus. Her prouets and leaps are most adorable and a treat to behold. The act is further reviewed under "New Turns".

Al Herman, "The Black Laugh", assisted by Little Baby Banks, a diminutive red-hot little Negress, gathered his usual number of laughs. Al would have it appear that every line and bit of business is ad lib., and works along those lines. He doesn't have to do much, which makes little difference as long as the act is effective. As of yore, he is a good plugger, and the only real impromptu fell upon Reid Albee, who happened to get a plug by standing near one of the boxes.

Adele Rowland, in "Story Songs", with Mildred Brown at the piano, did nicely in a spot wholly unsuited to her style of offering. The audience, however, proved cordial enough.

Wilson Aubrey Trio, comedy gymnasts, closed the show, introducing their original wrestling match. M. H. SHAPIRO.

chosen program and the immensity of the offering made it the unqualified hit of the show. Applauded to the rafters to the extent of six curtains for their half-hour routine, falling, however, to oblige with an encore.

Walter and Emily Walters are about

as neat an appearing couple as we have seen—they beam personality and charm, and make much of their ventriloquial abilities, working from a different angle. Their work with two dummies is clever and their material consists of clean and wholesome comedy. "The baby's cry",

## Majestic, Chicago

(Reviewed Sunday Matinee, Dec. 7)

Smith's Animals opened the bill. The act is always good and too widely known to need comment. First class of its class. Six minutes, full stage; two bows.

Christie and McDonald, man and girl, offer comedy and songs with piano. The material is rather negligible, but the act was fairly well received. Fifteen minutes, in one; two bows.

Homer Girls and Company, man at piano and two girls in songs and dances. The dancing is the feature of the act. Fifteen minutes, special drop, in full; two bows.

Henry Regal and Company, two men and a girl, have an acrobatic act which leaves one in doubt as to burlesque intentions. Anyhow there is one good somersault that saves things at the close. Ten minutes, full stage; two bows.

Sylvester and Vance, man and girl, have a comedy offering with very light material. Fifteen minutes, in one; two bows.

Nellie Jay and Jay Birds is a girl band with nine members. Well dressed, good players, good routine and little lost motion. Twenty minutes, full stage; two bows.

Maxfield and Golson, man and woman, in a comedy presentation with but fair material. The woman would handle better material with effect. As it was she took the act over. Ten minutes, in one and a half; three bows.

Broken Toys is an equilibristic presentation with two men, both one-legged. They show much skill and are good showmen. Went good. Seven minutes, full stage; two bows.

FRED HOLLMAN.

## Palace, Chicago

(Reviewed Sunday Matinee, Dec. 7)

Zemater and Smith opened the bill with a horizontal bar act, with many novelties and difficult stunts, all first class. Five minutes, full stage; three bows.

Margit Hegedus is a young artiste of genuine promise and her success demonstrates that vaudeville audiences want real music. Her production of harmonics was excellent and her technique exceptional. Thirteen minutes, in one; encore and four bows.

Marjorie Rameau, in *Bracelets*, a playlet by Sewell Collins. Presented with artistry that reflects credit upon Miss Rameau and her three coworkers. A melodrama with fine plot and but little comedy. Twenty-four minutes, full stage; four curtains.

Jean Boydell presented an exceptional act of eccentric dances and comedy songs. The only criticism is that the running time was too short. Ten minutes, in one; four bows.

Signor Frisco, famous phonograph artist, presented one of the great acts of the bill with his Guatemalan Band. Wonderful marimbaphone selections, serious and syncopated, with most gorgeous settings, and a bit of comedy, met with unanimous approval. Eight people. Twenty-five minutes; encore, curtains and bows.

James J. Corbett and Jack Norton, in a breezy comedy, took the house by storm. Clever work and an attractive sketch. Fifteen minutes, in one; four bows.

Cecilia (Cissie) Loftus is as charming and thoroughly artistic as in the past. Her songs, stories and impersonations met with instant favor and her ovation was as much due to her accomplishments as to her fame and popularity. Special commendation also is due Billy Griffith at the piano. Thirty minutes, in full stage; encore, six bows and a speech.

Heras and Wills opened "in two" and finished in full stage with a ten-minute routine of comedy, music and tumbling that could scarcely be improved. An ideal closing number. Held the crowd to the very end. Two curtains.

R. E. MORNINGSTAR.

by Miss Walters, is masterful and brought a big hand. For an encore Mr. Walters brought out a small wooden figure that did a clog dance. Twenty-one minutes, special in one.

Marie Lo's *Tableaux Petite* is an art and beauty series of living statuettes. Twelve studies were well modeled by three shapely girls on elevated platforms before special hangings in full stage. Ten minutes, two curtains.

Pathe Weekly. F. B. JOERLING.

# From Coast to Coast by Special Wire

## B. S. Moss' Broadway, New York

(Reviewed Monday Matinee, Dec. 8)

Mantell's Manikins, one of the cleverest exhibitions of wire-manipulated characters ever staged, starts off a pleasing program. These gentry found an appreciative audience, as did the succeeding acts. It is a little show in itself, with all the kin of Punch and Judy presented in a miniature theater of their own, with an orchestra, box seats, etc.

Mack and Rossiter go thru some amusing dances and have a good collection of songs. Their dances were especially liked, being of a varied order.

Berrens and Foster went over middling with music and dancing. It was a novel act with an imaginary pianist, who volunteered from the audience to accompany on the piano as Berrens' violin trilled. This invisible lady is really a piano roll, synchronized and quoting the latest song hits; the violin replied in kind. Miss Foster did the dancing.

Bernard and Gary in high-brown makeup can sing, according to the verdict of the audience. They could do anything from soprano to bass and what they did was well done, so much so that they were good for several encores.

Ernest Hlatt's songs and stories went over big. The audience could have listened with delight to his naive and blundering way of telling of his experiences with women, street cars and things in general, bootleggers in particular, all afternoon, and he was also invited to do it all over again after the curtain.

*The Rose and Moon Revue* closed the show with a variety of dance numbers. Besides Rose and Moon there are four dancers and each of these young women does a solo dance of her own creation, which, altogether, made the act a strong one.

FRANK MALLEN.

## Keith's, Cincinnati

(Reviewed Sunday Matinee, Dec. 7)

*Pathe News, Aesop Fable, Topics of the Day*

A bill that hasn't a weak spot. Rae Samuels garnered her usual salvos of applause, which is to be expected, but what needs special mention is the fact that the opening act, Ernest Mack and Margie La Rue, skating novelty, very nearly stopped the show. The pair works in full stage and features a speedy routine of fancy skating, topped off with a "swivel-neck twist" that got repeated rounds of applause. Only one more observation is necessary—this duo could creditably fill any spot on the bill. Six minutes, special drop and drapes; three bows and continued applause.

Ryan and Ryan, man and woman, in a song and dance routine that clicked. Their final offering, a clatter-clatter dance, with skilike boards on their feet, is unique and richly deserved the applause it received. Ten minutes, special drop, in one; three bows and return.

Jos. B. Stanley and Company present a comic skit, *Waiting*, that stands out head and shoulders above the usual turn of this nature. It contains excellent hoofing, comedy and song in just the right proportions to make it surefire. Stanley, Jack Egan, Gwyn Stratford and Florence Allen leave nothing to be desired. Twenty-five minutes, special set, in three; three curtains.

Zulu and Dreis, lads in comic attire, present their line of humorous patter, known as *Dementus Americanos, Habitat, North America*. It didn't fail to please the audience. Nine minutes, in one; three bows.

George and Dick Rath presented the best series of hand-to-hand, hand-to-foot and foot-to-foot acrobatics we have seen in many a day. These boys didn't learn their stuff overnight, as even the uninitiated can discover. An athletic turn for excellence. Ten minutes, special drapes, in three; any number of bows.

Rae Samuels scored as usual. She is as versatile as ever and injects all her personality and pep into her offerings. She was given an ovation on her entrance. The songs included *If You're Got It, Married, My Best Girl* and a group of special numbers. An unbilled pianist accompanies. Fifteen minutes, special drop, in one; encore, bows, returns.

The Lanoff Sisters, Olga and Ivy, present a number of original dance creations, assisted by Wallace Clark at the piano, who sings when the girls leave

(Continued on page 226)

## HIPPODROME ~ NEW YORK ~

(Reviewed Monday Matinee, December 8)

It is a comparatively fine bill that the Hippodrome offers this week, and it ought to set up some sort of an attendance record, featuring, as it were, the "King of the Lightweights", Benny Leonard, who indubitably has a great deal of drawing power. A large collection of his ringside enthusiasts were on hand to give him the proper sendoff. Even the balcony was pretty well filled up. He was the applause hit of the afternoon and he felt perfectly at home on the big stage of the Hippodrome. Outside of Leonard, the lineup has Pepito, Spanish clown, making his initial appearance here. The Hippodrome corps de ballet runs both of them a close race for this honor in its "Peter Pan" dance, augmenting the Walton and Lettrim offering. This team of ballroom dancers and Claudia Alba, strong woman, are the week's holdovers.

Claudia Alba, a prettily-developed athlete, whom one might call a female Paul Conchas, was spotted first in her unique heavyweight juggling and iron-jaw offering. She sent the show off to a propitious start, putting everyone in good humor with her infectious smile.

The Chevalier Brothers stirred up a good deal of enthusiasm in their unique routine of hand-to-hand acrobatics, leveled off with a dash of hard-shoe dancing. The Freres were a trifle stiff in the execution of their feats, but more than made up for this shortcoming with the difficult tricks they go thru.

The Timberg Boys, Herman and Sammy, in what the program tells us is "Little Bits", meaning some of the material they have been using in their act, "The Rebellion", fared successfully with the aid of Sonia Meroff, who packs somewhat of a punch in her winning smile. The act is practically the double they have been doing in conjunction with "The Rebellion", altho a portion of the big offering is interwoven. We knew when we saw the Timberg name come up third that they were to reappear when Leonard came on. If our memory has not wholly deserted us, Herman worked with the lightweight champ, not so long ago when he toured the Orpheum Circuit.

The Correlli Sisters, whom it has been this reviewer's pleasure to hear before, are bigger and better than ever, and when we say bigger, we are casting no reflection or surreptitiously slipping in any reference to the singers' avoirdupois. All good singers, anyway, usually not as frail and sylphlike as ballet dancers. The Correllis are husky sopranos, who indulge in a bit of classical and a snatch of the popular. They do both equally well, and bowed away this afternoon to a resounding hand.

Benny Leonard next. He delivers a good-sized punch from the mat, we are told, and we're here now to tell that his punch from the stage doesn't come so weakly either. The champ. has a neatly arranged vehicle, the first of which is given over to some exercise specialties. These callisthenics roused the audience to great display of palmwhacking. The comedy came later when the act went to full stage, where a ring was set up and Herman Timberg staged a couple rounds with our Benny. The champ. was careful not to swing at the diminutive Herman, but Herman was not loath to deliver a couple nifties, some of them a good distance below the belt. Leonard made the announcement on conclusion of his act that the Timbergs are booked to play the same bills the Keith Circuit has lined up for him. This means that New York will not see its idol unless the town packs into the theaters.

Florence Walton and Leon Lettrim, augmented by the California Ramblers' Orchestra, a truly capable contingent of bandmen, closed intermission in their artistically executed routine of ballroom dances. Their schottische specialty stands far out from the rest. It's a real delight, and the manner in which the orchestra handled "Nola", used for it, is no less a treat.

Enrico Rastelli, recently returned from a tour of the Orpheum Circuit, opened the second half in his masterful collection of juggling specialties. The billing says he is the peer of them all. We don't doubt this a bit in so far as his particular line is concerned. His juggling dexterity lies mainly in his supernatural sense of balance and the speed with which he works.

Mazie Clifton and Billie De Rex, in "They're Different", followed. These amusing nut comedienne were recently featured in the "Greenwich Village Follies". Now they are back in the two-a-day for a tour. Their act is virtually the same, comprising a lot of tomfoolery and antics after the fashion of "Hell's Kitchen Flappers", characters which they do capitally. Their fun provoked a good deal of laughter.

The Doner Family, which split up a couple years ago and struck out for themselves, are together again. It is for this Hippodrome engagement only, however, Kitty told the audience. The Doner trio is supported by Johnny Berkes, who teamed up with Rose last year, while Eddie Fitzgerald, who has been playing the piano for Kitty in the act she has been doing, "Twenty Minutes in Paris" is the fifth member of the turn. It is a sort of potpourri of Doner material, including bits from the trio's old offering, some from Kitty's act and some from the one Rose has been doing. Berkes added to the festivity with a couple interesting hoofing specialties, while the Hippodrome corps de ballet made attractive background for some of Kitty's numbers. They acquitted themselves aptly in a Highland fling ensemble for Miss Doner's Scotch bit. The Doner offering was prettily staged and presented.

Pepito, billed to precede the Doners, was cast in the spot following. He was the big laugh of the show in a concoction of imitations and clowning capers, the funniest of which was a doll ventriloquism bit, in which he uses his hand as the head and manipulates the fingers to give it a human touch. He works in clown makeup and is the best example of an animated cartoon that one would want to find. A very easy-to-look-at girl, whom Pepito calls Rosita, and who offers a sax and trombone bit, the latter with one of the clown assistants, gives the act a diverting touch. We shall have more to say about this extraordinary importation in next week's issue.

Mme. Ella Bradna, appearing, the program informs, by courtesy of the Ringling Brothers, closed in her well-known optic treat, with the white horse, dogs, etc., disporting themselves in neat manner, and going thru a pretty pantomime. Those who didn't stay to see Mme. Bradna's offering missed a lot.

ROY CHARTIER.

## Pantages, San Francisco

(Reviewed Sunday Matinee, December 7)

Six of the seven acts on the new bill were warmly received by the capacity audience. The screen feature is *One Night in Rome*, with Tom Moore and Laurette Taylor, a first showing here. It made a good impression. The vaudeville program, while short in running time, is the best balanced offered at this house in several months.

Herb Larimer and Marlon Hudson in "Moving Moments", introducing clever unicycle and bicycle riding tricks. Larimer is particularly good and executes stunts rare in his line. One of the best opening acts on the Pantages Circuit. Eight minutes, full stage; three curtains.

Gladys Lamar, in rather poor voice, sang several numbers, including *The Pal That I Loved* and *Doodle Do Do* to poor returns. Five minutes, one bow.

Hazel Fields' San Francisco Jazz Orchestra of 10 girls played five numbers. The best offering was a violin and piano duo. Fourteen minutes, three curtains.

Elsmore and Esther. Songs by Esther, a whistling number and eccentric dancing by Elsmore are included in the routine that went over good. Twelve minutes, two bows.

Jack and June Laughlin and Company, four men and four women, in a peppy and meritorious dance offering. The Ruth Sisters, toe dancers, landed big. A Bowery dance by the Laughlins, containing a few new wrinkles, was accorded the biggest hand of the afternoon. One of the best dancing acts to visit here in quite a while. Thirteen minutes, four curtains.

Artie Melinger, billed as "The Dynamo Songster", proved a clever entertainer with songs and stories. Two of the gags should be cut if Melinger wishes to leave a good impression. His singing of *My Next Door Neighbor* and *Old Red Flannel Shirt* made a distinct hit. Herb Larimer, from the opening act, assisted in making this a feature spot of the show. Seventeen minutes, four bows.

Els and Paulsen, in a fast and colorful ice-skating act, featuring an Apache dance and waltz on the steel blades, closed the performance. Well executed. Twelve minutes, three bows.

E. J. WOOD.

## Grand O. H., St. Louis

(Reviewed Sunday Matinee, December 7)

*Minstrel Memories* and the *Golden Gate Revue* share headline honors this week and at this performance it was a tossup for applause honors between the two. The entire lineup is a worthy one.

Following the usual cinema program Fox and Smalley, man and woman, gave several good song selections on saxophones, after which the man proceeded to whistle. He gave neat imitations of birds and barnyard animals. A pippin opener. In one, two bows.

Evans and Pearl, man and woman, have a comedy talking turn that was well liked. Their jokes are new and are delivered in good fashion. In one, two bows.

The Sullardo Trio, in frog, dragon and monkey skins, are nimble contortionists and present their act handily, doing many difficult twists and squirms. Special jungle setting in full stage, two bows.

Olga Kane has a splendid repertoire of comedy songs and puts them over with real syncopation. Billy Baskette accompanies at the piano. In one, four bows.

Shean and Phillips, "the Boola Boys", in college attire, put their comedy quips and jokes into song. Their voices blend well and they have good material. Scored heavily. In one, four bows.

The *Golden Gate Revue* is a classy song and dance offering by two unbilled men and three women. The members are talented in their individual specialties. Two of the girls reveal sweet voices in several numbers and they also play saxophones. The unison dancing by the men and the remaining girl is nifty. Excellent setting, full stage; three bows.

*Minstrel Memories*, seven old-time minstrels who always go over strong. This is their second engagement here this year. Stewart and Cotty are as good as ever in their double eccentric and soft-shoe dances. "Happy" Golden, Jimmy Wall, James Walbank and two others whose names we couldn't get when introduced are the remaining members. Their jokes are good and their songs, both solos and ensembles, are well rendered. *Lazy Moon* was the best-liked voice number. All wear minstrel

(Continued on page 226)

## Palace, Cincinnati

(Reviewed Sunday Matinee, December 7)

Five years ago this week the Palace was opened to Keith family time patronage, and so it is fitting that there should be an anniversary program. And, indeed, the bookers arranged a fine group of acts for the observance. It's one of the best all-round shows seen here in many months. Even the photoplay is better than usual. It might be added that this house has just installed a new rubberized screen, which relieves that side-seat oblong view of characters so often seen from positions anywhere but in the center of the theater. We understand all Keith houses are to make this improvement shortly.

Photoplay: *Cornered. Topics of the Day.*  
Act not caught: Bert Walton, "The International Cynic".

Cooper and Seamon opened. These men deserve much credit for breaking the customary routine of an acrobatic act by first giving a musical number, one playing the piano and the other a violin, after which the latter danced to a hand. He imitated the late George Primrose and executed some acrobatic steps nicely. Then followed hand-to-hand balancing, strong-arm work, etc. Closed to hearty applause. Ten minutes, in two and one-half; two bows.

The Stuart Girls in a series of pleasing songs were so well liked they had to answer an encore before the auditors would let the show go on. Attired in kid clothes, wearing ribbons in their pretty curls and singing in harmony, their repertoire included *Rose in Tennessee*, then a sneezing song, *Don't Mind the Darkness, I'm Glad Mamma Doesn't Know Where I'm At* and *Sweet Onion Time in Bermuda*. And they danced some, too. Nine minutes, in one; bows.

Tony Hunting and Corinne Francis, comic and straight, have a cleverly-written skit with much ado in a photograph gallery, all for laugh purposes. Miss Francis sang *I Wonder What's Become of Sally* and *June Night* pleasingly, while Hunting revealed himself a hooper of no little ability in the closing. Fifteen minutes, special, in one; two bows.

Alyn Mann, with Bud Sherman and Jack Meyer, offered *Dance Moods* to a great hand, especially after the surprise finale, when Mann removed a wig and proved not a girl. Three mighty clever boys. They all do the splits, high kicks, spins, twists and whatnot with grace and speed. Mann's Oriental dance, with its writhing, wiggling, whirling and snaky arm movement was excellent. Received with a hearty ovation. Thirteen minutes, special, in one and full stage; two curtains.

Ray Hughes, in *The Fall Guy*, with Pam, scored a decided hit; in fact, this clever team stopped the show cold. Hughes has his numerous falls personified. His black, wavy hair, little moustache and derby make him a pleasant reminder of Charles Chaplin, the Hughes depends not on imitations to go over. He's a comedian in his own funny way. His lady partner aided materially. Nearly a laugh riot when Hughes "fell" into the pit in closing. Seventeen minutes, in one; encore.

Norval Baptie and Gladys Lamb, assisted by four young women, presented their ice ballet for the concluding nine minutes and held the majority of auditors to the final curtain. Dancing on "ice" predominated, the some fancy skating strokes were exhibited. The team and ballet demonstrated much dexterity and skill in their numbers. Staged in full, arctic drop.

PHIL LaMAR ANDERSON.

## Loew's American, N. Y.

(Reviewed Thursday Matinee, Dec. 4)

The show for the last half of the week at the American proved adequate in every respect—there was plenty of comedy, novelty, dancing and the other ingredients that go to make up a first-rate bill. The outstanding applause hits of opening show were scored by Miss Vee Quinn and Her Band, closing the first half, and Angel and Fuller in the next to closing spot.

Opening was Miss Merle and Friends; the latter a flock of gaily plumed cockatoos. Miss Merle put her feathered performers thru a most interesting routine of stunts which ran from acrobatics to dramatics. Miss Merle's little act was chockful of entertainment and scored. And that's saying a lot for an opener at this house.

Jack Danger sang, kidded, danced and juggled his way thru the next spot. He's a versatile chap all right, and what's more he does everything well. Of course, it's only natural that some one talent

(Continued on page 226)

# COLUMBIA BURLESQUE COLUMBIA THEATER ~ NEW YORK

## "THE FAST STEPPERS"

(Reviewed Monday Matinee, December 8)

There is nothing on the program to denote who is responsible for the production, or who produced it, other than that Mile. Valeska arranged the ensembles and Fred Phillips the special musical numbers. Presented week of December 8.

THE CAST—Eddie Dale, Charley Daley, Mark Germaine, Dorothy Alexander, Vic Kennedy, Fred Taylor, Eddie McKenna, Tommy Gordon, Marie Bergman, Billy Peterson, Evelyn Cunningham, Ethel McLean, Olive La Compte, Budde Cort, Billie Walker.

THE CHORUS—Ethel McLean, Mabel Poore, Marie Williams, Helen Leroy, Billie Walker, Dorothy Johnson, Betty Rubens, Budde Cort, Edythe Black, Hedge Gallagher, Helen Dundin, Rita Bowers, Helen Kaplan, Louise Russell, Ethel McAdams, Buster Green, Dorothy Bosche, May Burns.

### Review

According to the official sheet issued prior to the opening of the season. *The Fast Steppers* was operated by Jess Burns on the franchise of J. Herbert Mack. Ed. E. Daly, in association with Mr. Burns, put on the production and supervision of the presentation until it was transferred to Ike Weber and later to J. Herbert Mack, who is now directing its presentation en tour.

There have been numerous changes in the cast since its opening earlier in the season and, according to recent reports, a reconstruction of the show and reorganization of the cast by John G. Jermon, and let it be said to his credit that he has given to the circuit a production that has numerous new, novel and unique stage settings that are classy and colorful. The same is applicable to the gowning and costuming and, still further, to the comedy-making material in the show and the divertissement of its entertainment, for it combines a little of everything, grand opera, musical comedy, vaudeville and burlesque, and, taken in its entirety, it has sufficient class to satisfy the most exacting clamor for that form of entertainment and enough hokum to please regular patrons of burlesque.

Eddie Dale is evidently the comique-in-chief, a la Dutch, with an inimitable facial makeup and frequent changes of clean and grotesque attire. There isn't a minute that Comique Dale isn't in it with his inimitable comedy when he is on the stage. In one scene he led a song number in which he razed the chorus lineup along his own lines for laughter and applause.

Charley Daley is cocomique to Dale and a new one to us in burlesque, and, if his eccentric makeup, mannerisms and simp. characterization and wisecracking, dry, droll, humorous lines are any criterion of what he is going to give the patrons of burlesque, he is a welcome addition to the ranks, for he is not only a comique with talent and ability but a singing and dancing specialist superior to most comiques in burlesque.

Fred Taylor, a manly appearing, clear-dictioned dramatic straight man, works well in scenes and as a vocalist has few equals in burlesque. He has not only a cultivated voice but wonderful control of his vocalism.

Olive La Compte, a pleasingly plump, ever-smiling blond prima donna, is a talented actress in scenes and a sweet, sentimental singer of ballads, who appeared equally well in company with Straight Taylor in an operatic number.

Evelyn Cunningham, a dazzling blond, flirty eyed, ever-smiling ingenue, was admirable in scenes and in a singing specialty fully merited the encores given her each and every number.

Dorothy Alexander, a bobbed brunet kewpie soubret, also new to us, is all that can be desired in her singing and dancing numbers, likewise in scenes, and it was notable that she sounded the last letter of her every line in scenes, likewise in her lyrics, which is something that so many soubrets fail to do.

Marie Bergman, a bobbed, blond, slender-formed, ever-smiling ingenue-soubret, handled her numbers in an acceptable manner, and in a dancing specialty with Eddie McKenna both proved their title to the "Society Entertainers" as programmed, for both of them were as classy as they were clever.

Vic Kennedy and Billy Peterson, two classy-appearing juveniles, handled their minor roles in an exceptionally clever manner and in a singing specialty proved themselves not only vocalists of exceptional talent and ability but light comedians as well.

Mark Germaine and Tommy Gordon handled several minor roles with versatility and distinguished themselves in their acrobatic specialty on the bounding net by an exhibition seldom if ever equaled in burlesque.

Ethel McLean, a pretty, petite, bobbed brown-haired girl, appeared in one scene only and she handled the "Little Country Girl Crook" in a decidedly clever manner, and if she has the talent and ability to warrant the management in making her a soubret, it should lose no time whatsoever in doing so, for she can take her place among the most personally attractive of the younger generation of soubrets in burlesque.

Budde Cort and Billie Walker appeared in one scene as the Maloney Sisters in the character of soubret and comedienne, and their bit can be developed into a big laughgetter.

The chorus for the most part evidenced youth, beauty, talent and exceptional ability, and it was noticeable that they have been carefully drilled by a master of dance numbers and ensembles, who has given to burlesque something altogether different from the average routine found in other shows; for in this show the entrances, exits and groupings were something out of the ordinary and the girls are a credit to Mile. Valeska, who is credited on the program as arranging the ensembles.

There is a series of typical burlesque bits, such as "the holdup", "the magic liquor", "at the stagedoor", "the country girl crook", "a quiet day in the hospital", "the returning husband", "finding lovers under the bed" and several novelty bits, one entitled "A Drama in One Word", that was cleverly handled. Likewise a song number, in one, with Straight Taylor firing the leader of the orchestra and replacing him with Comique Dale as a leader of a male jazz band that stopped the show cold, and repeatedly held up Straight Taylor in opening his operatic, vocalistic specialty with Prima La Compte. The comedy bits as worked by Comiques Dale and Daley, with the aid of other principals, were laughgetters for continuous applause. Taking the presentation in its entirety it is a diversified entertainment of merit and a production that compares favorably with most of the shows on the circuit. There is, however, one scene in profile of Times Square for a song number, *Lights on Broadway*, by Eddie McKenna, in which the lighting effects could be sufficiently improved to make it one of the outstanding scenic sets of burlesque.

ALFRED NELSON (NELSE).

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

(Reviewed Thursday Evening, Dec. 4)

The Andresens, *Perfection in Balance*, gave a classy exhibition of head and shoulder balancing, the man being the understander and his partner, an unusually dainty girl, the topmounter. They specialized in walking up and down a step-ladder while one balanced the other, for the early part, and toward the close the girl mounted the perch.

Miller and Capman executed their familiar line of eccentric dances, including a lariat dance as done by Will Rogers and other steps out of the ordinary. For an opening bit they got a song over in fairly good style for dancers. The song might be done with a little more finesse and less carelessness nevertheless.

Charles Senna and Helen Dean, in *Charlie's Night Out*, gathered a laugh here and there in a comedy skit that somehow lacked a certain spontaneity in its makeup. The trouble appears to be in the work of the man, who should be a comedian, the part certainly depending on such for getting over. The girl does straight, more or less, and they have a situation, not exactly new, wherein the girl is the aggressive one and the man an effeminate creature. The reverse action is no novelty, but a comedian has great possibilities in the role.

Otis Mitchell and the Maryland Singers, in *Singing Southern Songs of the Sixties*, provided a banjo and singing act of folk songs by a cast of four girls in addition to the banjoist, Mr. Mitchell. The voices harmonize fairly well, and, of course, no great amount of speed is to be expected in such a vehicle. However, the style of presentation could easily be improved. It seems that two girls could do the act as well as four, and those two chosen with exceptional voices instead of just ordinary. For instance, there is the Rosemarie and Marjory act on the same style as an example in high-class presentation and staging. Will be further reviewed under "New Turns".

Johnson and Brown held the next to closing spot in a hodge-podge of comedy and dancing plus some singing. If these boys are not serious with their dancing and are putting it over in a sort of burlesque style, they are really funny. If that is not the spirit in which they work it might be said that they are so terrible that they are good. Working out the act along the nut-comedy and burlesque lines is their road to further success.

Flo Carol and Al Allen, with the Venetian Melody Boys, closed the show in an excellent flash, combining orchestra with splendid dance talent, versatile and entertaining. The orchestra's instrumentation is different than the usual run, there being no piano, but a xylophone instead, and other such features, unusual for a six-piece combination.

S. H. MYER.

## Keith's Jefferson, N. Y.

(Reviewed Thursday Evening, Dec. 4)

The Seven Honey Boys and the Commanders, the latter one of the most effluent vaude orchestras seen in a long time, head the tip-top bill on display at the Jeff the last half, one high in comedy value and judiciously built, also there is a minimum of dancing.

The Wilson Aubrey Trio, horizontal bar performers, opened. The act was one of the biggest laughs on the show, a lot of amusing clowning being its chief feature. The trio works neatly and cleverly on the bars during the fore part of the offering, then goes to "one" for a burlesqued catch-as-catch-can wrestling bit which is really funny. Their hand was an immense one.

The Connor Twins, next, fared reasonably well, but have room for much improvement in the presentation of their song act. In the first place, their voices are not strong nor exactly melodic, and

(Continued on page 226)

ADDITIONAL VAUDEVILLE  
REVIEWS ON PAGE 226

## HAWAIIAN HULA COSTUME

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# BOOKERS DISCOURAGING PRACTICE OF PRODUCING SECOND COMPANIES

## Complain That Nos. 2 and 3 Companies Fail To Measure Up to Original Productions--House Managers Also Register Kick

NEW YORK, Dec. 8.—Because the majority of the Nos. 2 and 3 companies of vaudeville sketches that have been put out this season after the initial productions had proven themselves emphatic hits have had to rely chiefly on the strength of the material, while the No. 1 companies in most instances have owed their instant success in part to the "names" in the cast, booking executives of the Keith Circuit are discouraging the practice.

They have discovered that the booking of second and third companies into theaters of the circuit is not practical unless the cast is headed by a well-known "name", complaints having frequently been lodged by the managers that, while the sketches themselves were first-rate, the casts have been far inferior and usually not known to theatergoers.

Most of these complaints came from managers of houses in larger cities into which the original sketches had been booked, but were played by different artists than appeared in them originally.

Earlier in the season, it is understood, contracts were issued for a number of the original sketches, specifying the names of the cast, etc., but after a limited engagement these casts were disbanded and other people put in at lower salaries to play the balance of the dates given the act.

With less important casts, the managers averred, the acts were not capable of as good drawing power, and with names that were not quite well known they were left without an opportunity to do an exhibition for the offerings save their reputation as a Palace Theater hit.

It has been decided after careful consideration of the problem to utilize second companies only for the W. V. M. A. Time and family houses of the popular-priced department where "names" are not regarded as important.

This season has been a popular one for the production of Nos. 2 and 3 companies. Lewis & Gordon themselves have launched three companies of *Apartment To Let* and as many of their sketch, *Five Minutes From the Station*.

In the case of *Apartment To Let*, the quartet of "names", including Janet Cooper, Olive Wyndham, Violet Kumble Cooper and Harry C. Browne, appearing in its cast, was the big feature of the act. Henry Hull and Edna Hilliard appeared originally in the other Lewis & Gordon sketch, leaving it after a few weeks. Elliott Dexter was put into the No. 1 company of this act for a portion of its orpheum tour, Earl Hampton replacing him after a few weeks. The No. 2 company is playing the Keith Circuit in the East at present, while the No. 3 company is to open later this month for a tour of the W. V. M. A. Time.

One of the reasons which impelled the bookers and producers to send out more than one company of sketches at one time was to get as much work out of it as possible while it was fresh, not permitting the act to get out-of-date for the orpheum or some other big-time circuit after having spent a year on the Keith Time, or vice versa.

So far as the producers themselves were concerned, they made a quicker turnover on their investment than putting out several companies of the same sketch.

The practice will not be discontinued altogether, but a different system of handling the companies will be put into effect. It is thought that two companies of the same act in the future will not play the same circuit simultaneously.

## Broadway Remembers Stricken Actress

New York, Dec. 6.—Neta Van Hedenkamp, 17-year-old Broadway actress, who was found by a local newspaper in a penniless and friendless in a Philadelphia hospital with a broken spine suffered in a diving act, was not forgotten by Broadway. She had merely been lost to the theatrical highway, and when her plight became known Broadway immediately started a series of concerts to aid her with the result that thousands of dollars were raised.

The last benefit performance in her behalf was given Monday night at Fay's Follies, West 54th street, when \$4,700 was raised. Lillian Lorraine Tuesday took this money to the stricken actress. Among those who appeared on the program, which was witnessed by 300 Broadwayites and arranged by Samuel Fay, were Miss Lorraine, George Jessel, Bessie Love, Fannie Ward, May Allison, Barnum Godowsky, Barbara La Marr, Ann Pennington, Peggy Hopkins Joyce, Ann Butler, Hal Parker, Lupino Lane, Elizabeth Hines and Roy Royston.

## Liveright Withdraws

New York, Dec. 6.—Horace Liveright, of the publishing firm of Boni & Liveright, has withdrawn from the producing firm of Schwab, Liveright & Mandel, whose first play was *The Firebrand*.

## GOVERNMENT EMPLOYEES HAVE THEIR "FOLLIES"

Washington, D. C., Dec. 6.—The Federal Employees' Musical Revue is the latest thing in Washington theatrical life. This aggregation of Washingtonians opened at the President Theater in a blaze of splendor recently. These words of the government call their show *Follies of Uncle Sam*.

## Child Labor Violation

North Tonawanda, N. Y., Dec. 6.—Alexander Janiak, of Buffalo, proprietor of a motion picture theater in Oliver street, was arraigned Monday on a charge of violating the child-labor law by employing a boy under 16 at his theater evenings. Janiak pleaded not guilty. Trial was set for December 9.

## January Before New Albee Theater Opens

### Memorial to Present Keith Head To Compare With Hipp. in Grandeur

New York, Dec. 8.—The new H. P. Albee Theater in Brooklyn, named after the head of the Keith Circuit, and which in grandeur is said will be second only to the Hippodrome, is rapidly nearing completion and, it is expected, will be ready to open the first week in January. It was hoped to have the new house in operation during the holidays, but difficulty in securing the rare class of statuary marble used in its construction has compelled delaying the premiere of the Keith Circuit's finest Brooklyn play-house.

Mr. Albee is outdoing himself in the building of palatial vaudeville theaters, the Palace, in Cleveland, and the remodeling of Hippodrome here being examples of his splendor in this line.

Another feature of the theater's splendor will be the installation of the greater part of Mr. Albee's private collection of art objects and antiques. During the past few weeks he has purchased a raft of valuable pieces at auction galleries here, including old chairs, tapestries, etc.

The largest rug in the world, it is said, imported from Czecho-Slovakia, especially for the Albee, has been laid in the grand promenade of the theater. What is claimed as the next largest rug was put in the Palace Theater, Cleveland.

## Pearl Regay Loses Suit

New York, Dec. 7.—Pearl Regay, former vaudeville star now appearing in *Rose Marie*, will have to pay her former two-day partners, Lester Shean and Lou Pollock, the sum of \$125 and \$115, respectively, as the result of a judgment in the plaintiffs' favor handed down this week in Municipal Court. Shean and Pollock were suing on the ground that Miss Regay failed to carry out her part of an agreement to play with them in vaudeville. The plaintiffs alleged the act was booked about the time that Miss Regay started rehearsals in *Rose Marie* and that these bookings were subsequently canceled. The redress given by the court was one week's salary each.

## After Keith Route

New York, Dec. 8.—Verner and Evans, who showed last week at Proctor's 23d Street Theater in their new vehicle, *Politicalogy*, by Carl Nlesse, are working under the direction of Alf. T. Wilton, who is now arranging time for them on the Keith Circuit.

## Long Green's My Friend AND G-A-S-O-L-I-N-E

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SMALL BAND AT LIBERTY Three pieces, including several (Cass) Acts and Vaudeville Acts. Change for week. Job on wire. Prefer musical show in Texas. Wire EBE SAWYER, General Delivery, Waco, Texas. YORK C SOPRANO SAXOPHONE, gold-plated, in case. Sample instrument. Used about four times. Will sell cheap. Cost new \$117; will take \$75 cash. GLEN F. CUTCOMB, Box 218, Cody, Nebraska.

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# VAUDE. TO GO AT EMPIRE, LONDON

## Sir Alfred Butt Throws Up Sponge---House Reverting to Productions

London, Dec. 6 (Special Cable to *The Billboard*).—Sir Alfred Butt has thrown up the sponge and declares himself beaten as regards the handling of the Empire, Leicester Square, as a vaudeville house, and it will close as such December 13, reverting to productions. This means the cancellation of immediate bookings for cash payments. The allegation is that world attractions as paying propositions are not available, which is a debatable point. Butt has consistently lost money at the Empire with vaudeville, but critics aver that the policy of once nightly and high admissions, as compared with the Alhambra and Coliseum, crippled it from the start. Thus the vaudeville boom seems more than ever damned, with the Oxford falling and now the Empire.

Jack Hayman, booking manager, is a big financial loser as he gave up his job as booker of the Alhambra, Glasgow, to handle the Empire. First the Crane Sisters, who were booked into the Empire for four weeks by Ernest Edvesten, were canceled by Butt after the first week on account of unsuitability, but the Variety Artists' Federation interested itself and Butt, without prejudice, gave them a check for two weeks' extra salary. It was not the Crane girls' fault, but Edvesten's bad judgment of the Empire's requirements.

## "S. R. O." at Medford Sanitarium Benefit

New York, Dec. 8.—The benefit performance given last night at the Sam Harris Theater for the Medford Tuberculosis Sanitarium was well attended, the entire house having been sold out in advance. The box-office opened only for the sale of standing room. The benefit was promoted, staged and presented within a week thru the efforts of Matthew Quay Glaser, editor in chief of *The Masonic Review*; Dave Kraus, executive of Mutual Burlesque Association, and Billy Gilbert, producer of *Whiz Bang Babies*. Gilbert's show furnished nearly a half hour's entertainment, while the balance of the affair included Vincent Lopez and His Juioir Band, in addition to a number of well-known vaudeville acts.

BILLY KENT



A clever monologist and character-actor is Billy (Hank) Kent, who in his second season with Marshall Miller's "Whiz Bang Revue" touring the Gas Six Miniature Musical Comedy Circuit. Kent sings baritone in *The Four Buddies' Quartet*, one of the features on the revue.

### "YOU'RE JUST THE DEAREST, DEAREST GIRL I EVER KNEW"

Song Hit by Billy Snyder and E. J. Evans. Composed by Arthur C. Rhoads and His Orchestra in Kansasburg, South Africa. Over 6,000 copies sold. See list copy. Published by BILLY SNYDER, Danville, Illinois.

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## Prison Inmates Grateful

Trenton, N. J., Dec. 3, 1924. The inmates of the New Jersey State Prison wish to extend their sincere thanks and gratitude to the following named music publishers and all those who contributed music, etc., to the inmates, which made possible the rendition of the Thanksgiving Day show: Irving Berlin Wm. Roat Music Company; Ager, Yellen & Leo Feist; Jack Mills, Inc. Waterson, Berlin & Ted Snyder; Jack Bernstein Clarence Wil-Clark & Leslie liams, Inc.; McKinley Music M. Witmark & Sons Company; Al. Von Tilzer Co. N. J. Tansey Feist & Feist.

The committee, in conjunction with inmates, takes great pleasure in extending to the above named those yuletide greetings that express the sincerest of all good wishes. ENTERTAINMENT COMMITTEE, New Jersey State Prison.

## Paulding Explodes Dramatic Bomb

(Continued from page 27)

for the playgoers who have been duped by modern writers and producers," calmly sprang the first with his charge against Molnar.

"The *Swan* was a delightful achievement," he declared, "but none of the critics mentioned that it was in theme, in conception and in treatment a deliberate appropriation from a Spanish masterpiece, a comedy in every way better written and more analytical than *The Swan* and of a higher literary quality.

"The play that is now called *The Swan* is Benavente's *The School of the Princesses*. The play, an extraordinarily brilliant comedy, was written in 1909, years before Molnar's play was written, and played all over Europe."

To prove his assertion Mr. Paulding proceeded to give the play its first American presentation, enacting all the roles himself. John Garrett Underhill, who recently translated the play into English for publication by Scribner's, was in the audience and applauded the rendition of his work.

In defense of the Hungarian dramatist Dr. Edmond Pauker, American agent for the Hungarian Society of Authors, issued this statement:

"It is ridiculous to accuse Molnar of having stolen or even borrowed an idea from other playwrights for any of his

own plays. In the case of *The Swan*, Molnar was inspired by historical facts which happened within the borders of the former Austria-Hungarian Empire. "Readers of newspapers in every language all over the world must remember the scandal which took place in the Austrian court in which was involved a princess and a tutor of the common people.

"There were several similar affairs in the Austria, the German and some other royal families. There was not one but many most notable playwrights who have been inspired by these historical happenings. Each of them built a play in accordance with his own imagination and manner of treatment. I can quote off-hand a play by the noted French master of dramatic literature, Maurice Donnay, member of the Academie Francaise, who treated this subject under the title *The Education of a Prince*, produced in Paris, March 17, 1900, which you will notice antedates Benavente's play by nine years.

"I could mention also a novel and play by the noted French author, Pierre Benoit, entitled *Koenigsmark*, which deals with the same subject. I could mention at least a few dozen novels, memoirs and plays with the same central idea. No one of the authors of these scripts was ever accused of stealing or taking their ideas from the others.

"It is certainly surprising that a man with the standing of Frederick Paulding, who is undoubtedly familiar with the literature of many countries, should accuse an author of plagiarism for a work based on historical facts, which are the domain of the public.

"Why does not Mr. Paulding accuse the famous German poet Schiller of having stolen Benavente's story for his *Kaba und Liebe (Falschhood and Love)*? This play, which was written more than a century ago, has a similar subject.

"I would add this about Molnar: He is considered the most inventive and original playwright not only in his own country but all over Europe. He has been the most prominent playwright for more than 20 years. And there was never anyone among the hundreds of critics reviewing his plays who would accuse him of borrowing ideas from other writers."

Another Molnar supporter, Bory Osso, American agent of the Society of Authors and Composers of France, had this to say:

"If one would look deeply into the matter of literary plagiarism there might be very great reputations in danger of losing their good names. The old Talmud, written thousands of years ago, said there is no crime in stealing from a thief, and it would be safer for everybody not to search too much for literary thefts but to stick to this Talmudic parable.

"My conclusion is that if anybody stole anything from Benavente that somebody is not guilty. Ninety per cent of all the Spanish authors have stolen their stuff from the French and German."

# BUSINESS RECORDS

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**Delaware**  
Adams Theaters, Wilmington, \$110,000.  
**Illinois**  
Tower Theater Co., Chicago, \$50,000. Own and manage theaters, opera houses; Harry L. Lubliner, Joseph Trinz and Leo Spitz.  
International Productions, Inc., Chicago, \$10,000. Produce and exhibit theatrical plays, revues and attractions; I. S. Reis, L. L. McDonough and G. H. Bennett.  
**Kansas**  
Grant County Fair Association, Ulysses \$2,000.  
Phillipsburg Amusement Company, Phillipsburg, \$10,000.

**New York**  
105 Second Avenue, Inc., Manhattan. Managers and proprietors of theatrical and motion picture enterprises, \$180,000.  
Portugal Sporting Club, Brooklyn. Boxing, sparring and other athletic contests. To maintain a clubhouse for exhibitions, \$20,000.  
Buffalo Grand Central Bowling & Amusement Co., Buffalo, \$30,000; J. G. and G. J. Floss, F. H. Caruna.  
O'Meara Gardens, Manhattan, stage dancing, 100 shares common stock, no par value; F. J. Donnelly, E. J. Ward, J. H. Geoghany.  
Sunnyside Park Corp., Syracuse, realty, \$25,000; A. R. Scheson, A. Mondo, E. F. Jenkins.  
Schwab & Mandel, Manhattan, motion pictures, 500 shares preferred stock, \$100 each; 1,000 common, no par value; L. Schwab, F. Mandel, J. V. Nunes.  
Talbot Agency, Flushing, N. Y. Proprietors and managers of theaters and hotels. 100 shares of stock of no par value.  
Ermine Productions, Manhattan. Pro-

prietors and managers of theaters and other places of amusement, \$4,000.

Penn Zone Realty Company, Manhattan. To manufacture and deal in motion picture films of all kinds, \$10,000.

Page Organ Co. p., Manhattan, 400 to 750 shares, of which 256 are Class A preferred and 100 Class B preferred, \$100 each; 400 common, no par value.

Bronx Fair Co., Bronx, amusement enterprises, 200 shares common stock, no par value; F. Powers, V. Donnelly.

International Lyric Bureau, Manhattan, concerts, \$10,000; J. Bellucci, C. M. Avrella, J. A. Holton.

Park View Amusement Corp., Brooklyn, motion pictures, \$5,000; J. and M. and S. Levine.

Golden Rule Picture Corp., Manhattan, \$10,000; M. A. Chase, R. C. Fox, F. Raab. Elben Amusement Co. of Coney Island, 102 shares common stock, no par value; R. S. Hardy, T. F. McGowan, G. C. Tillyou.

Springer Producing Corp., Manhattan, theatrical, \$30,000; O. Morosco, J. H. Springer, A. T. Herd.

**Ohio**  
The Toledo Amusement & Transportation Company, Toledo, \$50,000; George F. Holding, George P. Smith, Ethel M. Holding, Maurice Allen and Stella M. Hughes.

**West Virginia**  
Morgantown Amusement Co.; Morton Van Voorhis, Isaac Van Voorhis, H. Sallows, Earl Smith and Myrtle Sterling.

**Wisconsin**  
Diana Amusement Company, Milwaukee, \$10,000—100 par \$100; Edwin A. Wetzel, Edwin J. Etyne and Evelyn Bootz.

**DESIGNATIONS**  
Duplex Motion Picture Industries, Millbrook, N. Y., \$1,000,000; rep., Secretary of State.

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# Pan. Circuit To Invade New York and East in General Next Season

## Alexander Pantages Himself Will Visit Gotham. Where He Will Have at Least One and Probably Two Theaters

NEW YORK, Dec. 8.—The Pantages Circuit will have at least one theater, and probably two, in New York next season if plans already assuming definite shape are carried out, it was learned this week from local Pantages sources.

The head of the circuit, Alexander Pantages, will arrive in the city on his first visit in several years shortly after the holidays with a view to opening negotiations in this direction. He had intended getting here some time this month, but due to press of work was obliged to postpone the trip.

Determined to invade New York as well as the East in general, Mr. Pantages has decided to come here himself to look the ground over and go into the details of a number of propositions that have been presented him in the past few months.

According to Ed Mine, Pantages' New York manager, the West Coast vaudeville magnate is in the market for theaters, either under construction or to be built in the near future, on which long leases can be secured, it not being Mr. Pantages' intention to do any building in the East for the present at least.

One theater now being erected in the building going up on Broadway between 4th and 5th streets, the same block in which the Palace Theater is located. This location is considered particularly desirable, being in the heart of Times Square, between the Palace and Loew's State theaters, the latter being but a block down Broadway. It will be a small capacity house, however.

If a deal is closed for the leasing of this theater the Pantages Circuit will be in position to both the Keith and Loew circuits. The competition that would be established between Pantages and Loew is not expected to be so keen as it would be between Pantages and Keith.

In Newark, which was invaded this season by the Pantages Circuit, the opposition is Proctor's Theater and Loew's State, the former of which is only a block away. Here the Pantages house has enjoyed a pleasing patronage, cutting in on Proctor's so seriously that acts have been going direct from the Palace in New York, which heretofore was seldom if ever done, and such headliners as Willie and Eugene Howard, Frances White, Sophie Tucker and McIntyre and Heath were booked into the house.

When Pantages launches his New York theaters a similar situation, it is thought, will be confronted. With the Pantages Circuit making a specialty of handling novelties of all sorts the Hippodrome will be brought into opposition along with the others. It was the Pantages Circuit that booked the famous Colicane Family that was to appear at the Hippodrome, but would not consent to changing their name as requested by the Keith Circuit for the reason one of the boys, Con Colicane, was doing a separate act himself on the Keith Time and had appeared for several weeks at the Hippodrome. Another act, Mme. Tenkatsu and Her Goshu Girls, which appeared at the Hippo, was also given a route on the Pan. Time.

Observers of vaudeville conditions are inclined to the belief that it would be a good thing for this field if Pantages

entered the East on a large scale. Opinions expressed are that working conditions, salaries and the like are not favorable and have not been so since Shubert's Advanced Vaudeville flopped out of sight. Since then, it is said, salaries have been steadily declining, apparently due to a greater supply of acts than the Keith Circuit can play.

With a closer competitor than Loew and Fox in the field, it is thought the artiste would be considerably benefited in the light between the two circuits to get the act, if such a condition should arise.

### Old Act Revived

New York, Dec. 8.—The *Battle Cry of Freedom*, which John J. McNally is reviving for the two-day, opened today at the Keith house in Orange, N. J. This is the sketch in which May Tully appeared years ago. The cast includes Helen Goodhue, well known in vaudeville and legit.; Florence Crawley, who formerly was with Harry Holman; Fred Goodrow, midget, and William Balfour. The playlet is to be seen at the Palace Theater in this city at an early date.

### Linder Adds Theater

New York, Dec. 8.—The Park Theater, which discontinued December 1 as a Keith-booked house, went on the books of the Jack Linder Agency and is playing a bill of six acts on a split-week basis, with an extra show of the same number of acts for Sunday. Linder also is supplying six acts for Sunday night only for the Kameo Dance Palace, Coney Island, managed by Alex Weiss, formerly with Hendersons, Coney Island.

### Buster Chevier Act Set

New York, Dec. 8.—The new act in which Buster Chevier is featured, now rehearsing under the direction of Tom Rooney, who is producing it, will be ready for opening some time this week or next. Doris Lee and Nat Anson also are in the new offering.

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and  
A Happy New Year  
To All.*

# VAUDEVILLE NOTES

**BERTHA KALISH**, who finally found a sketch suitable for her in her proposed vaudeville tour, is to play over the Orpheum Circuit prior to appearing at the Palace Theater, New York. The sketch, *Roses*, by Herman Suderman, now in rehearsal, is set for early opening.

**W. C. FIELDS** was out of the bill at the Hippodrome, New York, at the Tuesday matinee and evening performances last week suffering from a bad cold. **THE HICKEY BROTHERS** took his place for the two performances.

**EVELYN HUMES**, well known in vaudeville, is at present working in the picture field. She left the two-a-day fold a short while back after having toured with **CHARLES B. MADDOCK'S** act, *Sweethearts*, but is returning to vaudeville shortly after Christmas, when her motion picture contracts are completed. She has not decided what type of act she will appear in. When **MARY NASH** went out on the Orpheum Time in her sketch, *Fear*, **MISS HUMES** was offered a part, but had to turn it down because of being tied up in the making of a photoplay.



Evelyn Humes

**GEORGE HATHAWAY**, magician, returned to the Keith Time the second half last week at Trenton, N. J. He has been routed over the big time.

**RYAN and RYAN**, who were with *See America First* last season, opened Sunday at the Palace Theater, Cincinnati, in their old act, which has been routed over the Keith Time.

**AUTHORS** writing for the vaudeville stage can make \$1,000 if they will write a five-minute sketch for **CHARLOTTE GREENWOOD** and make it as funny as her bathroom scene in the *Ritz Revue*. **MISS GREENWOOD**, at least, has offered this price.

**FRANK and TEDDY SABINI** have been signed for a tour of the Orpheum Circuit. They opened Sunday at Madison, Wis., and are to play the last half of the week at the Lincoln Theater, Chicago, one of the Orpheum's junior houses.

**JOHNNY HERMON**, black-face comedian, opened a Poll Circuit tour at Bridgeport, Conn., this week.

**ED M. GORDON and IDA DAY** are signed to start a tour of the Interstate Circuit in their offering, *Mirthful Moments*, December 28 at Wichita, Kan.



Ed M. Gordon

**THE MOLL BROTHERS**, who do a perch act, returned to the Keith Time this week at the Bushwick Theater, Brooklyn, after having been off the boards since last June.

**COLLETTI and JAZZMANIA REVUE**, a new offering, made its bow this week at Youngstown, O., on the Keith Time. The second half of the act is at Jamestown, N. Y., and soon will be seen in New York.

**PAUL VAN ARSDALE** opened at Trenton, N. J., Monday in a new act scheduled for appearance in a few weeks in the Keith Circuit's New York houses.

**REGINALD KNORR and ELEANORE RELLA** are meeting with success in their new melodramatic sketch, *What Would You Have Done?* It is laid in the South in the days of '61. **MISS RELLA** is playing a Southern spy, something entirely different from the hard-boiled slang parts she has been essaying for years.

**VERA GORDON** came back to the vaudeville fold Monday, appearing on the bill at the Poll Theater, New Haven, Conn., in her old act. She will make a tour of the Poll houses preliminary to appearance at the Palace Theater, New York.

**MARYON VADIE**, classical dancer, took ill last week and was not able to appear with her partner, **OTA GYOL**, at the Hippodrome, New York. **MARGARET SEVERN** took **MISS VADIE'S** place.

**JACK FITZGERALD** opened at Lynn, Mass., this week for a tour of the Keith New England Time. He was booked out of the Boston office, which recently took charge of the Lynn house, formerly handled from New York.



Mazie Clifton

**MAZIE CLIFTON and BILLIE DE REN** are back in vaudeville in their act, "They're Different", after a short appearance in the winter edition of the *Greenwich Village Follies*.

**RAY and CAVANAUGH** are to open next week at New Bedford, Mass., to break in a new turn. They will make a tour of the Keith New England Time.

The present act produced by **SAM SHANNON** for **PRINCESS WHITE DEER** opened the second half last week at Far Rockaway to break in.

**BETTY NILES and JOSEPHINE DE GROH** will open soon around New York in a new singing and dancing act.

**ADLER, WEIL and HERMAN**, who have been appearing at the Wigwam, New York, billing themselves as the "California Sun-Kissed Syncopators", and their peripatetic piano have been booked for a few vaudeville dates. They opened last week at the Colliseum, New York.

**NEWPORT and PARKER** opened the second half last week at Youngstown, O., on the Keith Time in a new act. They will work their way east and then show the offering to the bookers in New York.



Elsie White

**ELSIE WHITE**, character singer, who has been playing the Keith Circuit of late, has been signed to play for Loew in his New York and Brooklyn houses. **MISS WHITE** started the Loew engagement at the State Theater, New York, this week. She is assisted at the piano by **ESTHER LE RETTE**.

**COOK and HARVEY** have been booked out of the Keith Boston office for a tour of the New England houses. The act opened Monday at Lynn, Mass.

The **PORTIA MANSFIELD** Dancers, an act put out by **MARYON VADIE**, classical dancer, is to return to the boards in a few weeks. The offering played the Keith Time last season.

**MERRIAN and SHEEHAN**, male team, doing a new act, opened this week at Carbondale, Pa.

**TIMOTHY CRANE and Company**, an office act, opened at Norwich, Conn., this week for a tour of the New England Keith Time.

The **SINGER SISTERS** are back on the Keith Time, having opened in a new routine at the Rivera Theater, Brooklyn, last week. They haven't worked on the Keith Circuit since April.

**AL LEVINE and Band**, new orchestra act, made its bow at Passaic, N. J., this week, showing for the bookers.

**PAUL EDWARDS, of REECE and EDWARDS**, who has been ill in Saranac Lake for the past three years, was placed in a plaster cast November 26 and it will be necessary for him to be flint on his back in bed for at least a year. November 26 he was visited at Saranac Lake by **EMMETT CORRIBAN, MR. and MRS. SYLVIO HEIN, WALTER PERCIVAL, SAM WALLACE, FRANCIS X. DONOGAN, GENE WINCHESTER, ORME KILDARA, MARGE FALLON and P. H. SCHAEFFER**, informs **KATHLEEN REECE**.

**JOE DONAHUE**, brother of **JACK**, abandoned the vaudeville act he was rehearsing recently.

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MARIE HARTMAN, formerly WYLLIE and HARTMAN, has teamed with BILLY HIBBITT, who formerly was of the team HIBBITT and MALLEY. The new combination opened this week at Paterson, N. J., to break in their act. FRED DE BONDY is directing their vaudeville tour.



Marie Hartman for a tour of the Poll Time. They opened this week at Worcester.

HARRY GRIBBEN, the picture actor, made his vaudeville debut last Thursday at Amsterdam, N. Y., in a new act under the direction of WILLIAM SHILLING.

CHARLIE ALTHOFF, old-time fiddler, has been booked for a tour of the Keith Circuit, opening Thursday of this week at the Rialto Theater, Louisville, Ky.

The Reckless Trio, sensational comedy acrobats, have closed their Canadian tour and are booked at the Olympic Theater, Cleveland, O., the last half of this week. They will open at Chicago in January on the Western Tour. O. J. SNELL, BILLY WAID and REDDIE LEONARD comprise the act.

WEBER and HOWLETT are doing a new act. They opened the second and half last week at Long Branch, N. J., one of the Keith Circuit's break-in houses.

HERMAN BECKER, vaudeville producer, is leaving this week for Lakewood, N. J., there to recuperate from a bad case of the grippe, which kept him from his office a portion of last week.

WILSON and DOBSON opened last week at Niagara Falls, N. Y., in a new singing and dancing act produced under the direction of TOM ROONEY. The act goes to Keith Eastern stands this week and will be seen shortly in New York.

JEAN MOORE and Company are returning to the fold after an absence of a few months. The act started a Keith pop-piced route last week at Norris-town Pa.

JAHRL and GEORGE, saxophone and accordion players, well-known standard artists, are returning to the boards this week at Haverhill, Mass. They have not worked since September, 1923.



Jean Moore

The MORTON BROTHERS, billing themselves "Paperologists and Harmonica Experts", started a Keith tour at Lewiston, Me., this week.

WINEHILL and BRISCOE, in their new act, "Just for a Laugh", opened Monday at the Hippodrome, Baltimore, on the Keith Time.

MORTON-JEWELL Company, in "A Vaudeville Musical", returned to vaudeville this week after an absence of a year. They opened at the Hippodrome, Baltimore.

WHEELER and WHEELER, roller skaters, are set to open a Keith tour at Jersey City the last half of this week. The act is under the direction of SMITH & FORKINS.

The Chinese Gladiators, signed by HARRY J. MONDORF on his recent world tour, are to arrive in this country this month, to be ready for opening around Christmas on the Keith Time.

CURY and SMITH opened this week at Springfield, Mass., in a new act which has been booked for a tour of the Poll Time. The last half the offering is in the Poll house at Worcester. Their act is a comedy pantomime.

REVAN and FLINT have been booked to tour the Orpheum Circuit in their singing comedy act. They opened last week at the Rialto Theater, St. Louis.

O'BRIEN and HALL, who have not appeared on the Keith books since last June, returned to that circuit this week, having opened Monday at Asbury Park, N. J.

CHARLES WITHERS is playing Lawrence, Mass., this week in his old act, which is now being billed *Spreen's Opera*

# 1894 EDW. B. MARKS 1924

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BELLE BAKERS

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BEN BERNIE'S

**ON A WINDY DAY IN MARCH YOU BLEW INTO MY HEART**

CHET GAYLORD'S

**MONTMARTRE ROSE**

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GEORGE S. BANKS, tall eccentric, opened last week on the Keith Time in a new act with HARRIET LORRAINE, the former baroness.

BILLY INMAN, with a screaming comedy four-act, entitled *Inanout*, is meeting with good results on his out-of-town try-out engagements prior to coming into New York.

LORETTA FLUSHING has been placed by ROEHM & RICHARDS with JOSIE FLYNN'S *Dance Mania*, now on tour.

HARRY GLOVER was sent to Brockton, Mass., last week by EDDIE EDWARDS, of the GEORGIA WOLFE office, to join CHARLES WITHERS' act.

DAVY JONES, nephew of SAM BERNARD, presented his new revue in Paterson, N. J., last week. DORIS WAYNE, MARGARET DALEY and EARL MAYO were placed in the act by MURRAY PHILLIPS.

WINIFRED DEAN, ELIZABETH NOBLE, EMILY DYER and FLORENCE have been placed by ROEHM & RICHARDS in HOCKEY and GREEN'S act, *Stars of the Future*, now playing thru Pennsylvania.

VALDO, MEERS and VALDO have entered vaudeville with a novelty wire act. PAT VALDO is doing a clown stunt. They opened on the Poll Time at Hartford, Conn.

PATSY DOYLE, old-time vaudeville artiste, is making a fine recovery from his long illness and is able to visit the N. Y. A. Club in New York to meet old friends.

HASSNER and WITT, in an original number written by PHILIP J. LEWIS and LLOYD BELMORE, will open shortly in Cleveland, O., with a long route to follow.

FRITZ ADAMS is making a tour to the Coast in the company of HELEN JEROME EDDY. The act plays the State of Washington this month.

The Avon Comedy Four, JUANITA HANSON, MME. ILLA BRADNA, GARRY OWEN and BILLY DEVERE; SONNY THOMPSON and Band and the Rialto Four are among the acts that opened last week at Poll's Palace Theater, Bridgeport, Conn., for a tour of the Poll Time.

MAY WARD Presents **?RESISTA?**  
A little girl no man can lift. Booked solid. WM. JACOBS.

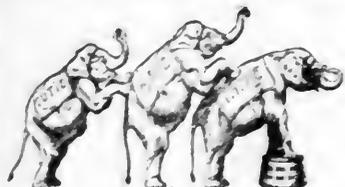
instead of CHARLES WITHERS and Company.

HELEN TRAVIERS has replaced MISS LA VOIE in the LA VOIE and LANE Revue, now touring the Orpheum Circuit.

BENNY LEONARD, fistic champion, will again be seen in vaudeville soon in a big new act under the direction of CHAMBERLAIN BROWN.

JAMES DOYLE, formerly of the famous dancing team of DOYLE and DIXON, and IRMA MARWICK, late of musical comedy, have joined forces and are to appear soon in vaudeville under the direction of Benjamin David.

BENNY HOWARD PLATT, the fast little Dutch comedian, has opened on the Keith Time in an act with ROSA MONTILLO.



## CHARLES WEIR'S DANCING and PERFORMING BABY ELEPHANTS

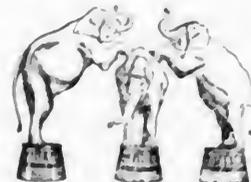
### GREATEST PACHYDERM ACT IN AMERICA

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Now playing Keith Time. Booked at Keith's New York Hippodrome January and February, 1925. Alternately on Exhibition in Toyland and performing on the stage.

By popular demand of the children of Greater New York, the Act has been re-booked at Luna Park, Coney Island, N. Y., for entire season of 1925.



## A. S. C., A. & P. Quarterly Dividend Ending 1924 Over \$80,000 Mark

Exceeds Previous Largest Melon by More Than \$20,000; E. C. Mills Again Suggests Building for Copyright Interests

NEW YORK, Dec. 6.—At a special meeting and banquet of members of the American Society of Composers, Authors and Publishers at the Ritz-Carlton Hotel Thursday night it was announced that the quarterly dividend ending the year 1924 would be over the \$80,000 mark, which exceeds the previous largest melon by more than \$20,000. On account of the Christmas holidays the dividend, according to E. C. Mills, chairman of the advisory board, who made the announcement, would be anticipated and paid before the first of next year.

More than 200 members of the society attended the dinner, including the standard and classical writers and publishers who make their first appearance at such a gathering. They joined the society in a body early this year. These members were among the most enthusiastic present and assured the members of their continued respective interests in the organization.

Gene Buck, president of the society, was toastmaster. In turn he introduced Albert Spalding, representing classical music men, and M. E. Tompkins, of the standard publishers and writers, both eulogizing the organization and its work. Congressman Sol Bloom addressed the members and assured them of his further active interest in copyright matters coming up in Washington. Nathan Burkan, general counsel, spoke on kindred subjects, while Dorothy Terriss made a hit with her speech, which was: "Ladies and gentlemen, I thank you." E. P. Bitner, E. B. Marks and Julius Witmark were among music men who spoke. Dorothy Donnelly and John Golden addressed the members also. Golden harked back to the days long before he became a successful hit writer with *Poor Butterfly*, and then a legitimate producer, mentioning the times when he sold songs for \$5 each and was glad to get it.

E. C. Mills followed with his usual star speech of the evening and he renewed his suggestion made early in the year for a gigantic building to house all allied interests in copyright, including writers, composers and publishers, as well as 30-odd organizations allied or affiliated in such matters as Actors' Equity Association, Authors' League of America and others. This building, he said, could easily be built by the members of the society, provided they pooled their quarterly dividends instead of drawing them. In 10 years, Mills declared, he could have the building completely paid for and dividends returned with interest to the members, who would own pro rata shares in the building. It would be a great monument to music and copyright, is the belief of Mills, who plans to have a structure housing full club facilities from roof garden to Turkish bath, as well as private composing rooms and office space for the commercial enterprises.

A gracious tribute was paid to members who passed on during the year,

these being Victor Herbert, former vice-president; Glen Macdonough, former secretary; Lou A. Hirsch, of the board of directors; Theodore Morse, Aaron Hoffman, Al Brown and E. T. Paul. Resolutions were adopted on the death of Giocomo Puccini, Italian opera composer, who was a member by affiliation thru the Italian society.

### Conn Writes Acts

NEW YORK, Dec. 6.—Harry W. Conn, author of some 30 vaudeville sketches that have been playing the Loew Circuit for the past two seasons, has new acts in preparation for Ford and Goodrich, Dick Keane, formerly of Keane and Williams; Bill Foster, Jack Rock and several others.

Conn has supplied Arnold and Dean with a new vehicle, entitled *Wasted Night*, and Valentine Vox with *Relaxation*, both of which are now playing the Loew Time.

## C. B. MADDOCK

PRODUCER OF

## HEADLINE VAUDEVILLE ACTS

PLAYHOUSE THEATRE BUILDING  
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### W. V. M. A. Takes No. 3 Co. of Lewis & Gordon Act

NEW YORK, Dec. 8.—Bert Leigh, in the No. 3 company of *Five Minutes From the Station*, has been booked for the Western Vaudeville Time, opening at Pueblo, Col., week of December 22. The act has been given a 20-week route. The original production of this sketch is working the Orpheum Circuit with Earle Hampton featured, while the No. 2 company, with Lew Hunter heading the cast, is playing Keith Time in the East.

### Lloyd and Bryce Get Three-Year Routes

NEW YORK, Dec. 8.—Three-year routes are few and far between, but Alf T. Wilton knows how to get them. He signed Lloyd and Bryce, burlesque acrobats, working under his direction, for this length of time on the big circuits, which makes two acts of his to go on the books for a three-year stretch, the other being the Mitchell Brothers.

### To Do "Polly Preferred"

NEW YORK, Dec. 8.—Genevieve Tobin has decided definitely on the vehicle she will do in her forthcoming vaudeville tour. It is a one-act version of *Polly Preferred*, the Guy Bolton comedy, in which she appeared at the Little Theater last season. The author is adapting it to vaudeville purposes, and Lewis & Gordon will do the sponsoring.

### Polly Moran To Open

NEW YORK, Dec. 8.—Polly Moran, the movie character actress, whose *Sheriff Nell* comedies are well remembered, is returning to vaudeville in a monolog at Little Rock, Ark., week of December 21. She will make a tour of the Interstate Time.

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**HARRY VON TILZER MUSIC PUBLISHING CO., 1587 Broadway, NEW YORK CITY**

## NEW TURNS AND RETURNS

### Jack Danger

Reviewed Thursday matinee, December 4, at *Loew's American Theater, New York.* Style—Comedy skit. Setting—In one. Time—Ten minutes.

Jack Danger is a likable chap who kids about his name in an opening song, which he follows up with a bit of monolog that catches on in spots, but which, for the most part, when reviewed, failed to 'click'. However, this didn't appear to perturb him much. And small reason that it should, for he closed a solid hit, offering for his getaway stunt as nifty an exhibition of club juggling, while stepping a neat buck and wing, as this reviewer has ever seen. Not only does Danger handle the clubs deftly, but his pedal extremities as well. There's no stalling or missing. He never loses a beat, the whole being a fine exhibition of well-timed rhythm.

### "Gossip"

Reviewed Thursday afternoon, December 4, at *Loew's American Theater, New York.* Style—Comedy skit. Setting—Double interior. Time—Fifteen minutes.

A first-rate little comedy skit played in a most capable manner by a company of four, two men and two women. The setting used is a divided interior, one section being the living room of one couple and the other serving the same purpose for the other couple. The action is fast, the lines funny and the situation equally so.

The act opens with Mrs. A. calling upon Mrs. B. The purpose of the visit is that Mrs. A. has run out of sugar. The two women fall to gossiping, with the result that Mrs. A. forgets all about the sugar. The sudden entry of both husbands in their respective quarters, with loud cries of "When do we eat?" breaks up the gabfest.

After their appetites have been appeased Mrs. A. decides to pay another call upon Mrs. B., with the result that Mr. B. drops in for a friendly hand of cards with Mr. A. The dialog which follows is a contradiction by Mr. A. to Mr. B. of what Mrs. A. is telling to Mrs. B., and vice versa. This makes for laughs galore.

After this has been going on for several minutes Mr. A. excuses himself for the ostensible purpose of going outside to buy some cigars. In the adjoining flat Mrs. A. also excuses herself for a moment to return to her apartment for something or other. Finding Mr. B. alone, she strikes up a flirtation, with the result that Mr. B. falls. About this time Mr. A. knocks on Mrs. B.'s door, enters and the same scene is enacted.

Mr. B. and Mrs. A. enter the other apartment just at the moment when Mrs. B. and Mr. A. are going into a clinch. Bam! A fine row results. It finally resolves itself down into a scheme hatched by the woman to test the fidelity of their husbands. Funny, but that's the same thing the unfortunate males were doing. Anyway, that's their story and they stick to it. And their wives believe them.

Husbands and wives are unscrambled and a proper clinch is executed as the curtain descends.

### Beaux and Bows

Reviewed Monday evening, December 1, at *B. S. Moss' Regent Theater, New York.* Style—Singing-comedy. Setting—In one and full stage, special. Time—Twenty-two minutes.

Four boys and a girl are in the cast of the offering, a sort of musical playlet, which follows out a bit of story for the sake of continuity. The talent displayed is but ordinary for the most part, and the act on the whole fails to be either here or there. Little if any comedy is in the act, the singing is not so bad for an ensemble and the dancing is but fair, with the exception of one single by one of the boys who did some steps along the lines of a jazzed-up hornpipe.

The boys open as stage-door Johnnies, their attire being new and of similar cut. In front of the satin drop they sing of their date with some young lady. The four of them sing well together. When the girl arrives well to squabble about "who's who" with the date and go into their song again. Three of the boys leave and the remaining duo does a song and dance. Going to "twir", a violin and piano accompany a third juvenile who sings a ballad. Toward the

close of the song the eye is peered to reveal the girl peering on a platform and it is she to whom the tenor sings. After waltzing around a few steps the quartet ends that part of the act with a lute, ukulele, kazoo and another home-made instrument.

The girl did a single, singing something about Hollywood. Various music picture characters were then done by the boys, each discovered on the platform downstage. John Barrmore as "It's a Wonderful World" was first, the two doing a waltz number. Douglas Fairbanks, in *The Thief of Baghdad*, was the next character, and he did a few eccentric steps and tumble sets. Valentino, in Spanish outfit,

followed, the one being the weakest of all the music impersonations, especially when the fox-trot tango was done. Harold Lloyd, in *The Sailor-Made Man*, was about the best, due to the clever work of the dancer, who proved the only one to get a rise out of the patrons with his dance.

The finale was done by the company in sport clothes, and for a closing number, in "one", a real effort was done by the professional with a revolving slide, while the quartet sang about a rainbow. This wasn't so bad in comparison with the rest of the routine. As the offering works more it will probably improve, but at least it is staged along intermediate-time lines. There is really nothing in the material or cast that stands out, even deducting for the disappearance of the newness later on. M. H. S.

### Wright and Bessinger

Reviewed Monday evening, December 1, at *B. S. Moss' Regent Theater, New York.* Style—Singing. Setting—In two. Special. Time—Twenty-two minutes.

Frank Wright and Frank Bessinger are one of the best known radio teams, their "Radio Franks" name being fairly well established. Originally they worked in the professional department of a large music house and quite by accident were sent out on a juggling expedition with the result that they decided to stick together as a team. Their radio brought them to the front. Wright holds forth at the piano and harmonizes with his partner, who has a fine lyrical tenor voice. Their routine is composed of songs they helped make popular over the radio and also some of the oldies they sang on the Brunswick records, for which they were recently signed.

The setting in "two" is very attractive. Against a black eye, background they have a cut-out screen as the a picture frame, with lighting effect to further enhance the set, which is much like a studio of a Broadway station. Their opening song is "I'm Gonna Get Me a New Love", and is followed by *Downy for the Birds*, *Gold County Dawn*, an Irish ballad, *Is Done as a Solo* by Bessinger, *Let's Get the Goodies*, an oldie, and then *In Shadow Land*. Later in "one", where the piano was moved in order to make room for the succeeding tune, they offered to sing any of the group of songs they sang in the past on the radio. This, of course, is a stall, for the routine is more or less set. As they have no intention of breaking away from their routine, the offer to sing anything might be done away with and the act would be just as effective. A variety of songs presented a solo by Bessinger who did the Italian folk song, *O Sole Mio*.

For the highest houses the offering would make an admirable signing due to the second spot. At other houses they ought to fit anywhere on the bill, for they can surely hold it down. The boys have pleasing voices that harmonize well and put their songs over with ease. M. H. S.

### Mayo and Devine

Reviewed Monday evening, December 1, at *B. S. Moss' Regent Theater, New York.* Style—Singing-comedy. Setting—In one. Time—Fifteen minutes.

Miss Devine, a rather tall blonde, opens the act with a medley of songs, including musical comedy songs of the past, which she sings in a racy soprano voice. Later she is succeeded by her partner, a come-in full evening dress, pale-faced and carrying a bouquet of flowers. After he sings some candy verses she joins him, and they work up some business about the flowers. He falls to make it known that the flowers are for her and she plucks them out one at a time, blaming them and throwing each away with a singing line, "I'll have to throw it away." This goes on until he has nothing but a lily left in his hand. After more comedy gags they close with songs.

The girl looks very attractive and wears her gowns well. As a straight woman, however, she falls utterly to have a perspective of what she is doing. Instead of playing up to the comic she actually dominates the whole act, stealing it all away from him, which has the result of

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#### Perry Sisters

Reviewed Monday matinee, December 1, at Proctor's 23d Street Theater, New York. Style—Comedy and song. Setting—Special drop, in one. Time—Thirteen minutes.

Star team, one of whom is a comedienne and the other a singer, open with an introductory number in which they tell the audience they're new to the stage, etc. Both make engaging appearances. In their opening song their unbuttoning, however, is bad. A govt. costume is worn over street clothes, but for the following number, which is too short and doesn't cover the attire underneath. Better to not use the full-length and had appeared. Those costumes wouldn't be missed anyway.

Their act is along social lines, including double version songs, a dramatic number with many verses, called *I Took a Number I Could Get*, and a final number, *This is a Little Bit of Love is It or Is't*. For the latter the girls do comic bits. All the numbers have sufficient punch, and there's plenty comic candy for laughs.

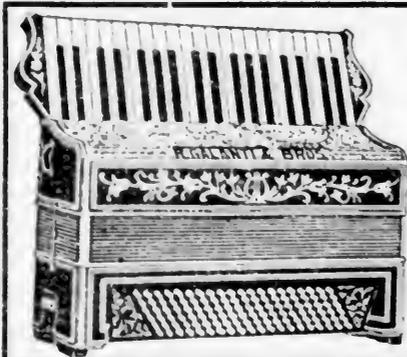
Not big time, but then again, not far from it. Good for family time as is. R. C.

#### The Gown Shop

Reviewed Monday matinee, December 1, at Proctor's 23d Street Theater, New York. Style—Comedy. Setting—Special drop, in one. Time—Fifteen minutes.

Edith Morris, as an actress in quest of a new gown, Jack Wells, as owner of a fashionable establishment; Evelyn Vee, as a friend, and Jeanette La Forest, saleslady, are the members of this much-beset and comic troupe called *The Gown Shop*. It is tastefully presented, exquisite in its dressing, and includes a routine of interesting songs and dances, nicely paced.

Miss La Forest and Miss Vee open with an introductory song, the latter tapping with a cane. The customer, Miss Morris, walks to be accompanied by Wells, and they proceed to show her some of the latest styles. Scenes on creations which they bring in doing several nice dance numbers. Her high-kicking feature went over well, when revealed. The act alternates in various singing and dance numbers. Miss Vee and Wells offered a vocal number, *Johanna*, putting it over neatly. They follow it up with *Money Lane*, produced by a special introductory time. Miss La Forest is well



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Room, 228, Low's Lincoln Square Theatre Bldg., 1927 Broadway, New York.

up to the task in a jazz specialty, following, and Miss Morris appears in a pretty colonial costume, looking right pretty as Wells sings a special number about his business, etc. A Gilda Gray dance by Miss Vee, and Wells and his other pretty employee is left alone, singing when the curtain falls as they exhibit a B. R. received thru the sale of the costumes to the actress. The tune of *Man in Love* is struck up for this finish. The offering makes the big-time grade with ease. R. C.

#### Verner and Evans

Reviewed Monday matinee, December 1, at Proctor's 23d Street Theater, New

York. Style—Comedy and song. Setting—Special drop, in one. Time—Fourteen minutes.

Verner and Evans do a comedy-song melange before a special "olio" representing the 13th precinct—voting poll, not police. Verner being a political campaigner whose candidate, the Hon. Pussless Sniff, is up for election, while Miss Evans is a young voter.

Verner opens with a dissertation on the evils of women voters. He is togged out in a broad-checked suit, wears an lion hat and carries a cane. Maybe he was a politician once upon a time. When Miss Evans comes on a few gags are offered. Their punch is medium. She sings *When Romeo Was a Roamer*, top-

ping with a high-kicking specialty. Just fair.

It is Verner who has the outstanding merits. His voice, a robust baritone, displayed on *When Irish Eyes Are Smiling*, gets across nicely. After this specialty Miss Evans returns in a H-I-I's Kitchen costume of bright red, evoking a good deal of laughter and putting over some nifties with Evans. The act is brought to a close with double rendition of *When It's Home-suckle Time*.

Good act for the pop-priced time. R. C.

#### Will, Vic and Bob

Reviewed Monday matinee, December 1, at Proctor's 23d Street Theater, New York. Style—Juggling and dog novelty. Setting—In full stage. Time—Six minutes.

A nice opening act for the intermediate time, pleasingly presented and built along novel lines. The "Bob" in the offering is a clever dog whose actions are almost human at times. On the opening when Will and Vic (latter a woman) do a juggling bit, he takes it all in from a chair standing nearby. His performance begins by annoying Will and Vic in ringing a telephone arrangement standing near his chair. The actions he goes thru when reprimanded for this mischievousness remind one of a child cutting in school. The dog's eyes and the way he uses them are his greatest asset.

The balance of the offering is an interesting pantomime in which Will decides to commit suicide by drinking

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poison and when felled in this by the dog who knocks the bottle out of his hand, pulls a pistol out of a desk drawer, which also is taken from him as he is about to snap the trigger. Other little bits are included. On the finish Will, Vic and the dog bow profusely. This is bad and should be done more gracefully. There was no comedy in the extravagant bowing done when reviewed. R. C.

**George and Lily Garden**

Reviewed Wednesday matinee, December 3, at Loeu's American Theater, New York. Style—Xylophone. Setting—In one. Time—Twelve minutes.

A double xylophone turn, which strikes a full chord of entertainment. The man is the virtuoso member of the team, his partner filling in the harmony and second parts. George certainly manipulates a dexterous hammer. This is especially noticeable in his single specialty, a number which makes strenuous demands upon his whole store of technical tricks. For the most part the routine comprises popular tunes played in duo form. A double number on one instrument, *The Rosary*, with special chime effects, clicked loudly when reviewed. Both work fast and furious in the jazz bits and inject a full measure of pep that is not forced into their work. A first-rate act of its kind.

**The Sarattos**

Reviewed Monday matinee, December 1, at B. S. Moss' Broadway Theater, New York.

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Here is a team of graceful gymnasts who go thru their routine with perfect harmony. Five men, presumably brothers, and a girl do a series of hand-balancing stunts and backbends with an artistic finish. The major portion of their act is performed on a raised platform, with each one taking a turn as understander. Even the girl, tho slight in build, supports her brother artistes with a strength that goes with a more powerful physique than she possesses. An outstanding feature is the business of the girl, who stands on the knees of one of the gymnasts and with a thin rope strung from the neck of the understander to her belt she leans back to an angle of 45 degrees and in this slanting position acts as the second understander. This gives the effect of a figure executed at an apparently impossible angle. G. B.

**Robertson and Pearce**

Reviewed Monday matinee, December 1, at B. S. Moss' Broadway Theater, New York. Style—Comedy skit. Setting—In one and two. Time—Ten minutes.

Robertson and Pearce play their skit, *No More Saloons*, at a racy clip. It is funny not because of the material at hand but the manner in which it is put over. The subject matter, a domestic wrangle, is pretty old stuff, but the laughs are surefire. The act opens with the husband telephoning the wife not to expect him home as he has a business appointment. This is done on a dark stage with a small light playing on the man and woman. When the lights are full up a suggestion of adjoining stores is revealed. The husband enters one of the stores and proceeds to phone. The wife comes on and uses the phone in the other store. Their wires are crossed and in a conversation that follows she tells him that Chicago, her home town, is not what it used to be, as there are no more saloons. The two play on the saloon gag to good effect. The store

scene is blacked out and the rest of the action, in which the pair indulge in a domestic quarrel, is played down in "one". She demands his salary and on learning that he is a quarter shy accuses him of spending it on other women. More heated words follow. G. B.

**Ted Trevor and Dina Harris**

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Reviewed Monday matinee, December 1, at the Palace Theater, New York. Style—Orchestra-dancing. Setting—In full stage (eyes). Time—Seventeen minutes.

This combination makes an excellent big-time offering of its kind, both the orchestra and dance team being of unusually high-grade material. Vincent Rose's orchestra has been playing in Los Angeles. Whether or not the personnel of his present outfit is the same as he had on the Coast makes little difference, for he has a fine eight-piece organization, the instrumentation being trombone, saxophone, cornet, banjo, piano, violin and bass violin. Subdued, muted, brass is used for the most part in an even dance tempo. Rose is also known as the composer of *Linger Awhile*, *May-time* and other songs.

Trevor and Harris are a competent ballroom couple first and last. They know their business and have the knack of originating various steps, as the best of such teams usually do. After a selection by the orchestra the team opens with a dance in quick waltz tempo, later doing original dances in fox-trot time. Trevor's novelty eccentric steps mixed in with these dances marked him as a ballroom stepper of the first water. He handles his partner cleverly and she is a mean Irene Castle type herself. Toward the latter part of the program a male

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lyric tenor offered two songs that were very well received. Their trip at the Ritz-Carlton probably precludes a route over the circuit at present, but they may make some of the big-time houses around New York with good results. The offering would add considerable class to any bill and is one of the few really good orchestra acts coupled with so meritorious a ballroom team. Either half of the act could easily make good on its own, therefore it is a two-in-one offering. M. H. S.

MEYER GOLDEN'S BLUEBIRD

A European Novelty With Adolphus and Eastman Introduced by William Smythe PROGRAM

- A—The Jester  
The Jester ... Mons. G. Dnistroff  
The King ... Mons. D. Toulchinoff  
The Marquis ... Mons. A. Cardinal  
The Daughter ... Mlle. Augusta Spett  
The Page ... Mlle. Muriel Cameron
- B—The Gossip  
The Maid ... Mlle. Ella Blondell  
The Flapper ... Mlle. Muriel Cameron  
The Maroon ... Mlle. Othella Kruger  
The Clown ... Mlle. Augusta Spett  
The Doll ... Mlle. Nita Russo
- C—The Kitchen Pirate  
The Girl ... Mlle. Grace Eastman  
The Boy ... Mons. Theodor Adolphus
- D—Pierrot Dream  
The Pierrot ... Mons. A. Cardinal  
The Girl in the Moon ...  
..... Mlle. Othella Kruger
- E—Fantastle Street Scene in Paris  
Any Time; Any Place—"The Blue Bird"

Adapted by William Smythe Staged by Theodor Adolphus. Under Supervision of M. Golden.

Reviewed Monday evening, December 1, at Keith's Eighth-First Street Theater, New York. Stage—Novelty venue. Setting—Special scenes, five, in full stage. Time—Twenty-five minutes.

Meyer Golden has made some worthwhile contributions to the vaudeville stage. His Russian Art Company and Yurmark are examples. The newest one to come from the Golden workshop, a pretentiously staged offering labeled *Bluebird*, which reflects all the glamour of France from whence some of the artists featured in it came, is no exception. It's probably the finest act he ever put out. It assuredly is one of the best acts of his kind ever presented in the two-a-day.

The touch of the master hand in the staging, direction and presentation of the offering is ever apparent. Golden's genius for lighting effects has its part too. According to the program the act is a European novelty, featuring Theodor Adolphus and Grace Eastman, William

Smythe, who has adapted it for vaudeville, introduces each scene in a comical manner. A glance at the billing above will give an idea of the scenes. In the first a very fine performance is given by G. Dnistroff in the role of a court jester. This scene is done very effectively in French. The second is a huge divan (which, if it could talk, Smythe says, would have many secrets to tell) with the girls hidden, all except their heads, in pillows and the like. Each does a song specialty. Scene three is a terpsichorean exhibition between the featured members of the offering. It is a rare treat. The Pierrot Dream, fourth, is probably the prettiest scene of all. In it novel lighting effects are used. The girl is seen gliding down from the heavens sitting on a half moon. Her coloratura work is excellent. The closing scene is a sort of finale in which the entire company takes part. It depicts what might be the Avenue de Seully, famous carnival street, at its height, or it might be any street in the gay sections of Paris, on the brink of which are dining and drinking tables. It's a very effective close.

*Bluebird* is a high-class offering and its popularity will be manifold. R. C.

"Pee Wee" Byers Forms New Dance Orchestra

New York, Dec. 6.—Hale (Pee Wee) Byers, saxophonist, who for five years was a member of Paul Whiteman's Orchestra, coming here from the Coast with the musical director, has organized a six-piece band of his own.

He will open December 19 at the new Greenwich Village cafe, to be called Barney's, which is under the management of Barney Gallant, "Mayor" of the Village. Instrumentation of Byers' orchestra is piano, banjo, violin, drums and two saxophones. Eventually he may add two violinists. It is his intention to have a soft-playing combination.

Illness last spring forced him to leave the Whiteman orchestra for a health trip, and after a conference it was decided that "Pee Wee" should form his own orchestra as the concert tour with Whiteman might prove a strain on him.

Ray Takes Singing Partner

New York, Dec. 8.—Huston Ray has given his band the air and teamed up with Isabella Fosta, soprano singer. They opened today at Jamestown, N. Y., for a limited engagement, which means that Ray probably doesn't expect to desert his orchestra very long. In the new act Ray is being billed as a concert pianist. James Plunkett is directing its Keith Circuit engagement.



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MELODY MART

Gradually authors and composers have come to the full realization that, after all, the American Society of Composers, Authors and Publishers is their organization, fighting tirelessly for the special benefit of the song writers, and that no other combination of writers will ever be able to accomplish an infinitesimal part of what the society has done in the past and is doing continually. For a time there was much interest shown in the work of the Song Writers, Inc. Developments, however, soon proved conclusively that organizations of any kind merely reflect the character of the personnel of the officers and workers. If they are strong, resourceful executives the organization is also a strong one; if they are not, and further handicapped by running their program on a dues membership basis, it is to be expected that the outfit will have hard sledding and will be unable to do any real constructive work.

There is no intention whatever of casting any reflection on the Song Writers, Inc. We know the members and officers well and realize exactly what they are up against and the things they are striving to put over. No one expects that organization to compete with the powerful A. S. of C., A. and P. in point of accomplishment in various directions.

It is generally conceded that there are a few trade customs that work out in unfair manner to the writers who are on a royalty basis. The Song Writers, Inc., sought to correct them as far as was consistent. It was feared that perhaps the publishers were too strong in the society and would prevent radical measures being put thru for the benefit of the writers. Obviously, it was a mistaken impression. The society is essentially a bona-fide organization of authors and composers associated with publishers, because publishers, as a rule, own the copyrighted songs. And the publishers actually do not dominate the society, as might be supposed.

Long-established customs cannot be changed over night, and if there are such customs in effect in which the publisher has the advantage over the writer it cannot exist forever; every intelligent music man recognizes this fact. It may take a little time, but those in the right eventually will receive their just dues. It is merely a question of going about it in the correct manner. It can hardly be said that a legitimate objection, filed with the society thru the proper channels, will not be acted upon.

There is nothing else for the officers and board of directors to do but seek to adjust the difficulty in an amicable and sane course. They have no other business but to look after the writer's interest. Grievances, fancied and otherwise, should be presented and action must result.

The utility of writers attempting to operate as an organization outside of the society is plain enough. How could they ever get up sufficient money in the treasury to command the services of so able an attorney as Nathan Burkan, who chooses his clients and names his own prohibitive salary, as a copyright expert, as well as being expert in other directions. The society has him at its disposal. Not to mention the able work accomplished by J. C. Rosenthal in placing the organization where it stands now there is E. C. Mills, whose extraordinary ability is universally recognized. Could the writers ever hope to send thousands of representatives to Washington to fight for their rights given under provisions of the Copyright Act of 1909? There is no doubt that government officials in Washington, especially Congress, have a better idea of copyright conditions and law than ever before. In fact, they received a liberal education in such matters, thanks to the efforts of E. C. Mills and his associates. However, were the writers, they could not do such things without competent men at their head and sufficient capital. Instead of paying dues, the writers actually receive dividends from the same society that is ever vigilant as to their needs. Isn't it all in favor of the society when it comes to working out problems for authors, composers and publishers?

Phil Ohman and Victor Arden, Brunswick record artists, are in the cast of the new musical show, Lady, Be Good, which opened in New York last week. In the show they are just themselves, being billed on the program as such. These two clever pianists have always been a factor in show business as well as popularizing songs and making records. Motion picture theater engagements are also to their credit as well as concert tours.

Sounds From the Orient, an Oriental fox-trot recently released by the South Bend Music Publishing Company, is finding favor with over 1,000 bands and orchestras that have the number in their books. In Washington the U. S. Navy

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Band is featuring the selection, while in Boston four prominent orchestras have created a considerable demand for it. These include the Pekin Orchestra, Cosmopolitan, Manhattan Society and other local combinations. The list using the fox-trot novelty ranges clean across the country, being especially strong in Chicago and other Middle West cities. Most of the orchestras are also using Maravan and In Memoriam.

Andrew Sisle, of Tune House, Inc., leaves next week on an extended sales tour in the interest of the concern's catalog. The surprising manner in which the two plug numbers are showing up makes his trip necessary now instead of after the first of the year, as originally intended. Don't Forget, You'll Regret and Without You, Dear, will be placed on many additional music counters by the latter part of the month. Irving Williams has been added to the professional department staff of Tune House, Inc., bringing with him a new song of his own composition, entitled Gladys.

The Jack Mills Radio Entertainers, featuring Irving Mills, have been booked for a series of radio performances in and around New York. The troupe made its debut two weeks ago and made an instantaneous hit. It was discovered that the vice-president of the Mills firm can sing along lines highly esteemed by radio fans.

The Entertainment Committee of the Talking Machine and Radio Men, Inc., has decided that the annual dance will be held at the Hotel Pennsylvania, New York, Monday evening, January 19.

Bulah L. Lunau, Steubenville, O., publisher, is making unusual headway with two of her lam's songs, Don't Pucker Your Lips and Your Such a Temptation To Me, are in the lead. The concern is specializing in a selling plan attractive to dealers which is being found highly successful.

Neville Fleson, lyricist, who is now doing an act in vaudeville with Ann Greenway, has been booked for a vaudeville tour in England opening next spring. Fleson, for a number of years, wrote with Albert Von Tilzer, including musical comedy lyrics and scores as well as many hits.

Production Manager Lanning and Musical Director Don Albert, of the new Loew State Theater, St. Louis, devised a striking presentation of I Wonder What's Become of Sally last week. A realistic alloy set provided an excellent background for two singers who did the number. At the same theater, with the assistance of Jack Yellen, of Agen, Yellen & Bornstein, Inc., a midnight radio show was given, with Yellen singing the ballad and offering autographed copies free to the first 100 to write or wire the theater after the show. The next morning's mail included 500 requests, with more arriving thruout the day. Which comes of Manager Syd Gates being an old friend of Yellen's when both lived in Buffalo.

Cosmos Hamilton and Con Conrad have written a theme song for the show Parasites, a comedy starring Francine Larrimore. The title is What Is Love!

The Star Music Publishing Company of Boston is putting out special arrangements of the orchestrations of its two newest numbers, Calling You Back To Me, a waltz melody song, and I'm Gonna Marry Myself, a fox-trot novelty, with numerous extra choruses and versions. The songs are published in suitable keys for singing and both are written in above the average style as to quality. Two other waltz ballads in the concern's catalog are Calling You and Golden Days.

E. B. Marks Music Company has a special song in Take and Pay, a new show that opened last week in Canada, and is routed thru New York State with a Broadway premiere at an early date. Florence Methven, cowriter of When You Look in the Heart of a Rose, composed the song, which is called Dream House.

Honolulu, late composition of Conley-Rodemich, is enjoying a distinction accorded to few numbers. The wide range of its appeal has been demonstrated in an unusual and convincing manner. Max Slinde, famed cellist of the St. Louis Symphony Orchestra, used Honolulu as a closing number during a recent recital in the Mound City. His interpretation of Honolulu, which is an Hawaiian fox-trot, showed the many possibilities that this number has as a near classic. Realizing the honor accorded Honolulu, but fearing that the number might not be going over with dancers who like their music exceedingly "hot", Larry Conley, general manager of the Gene Rodemich Music Publishing Corporation, sent George Shaw, professional manager for the Western territory, scouting for a band that might be rendering Honolulu "a la hot". Shaw came in the next afternoon with a four-piece Negro orchestra from a roadhouse and its playing of Honolulu was very reassuring.

W. Earhman Farrell, author of Jealous Blues, I Was of Till Dawn, I Must Have Known and other popular songs, is recovering from a nervous breakdown at his home in Nashville, Tenn.

The Enkewood Music House, Chicago, has released its latest number, Roll Along.

Advertisement for 'IN CANDY LAND WITH YOU' (FOX TROT) featuring a great production number with various dance arrangements and publisher information for Eliza Doyle Smith, Music Publishers, 4409 Washington Blvd., Chicago, Ill.

Advertisement for ACE MUSIC CO. featuring 'Rosalie' and 'Somebody Else' with musical notation and contact information for Indianapolis, Ind.

Advertisement for Christmas Greetings by Robert Teller Sons & Dorner, Music Engravers and Printers, 311 West 43rd Street, New York City.

Advertisement for HARRY VOLTAIRE SCHOOL OF MUSIC, 117 West 46th Street, New York, offering competent instruction on all instruments.

Advertisement for 'Water Parted From the Sea' by Frederick H. Green, Publisher, P. O. Box 524, Muscatine, Iowa.

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and products that all travelers will like it. The house does a mail-order business and for that reason no more professional copies will be sent out. Instead, regular copies are sent at a low price. This includes orchestrations and band numbers. The firm also reports that its Rooster number has shown up so well that a number of imitations have sprung up thru the country. This number was played the early part of the year from a manuscript arrangement by Cape Harvey's Orchestra of White City, also Dell Lamp's Triumphant Orchestra, Chicago.

The Chamberlain Company, of Detroit, expects to have much success with the new ballads it is releasing the first part of the year, including *Flamingo*, which is produced as a winner by Francis P. Loebst, director of Loebst's Symphony Orchestra, New York.

Ratiff & Burnell, music publishers of Muskogee, Ok., report that their *Cairo Nights* is enjoying unusual success.

Harry Von Tilzer's new ballad, *Wondering One*, is being introduced in vaudeville for a few weeks by George McFarland, who is largely responsible for the popularity of *Marcheta*. The reason why McFarland sings it in vaudeville for a limited time is that he goes into a show shortly. Mabel McKinley also features the song in her usual style. You Can't Fool an Old Horribly continues to go strong, backed by such singers as Van and Schenck, and many big-time orchestras, also the Happiness Boys on the radio.

Due to the remarkable way in which its waltz ballad, *Dreaming of You*, is showing up in many quarters the J. Erroll Boyd Music Company is concentrating on the number in order to create a steady demand for the song, already released by several record concerns that are putting heavy advertising campaigns back of it.

The close of 1924 marks the 30th year since the firm now known as the Edward B. Marks Music Company began its successful career in the industry. Mr. Marks points out that his concern has spent three decades in the interest of the music-loving public, and in an earnest endeavor to supply the trade with the better-class product.

Speaking of the prospects for the coming year, Mr. Marks stated that the outlook was brighter than ever for a tremendous season, and toward this end has enlarged his shipping facilities and layout of the band and orchestra department so that musicians will receive better service in getting their wants filled. The professional department, he said, has undergone extensive changes in the past two weeks, and an unusually strong staff now holds forth.

As to his catalog, Mr. Marks lists powerful tunes, ranging from imported novelties and ballads to musical comedy scores, as well as the best of the work of local popular writers.

Alexander Woolcott, dramatic critic of *The New York Sun*, will take another literary trip, and this time will endeavor to immortalize one of the best known popular music composers. He will write a complete history of the composer's early struggles in time for a spring edition. Woolcott has several books on the theater to his credit.

*My Arcadia* is the number-one song in the catalog of the J. Fischer & Brothers Music Company. Leading artists are featuring the tune to gratifying results.

The Villa Moret, Inc., music publishing house, with home offices in San Francisco, is making rapid progress. Although only two months in the field this firm has published three distinct hits: *Nancy, On the Way to Monterey* and *Wait Till the Morning After*, besides the following which are fast developing momentum: *Would You Care, Pickantany Blues, No Place to Go, Hello, Hello, and There's a Blue Bird Singing*.

Some of these songs already have been recorded by Victor, Vocalion, Gennett and Okeh. Music rolls have been prepared by Q. R. S., Vocalstyle, Aeolian, Pianostyle and Melodie.

To the staff of semi-classical writers have recently been added Mary Helen Brown, of New York, composer of *White Cottage*, which will shortly be published;

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Charles Hueter, of Syracuse, who has composed three semi-classical instrumental numbers, entitled *Floccing Summer*, *An Old Romance* and *Silvered Mists*, which will be made public soon, and Mary Turner Salter, of New York, who is writing several songs for this institution. It is planned to open offices shortly in Chicago and New York, altho the home offices will remain in San Francisco.

### Russe Cathedral Sextet for Vaudeville

New York, Dec. 8.—The Russian Cathedral Sextet has been induced to go into vaudeville. This is the augmented Russian Cathedral Quartet, which played 26 weeks on the Keith Circuit five years ago and in the meantime has been working on the concert stage. The four boys of the original quartet have added two girls and Evelyn and C. M. Blanchard are to present the company in Keith vaudeville at an early date. The act carries a pianist.

### THE WAYS OF CUPID

Childhood Sweethearts Reunite in Theatrical Office—Both in Profession Over Which They Separated

New York, Dec. 6.—The long arm of coincidence reached out into Times Square one day last week and performed one of its miracles with two persons of the theatrical world.

To begin where the story starts, about eight years ago there lived in Columbus, O., a pair of childhood sweethearts by the name of Mildred Melrose and Eddie Edwards. Mildred was the daughter of the well-known Melroses, high-wire bicycle riders, who had appeared with the Barnum & Bailey Circus for some 18 years. So naturally she wanted to follow in the footsteps of her celebrated parents. But Eddie objected to her ambition. They quarreled and separated.

Mildred studied and eventually made her debut—but in vaudeville instead of under the big top. A few weeks ago, on completion of engagements extending over a period of a year and a half, she decided to try New York. So she came on, made daily rounds of the booking offices, but found it a much tougher proposition than she had anticipated. Just as she was on the verge of giving up in discouragement the miracle happened. She ran into Eddie on Times Square. And Eddie—after a career that included film work with Mary Pickford and Mack Sennett's comedies in California, and theatrical work with the shows of William A. Brady, A. H. Woods and the Selwyns—was now in the booking office game, associated with Georgia Wolfe.

So Mildred, who now aspires to musical comedy, will make her Broadway debut in a new production, *China Rose*, which John Cort will present at Christmas time. There will be no objections from Eddie this time. And that's about all a trade paper can say about the matter at present.



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## MORE NAME ACTS

New York, Dec. 8.—Big names for vaudeville stage seem to be all that William Sliding goes after. He has put a lot of well-known picture and legitimate people in the two-a-day this season and has more.

Negotiations are coming to a close for the appearance of the Keith and Orpheum circuits of George Fawcett, motion picture character actor, who, if the contracts can be cinched, will do a dramatic sketch.

"Bull" Montana, cowboy-role essayer in the movies, is another strong possibility. Montana has just completed a picture and is trying to decide between two more film propositions and the vaudeville engagement.

Shilling also is in touch with Forest Stanley, another picture player, with a view to putting him into the two-a-day.

## On the Good Old Plimmer Time

New York, Dec. 8.—The Strand Theater, Rutland, Vt., has inaugurated playing a four-act bill for the last half of the week only. The first half the house plays road shows. The Walter Plimmer Agency is booking the new stand. This agency put another house on its books last week, the new Gateway Theater, at Little Falls, N. Y., formerly booked by the John E. Coultis Agency. This theater also plays a bill of four acts the last half only.

Plimmer reports that the City Opera House, Ogdensburg, N. Y., may become a split-week house shortly, playing vaudeville the first half as well as the last.

## Bob Benchley in Vaude.

New York, Dec. 8.—Robert Benchley, formerly dramatic critic of *Life*, who last season made his debut on the stage in the *Musical Box Revue*, is taking to the two-a-day. He has been signed by the Keith Circuit to appear at the Palace Theater the week of December 22 in his *Report of the Finance Committee*, doing an encore with *The Sex Life of the Polyp*, if the first registers strongly enough. So far no dates following the Palace engagement have been arranged, but it is thought Benchley will at least play the major houses on the Keith chain.

## Drew and Valle's New Act

New York, Dec. 8.—Lowell B. Drew and Ruthe Valle are doing a new act. It is a skit called *The Drug Store*, prepared for the two-a-day by themselves. Drew and Valle formerly appeared in the skit, *Oh, Chetney*, which Bobby Higginns did years ago and presented on the now defunct Shubert Circuit. Drew and Valle's new offering is breaking in at hide-away houses.

## Ben Ami on Orpheum

New York, Dec. 8.—Jacob Ben Ami, who went into vaudeville this season in a one-act version of *Samson and Delilah*, and during the fore part of the season played the Keith Circuit, is now working on the Orpheum Time. The act opened recently at the Palace Theater, Milwaukee. According to John J. McNally, who produced the act, it is receiving fine notices.

## Jacque Hayes, Single

New York, Dec. 8.—Jacque Hayes, whose partner, Buster Santos, died last summer, decided to "single" it. She is to open December 15 at Asbury Park, N. J.

## Weems Band in Philly

New York, Dec. 8.—Ted Weems and Orchestra, Victor record artists, have been booked to play the Earle Theater, Philadelphia, for the Keith Circuit next week. This is one of the Sablosky houses. Weems and his band played a couple Philly houses last spring, one of them Keith's Theater. The act is in a position to play a date or two occasionally around the Quaker City while recording at the Victor plant in Camden, N. J.

## "Rip Van Winkle" Awakes

New York, Dec. 8.—Described as "a woodland fairy tale", *Rip Van Winkle's Dream*, featuring Frank Stafford, opened today at Moss' Regent Theater. Stafford has prepared the act for himself, as he has done in the past with various vehicles he played in the two-a-day. Marle Stone and Alex Brady appear in the new act in support of Stafford.

## Fisher's "Siberians"

New York, Dec. 8.—Charles Hathaway, Jr., and His Chicagoans, a nine-piece band, are to work with John Irving Fisher in vaudeville, opening shortly. The act will be billed John Irving Fisher and His *Siberian Entertainers*. Betty Hale, specialty dancer, is a member of the offering. It is under the direction of Samuel Baerwitz and probably will play the Loew Time.

## Smythe To Leave "Bluebird"

New York, Dec. 8.—William Smythe, who adapted for Meyer Golden the *Bluebird Revue*, the latter's newest vaudeville offering, and is appearing in the act himself, will leave after it has been routed to do his old turn with a pianist. Years ago Smythe was of the team Smythe and James.

## Orchestras Dined

(Continued from page 39)

orchestras, the latter under the direction of James Ballard. Special guests were Thomas Farrell, manager of a dance hall; Tom Archer, manager of the Roof Garden, and others. A dance followed the dinner as well as some entertainment at the Presto, which caters to professional patronage.

## Orlando Feeds Scribes

New York, Dec. 6.—Nick Orlando, musical director of the Plaza and Roosevelt hotels, Wednesday night gave a dinner to newspaper men in honor of Harry C. Klemfuss, of *The Daily News*, at the Cafe de La Bourse. Those who attended included Marty Casey, *New York American*; Robert E. Scanlon, *Collier's*; Frank Mallen, *New York City News Association*; B. Vladimir Berman, *Graphic*; Nell Kingsley, Sun; Harry Wohl, *Daily News*; George Wohl, *Chicago Daily News*; H. Stuart Morrison, *New York American*, and R. Donohue, *Kinograms*.

## Francis Gilbert Again in Southwestern Resort

Miami, Ariz., Dec. 6.—Francis Gilbert's Original American Jazz Band opened its fourth successive season in this locality in its new home in the Copper Cities Ballroom, booked until May, 1925. Gilbert recently returned here from the Pacific Coast, where he recruited additional musicians from among the best talent obtainable, with the result that his organization is looked upon as one of the finest in the Southwest.



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## Dow Agency Handles Union Square Theater

New York, Dec. 8.—The Union Square Theater, 191st St., Manhattan, will open on the heels of the N. A. B. Dow Agency last week. The house formerly was handled by the W. H. Agency of Boston. Its policy of new acts twice weekly remains unchanged.

### Wayburn's New Revue

New York, Dec. 8.—Neil Wayburn is releasing a new revue with a cast of 20 people for presentation shortly after the holidays. It will be known as the *Down House Revue*. Wayburn's last year's vaudeville production, *Housewren* course, is starting a tour of Keith's Greater New York houses next week at the Amphitheater, Brooklyn. Arthur Swannstrom, vaudeville writer, who contributed material to the offering, is the featured member of the cast.

### German Strong Man Here

New York, Dec. 6.—Heralded as one of the world's strongest men, Hans Rucker, 29 years old, arrived this week from Germany to begin a vaudeville tour. He was accompanied by his manager, Heinrich Rucker. The latter claims Rucker can break a 250-pound girder over his head after holding it in the air with ten men dangling from his sides. Rucker is five feet in height and weighs 150 pounds.

### Lillian Fitzgerald To Do Single for Keith

New York, Dec. 8.—Lillian Fitzgerald has gone back to her old act, doing a single again. She opened this week at Keith's Theater, Boston, starting a routine. She tried out an act with Dave Sander at the piano and worked around New York two or three weeks, finally deciding to revert to singing.

### Reader and Armstrong Get Big-Time Route

New York, Dec. 8.—Orville Reader and Curtis Armstrong, who have been playing Keith Time since last May, this week started a big-time engagement at Philadelphia. A route over Keith's major towns is pending. The act, which has been working for nearly ten years, is presented in vaudeville by the Blanchards.

### Act Enlarged

Cleveland, O., Dec. 6.—Babe Dupree has enlarged her act, known as Babe Dupree and Company, from three to four people. She will play Western Coast time beginning December 20. Appearing in the act are T. C. Post, comedian and trombone soloist; Robert Ray, playing saxophone and accordion; Dorothy McCordy, on cornet and saxophone; and Babe Dupree, doubling piano and trombone.

### Delmar Adds Florida Stand

New York, Dec. 8.—Another house has been added to the address of Delmar. The afflicted with the Keith chain. It is a one-day stand and will be used to break the jump from Jacksonville to West Palm Beach, Fla. The theater is the Vivian, at Daytona, Fla., which heretofore never played vaudeville. Its day for this type of entertainment will be Sundays.

### Parish and Peru Back

New York, Dec. 8.—Frank Parish and Stephen Peru, London tennis-ball artists, who worked a good deal on the Keith circuit, have returned after a year's absence, during which they have been working in England. They opened a route today at the Alhambra Theater. They sing and dance while playing continents.

### Change in "Memoirs"

New York, Dec. 8.—Mr. Dickson, who tried out a new act, called *Memoirs*, recently with Shirley Barr, is now doing the same act with the Stanby Sisters. They opened the second half last week in a hideaway to show the offering to bookers.

### Singer's Midgets for Hipp.

New York, Dec. 8.—Singer's Midgets, well-known aggregation of tiny men, women, horses and elephants, are starting a Keith route at the Alhambra Theater this week. They are to be at the Hippodrome soon.

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Governor Smith Officiates at New Theater Guild Cornerstone Laying

Many Notables Present at Impressive Event in Spite of Cold Weather---Otto H. Kahn Dwells on Achievements of Guild in His Speech

NEW YORK, Dec. 6.—The culmination of seven years' effort was witnessed Tuesday by the Theater Guild when the Governor of New York State, Al Smith, laid the cornerstone of the new Guild Theater, which is well on the way to completion on 52nd street, between Broadway and Eighth avenue.

The program laid out for the cornerstone laying was an impressive one and included, besides the Governor's part in it, speeches by John H. P. Day, executive commissioner of education of New York; Otto H. Kahn, Theresa Heburn, business manager of the Theater Guild, and the reading of an invocation by Helen Westley, written for the occasion by Philip

(Continued on page 159)

"And Then What?" Opening

New York, Dec. 6.—"And Then What?" the comedy by Franz Marcia which Kilbourn Gordon is to produce, is now in rehearsal. Edward Van Savage is a late addition to the cast, which is made up of Florence Eldridge, Paul Kelly, Percy Haswell, Dorothy Peterson, Moffat Johnson and Ethel Wilson. Arthur Byron is staging the play. The opening is scheduled for December 15 in Washington.

Cast of "Skyscraper"

New York, Dec. 6.—The cast of "The Skyscraper," the new Langdon McCormick thriller, has been completed and rehearsals have begun. The principal players are Margaret Hawkins, Bessie Blomere, Frederick Trudell, Howard Sagar, Alvin Arnes, Peggy McCormick, Basil Wright and Vivian Rushmore. Ray Productions are producing the play. The play opens in Albany December 18.

New Firm---New Play

New York, Dec. 6.—Contrary to what Broadway at first thought, the new production in which Franklin Underwood is interested will not be done by the Morosco Holding Corporation. Instead, it will be sponsored by a new firm he is connected with, called Iko Productions. The new play is known as "Widow Jones" and Helen Gill will have one of the leading roles in it.

Breaks Bernhardt Record

New York, Dec. 6.—The George C. Tabor office is responsible for the announcement that "The Birds," with an all-star cast, broke the best record for a week's business at the Broad Street Theater, Philadelphia, last week. This record had been held for years by "Sally Bernhardt," but "The Birds" gross of \$26,735 succeeded in topping it.

"Peter Pan" Celebration

New York, Dec. 6.—There will be a dinner held on the stage of the Knickerbocker, where "Peter Pan" is now being played, December 27, to mark the 20th anniversary of the first performance of the piece. Invitations are to be sent to many prominent players requesting their attendance.

"Hairy Ape" in Russia

New York, Dec. 6.—Word was received here this week that "The Hairy Ape" has been produced at the Kamerny Theater, Moscow. The Kamerny is a radical theater, specializing in ultra-modern productions. There has been talk of bringing the company here, but so far nothing definite has been done about it.

Warfield Returns

New York, Dec. 6.—David Warfield has returned from Europe, where he has been resting for the past few months. He said he had no plans for the immediate future, but does not intend to retire from the stage, as has been rumored.

CATHERINE WILLARD

Catherine Willard, an American, Studied for Stage in Paris



The actress, who studied in Paris, is seen in a scene from "The Kismet" at the New York Theater.

She is the daughter of the late actor, Catherine Willard, who studied in Paris.

She is the daughter of the late actor, Catherine Willard, who studied in Paris.

She is the daughter of the late actor, Catherine Willard, who studied in Paris.

Actors' Theater Luncheon

New York, Dec. 6.—A luncheon was given in the Barbers' Club last Wednesday by Eugene Wilson, president of the Actors' Theater, to the members of the organization. Approval of the program set out for this season was expressed and Otto H. Kahn, C. A. Coffin and William Harlin Childs, who had already given pledges, increased the amounts they subscribed for. Additional pledges were also secured at the luncheon, including Joseph P. Day and Henry Allen Johnson.

Add Curtain Raiser

New York, Dec. 6.—When the Charles Frohman Company produces "The Curtain Raiser" will be added to the bill, on account of the shortness of the main play. Barrie's "The Ladies" has been selected for this purpose.

Nugent Leaves Show

New York, Dec. 6.—Ernest Nugent has moved from the cast of "The Old Girl" to the new comedy which A. H. Woods has in rehearsal.

"Bewitched" Cast

New York, Dec. 6.—Lester Bryant has engaged some of the cast for his forthcoming (Chicago) production of "Bewitched." Jesse Lubin will play the part he created in the original production.

"Cyrano" at Century

New York, Dec. 6.—Walter Hampden is taking his production of "Cyrano de Bergerac" back to New York for Christmas and New Year's week.

"Shipwrecked" Closes

New York, Dec. 6.—"Shipwrecked," the spectacular melodrama by Langdon McCormick, which Grand Knickerbocker has been presenting at Waldorf's Theater, will close tonight.

Sari Fedak Sails

New York, Dec. 6.—Sari Fedak, the Hungarian actress who has been appearing here in Hungarian plays, sailed for Europe this week.

To Produce "Jinx"

New York, Dec. 6.—The new production which Wilmer & Vincent are to make will be "Jinx," a new play by Catherine Chisholm Cutting.

Loraine May Get Theater

New York, Dec. 6.—Robert Loraine, who just closed with "The Cats," may not return to London after all.

To Build Theater?

New York, Dec. 6.—The story that Arthur Hopkins is to build a theater for his productions is again being heard.

"Mrs. Partridge Presents"

New York, Dec. 6.—The new show which Gaiety is mounting in rehearsal is "Mrs. Partridge Presents."

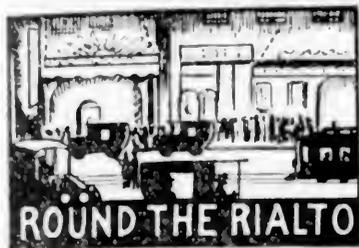
Hecht Translating Play

New York, Dec. 6.—Ben Hecht, the novelist, who is doing press work for Sunab, Lyvright & Mandl, producers of "The Immortal," is translating a play from the Hungarian of Peter Laszlo, which will be the next offering of this firm.

Effie Shannon Engaged

New York, Dec. 6.—Effie Shannon, who recently closed with "The Boys," has been engaged for "The Youngest," the forthcoming Robert M. Sherman production and joined the company in Atlantic City this week.

MILTA MILLER LENZ



**WE** attended PAUL WHITEMAN'S concert at Aeolian Hall, where he gave a program of popular music. . . . PAUL told us some time ago that he wanted the writers on *Tin Pan Alley* to come thru with what they thought concert music should be. . . . Evidently they had confidence, or something, for the response was nil. . . . It seems to us that the lads lost a great chance. . . . The full account of the cornerstone laying of the new theater which the THEATRE BUILDING is erecting will be found in another column. . . . The exercises were very nice, but the humbugs for us were something else again. . . . We particularly liked GOVERNOR SMITH flashing a union card, when he was about to lay the stone, and the hearty cheer it elicited from the workmen. . . . Also the ready way in which the GOVERNOR allowed himself to be ordered around by the news photographers. . . . He seems to be a regular fellow, in every sense of the word. . . . Another amusing happening was the failure of the loud-speaking apparatus as THERESA HILBURN was delivering an address. . . . At first there was a volley of sounds from the apparatus, much like exploding fire-crackers, then a sudden silence. . . . But TERRY kept right on and never turned a hair. . . . CHARLES S. GILPIN dropped into the office and informed us he is about to play a Southern vaudeville tour in a sketch. . . . He says he has 15 weeks laid out and looks forward to a good season. . . . We attended the GREEN ROOM CLUB'S *Midnight for EDITH CANTOR*. . . . There was a big turnout of the birds and the new stars was used for the first time. . . . After the main party, we lingered and had a little one with WALTER CATLETT, FINEST GLENDENNING, S. JAY KAUFMAN, ROLLO LLOYD and RALPH STUART. . . . ERNIE and WALTER told some excellent yarns of the old days in San Francisco, where both played in stock. . . . And there were other things, too. . . . Yes, a merry time was had by all. . . . Saying which, we pull the switch. TOM PEPPER.

Coming to Broadway

New York, Dec. 6.—Next week is going to be a very lean one on Broadway, only two dramatic shows being slated for opening and one of these for a series of special matinees only. Evidently the Broadway bill has set in.

Marilyn Miller's *Chances* will present *Artistic Temperament* at Wallack's Theater. This is a play by Thomas R. R. Thomas and will have Elizabeth Belding, Paul Kays, Donald Foster and Edna Barrett in the cast.

Friday afternoon The Actors' Theater will present a revival of Bernard Shaw's *Caesar* for the first of a series of special matinees to be played Wednesday and Fridays. The play has been staged by Dudley Digges and the cast includes Katharine Cornell, Pedro de Cordoba, Clara Hughes, Richard Bird, Ernest Conant and Gerald Hauser.

May Come to Broadway

New York, Dec. 6.—There is a strong possibility that the two current productions of the Provincetown Players will be brought to Broadway theaters during the holidays. *Justo* and *The Glass*, which last the Greenwich Village Theater, and *S. S. Glencairn* at the Provincetown, are doing such good business that it is figured they will draw up-own. Both plays will have to be taken off soon to make way for the other scheduled productions of the Provincetowners.

Two "Fool" Companies Close

New York, Dec. 6.—Two companies of *The Fool* will close their tours tonight. The Southern company closes in Annapolis, Md., and the Western company winds up in Ann Arbor, Mich.

In "High Tide"

New York, Dec. 6.—Donald MacDonald, Frank Fanning and Julio Brown have been added to the cast of *High Tide*, which is scheduled for an early opening.

New Play Reviews Appear on Pages 22 and 78

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Dec. 6.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING NO. OF DATE.	PERFS.
Able's Irish Rose		Republic	May 22	1,089
Artistic Temperament		Wallack's	Dec. 8	—
Badges		10th Street	Dec. 3	5
Best People, The		Lyceum	Aug. 19	128
Caesar		Equity-48th St.	Dec. 12	—
Close Harmony		Grand	Dec. 1	8
Consolation		Belmont	Sep. 11	104
Dancing Mothers		Maxine Elliot	Aug. 11	144
Dawn		Harris	Nov. 21	16
Desert Flower, The	Ilona Mackellar	Longacre	Nov. 18	23
Down Under the Hills		Greenwich Village	Nov. 11	31
Dry Mark, The		Fifty-Second St.	Aug. 26	112
Expressing Willie		Park-48th St.	Apr. 18	229
Fake, The		Hudson	Oct. 6	73
Father's Wife, The		Comedy	Oct. 8	68
Freeland, The	Joseph Schildkraut	Morocco	Oct. 15	78
Grounds for Divorce	Una Claire	Empire	Sep. 23	89
Grumpsman, The		Garlick	Oct. 13	64
Harem, The	Leona Lytle	Bowling	Dec. 2	7
High Stakes	Lowell Sherman	Empire	Sep. 9	104
I Like My Hair, The		Neighborhood	Dec. 5	3
Man in Hiding, The	Henry Miller	Henry Miller's	Dec. 5	3
Mark		Booth	Sep. 27	81
My Son		Nova Bayes	Sep. 17	65
N. W. Broome		Fulton	Nov. 17	24
Pass and Francesca (Special Matinee)		Booth	Dec. 2	2
Parade	Francine Larrimore	Twenty-Ninth St.	Nov. 19	21
Peter Pan	Marilyn Miller	Knickerbocker	Nov. 9	37
Pigs		Little	Oct. 1	112
Second Mrs. Tanqueray, The	Ethel Barrymore	Cort	Nov. 13	28
Shower, The		Wallack's	Nov. 13	28
Supper Called Peter		Playhouse	Nov. 10	31
S. S. Glencairn		Provincetown	Nov. 3	37
Steam Hopper		Princess	Nov. 10	32
They Know What They Wanted		Garlick	Nov. 21	11
Uncle Tom's Cabin		Triangle	Nov. 4	23
Way of the World, The		Cherry Lane	Nov. 17	23
What Pioneers Did		Plymouth	Sep. 5	119
White Cargo		Daly's	Nov. 5	455

\*Closed Nov. 29.

IN CHICAGO

Able's Irish Rose		Studebaker	Dec. 23	493
Applesauce	Allen Dinshart	La Salle	Sep. 28	91
Cheaper To Marry		Playhouse	Nov. 23	19
Dumb as a Fox	Raymond Hitchcock	Great Northern	Nov. 23	19
House Hanks High		Princess	N. V.	46
Holdup Man, The	Joseph Rigan	Adelphi	Nov. 30	9
Howe Test, The		Central	Nov. 30	9
Together	Joseph Axel	Garlick	Nov. 23	19
*Home and July 7	Jane Cowell	Solvyn	Oct. 19	63
*Sam and Juan	Julia Arthur	Blackstone	Dec. 1	8
Seventh Hour	Helen Menken	Cohan's Grand	Sep. 14	109
White Cargo		Cort	Oct. 5	82

\*Moved from Garlick Nov. 23.

IN BOSTON

Carnival	Elsie Ferguson	New Park	Nov. 24	16
Nervous Wreck, The	Otto Kruger	Holt	Nov. 3	49
Posters, The		Plymouth	Nov. 3	41
Quarantine	Blackmer-Hayes	Solvyn	Dec. 1	8

IN PHILADELPHIA

Everybody, The	Ma Lewis	Adelphi	Nov. 24	17
Calamity Jane		Lyric	Nov. 24	17
Hunter's House	Wallace Eldinger	Grand	Dec. 1	8
In the Next Room		Walnut	Nov. 24	17

IN LOS ANGELES

First Year, The	Ezerette Horton	Majestic	Oct. 26	54
Whispering Stranger	George Sydney	Playhouse	Nov. 23	18
White Collars		Egan	Jan. 31	397

DRAMATIC NOTES

Henry W. Savage has not definitely closed his *Lass of Laughter*. The company is to lay off for a month or so until a Broadway theater is available.

Doris Keane started rehearsals last Monday of *Starlight*. The New York production of this play will take place ere long.

Harold Thomas has joined the cast of *Quarantine*, the new Solvyn play co-starring Helen Hayes and Sidney Blackmer, which opened last week at Boston.

Frank Craven, who recently turned producer with his own play *N. W. Broome*, plans a second venture in that field. He is withholding the name of the piece for the present.

L. Lawrence Weber has put another tick in that vow to keep the cast of his *High Tides* secret. The latest addition to the piece, now in rehearsal, is Miriam Hopkins.

Mrs. Eugene O'Neill has written a play. It is called *The Guilty One*, and William A. Brady has the rights to it. Mrs. O'Neill will be known as Eleanor Rand for program purposes.

*Bank De Larc* is being tried out in Allentown, Pa., this week by James P. Reury. If it stands the test there it will be brought to Broadway in about three weeks along with *Santa Claus*.

The new company of *White Cargo* which Earl Carroll has in rehearsal is destined to play Boston for an indefinite run. This will be the fourth copy which Mr. Carroll has set going of this opus.

*Ladies of the Evening* is having its tensile strength tested in Washington this week. This is the latest Belasco offering and, if it comes within his standard, Broadway will have a chance to cheer it before very long.

*They Know What They Wanted* is one of the most genuinely satisfying theatrical offerings now on Broadway. It is a well-written comedy and Pauline Lord and Richard Bennett give two corking characterizations in it.

Mrs. Henry B. Harris, far from feeling unlimely because *Out of Luck* did not measure up to requirements on its road test, is going to produce another play. It is by Walter Percival and its name is so far unrevealed.

Arthur Hammerstein has at last selected the leading man for *Undertow*, the play in which he will star Dorothy Dalton. His choice is Andrew Robbins from among the many considered for the part.

Estelle Winwood will not be seen in *Tin Gods*. The story goes that she was willing to play the part if she were started, but Lewis and Gordon decided to present the piece without any names in lights. And that's that!

The moment electric lighting was installed in the Lyceum Theater, London, Ellen Terry stopped lining the lower lids of her eyes. That was over 30 years ago. Some actresses have not caught the idea yet.

Margaret Anglin and William Faversham are harvesting large green bales

of money in the South with their revival of *Foot-Loss*. A reliable source of information has it that \$20,000 has been their average for the past few weeks.

Peggy Hopkins Joyce threatens to invade the dramatic field. A play by Herbert Hall Winslow is said to be the vehicle chosen by her and if all goes well Broadway may get a glimpse of it in the near future.

William Vaughn, who plays the part of Father Whalen in the *Abie's Irish Rose* Company that is on its way to Florida, reports that the show played in Nashville, Tenn., en route and drew so well that it had to stay there two weeks.

Rosamond Pinchot, who was discovered by Max K. Harbord on the high seas and forthwith thrust into *The Miracle*, will continue her stage career at the conclusion of the Cleveland run of that play. Presumably, Morris Gest will remain her entrepreneur.

Like the immortal Finnegan, who was off again, on again, off again, in again, the all-star revival of *The Rivals* is said to be, and not to be, due on Broadway shortly. Whichever is right, the show continues to do a land-office business on the road.

Thomas Mitchell, who will be remembered for a comedy role he played in *Kiki*, wants to look at box-office statements. So he has written a play and, if it is put on, he will have a chance to look at one every night and two on Wednesdays and Saturdays.

Lewis and Gordon will not produce *The Naked Man* this season after all. Otto Kruger, who was selected for the leading role in the piece, will stay with *The Nervous Wreck* on tour this season, but may be seen in *The Naked Man* next fall.

Eleanor Williams is making a large-sized hit in *The Desert Flower* at the Longacre Theater, New York. Her performance is exceptionally good and shows she knows the art of getting laughs better than most players. She never forces or overdoes and her playing is always authoritative.

Gustav Kauder, who translated *The Emperor Jones* into German, was recently a visitor to this country. Before his return he acquired the German rights to *S. S. Glencairn* and *Desire Under the Elms*, both by Eugene O'Neill, and will arrange for their presentation in Germany.

*Up the Line*, the realistic drama by Henry Fisk Carlton which won the Harvard prize this year and will be presented by Richard Herndon before the end of the season, was produced last year by Murray Phillips and the Circle Players for a special Sunday performance at the Earl Carroll Theater.

The London theatergoers will probably give three rousing cheers when they hear that *Abie's Irish Rose* is to be shown there. Anne Nichols has made arrangements to present her play there late this season and will send Harold Schubert, who plays the boy in the New York presentation, to act the same part in the British capital.

Now that Arthur Hopkins has got *Close Harmony* out of the way, he is about to start rehearsals of *Morgan*, the new Stallings-Anderson play. Since this is about the famous p.r.t.e. passersby need not be disturbed if the sinister "Yo-ho-ho and a bottle of rum" is heard reverberating in the cavernous depths of the Plymouth Theater.

No announcement has been made of the cast for the next production of the Actors' Theater, which will be *The Habitual Husband*, by Dana Burnett. However, Broadway hears that Lily Cahill, Eleanor Woodruff and Clarence Derwent will be seen when the curtain rises. The leading role is to be played by Grant Mitchell.

Mulligan and Trebitsch are announcing the impending production of *The Undercurrent*, a play by William H. McMaster. (Continued on page 79)

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# DRAMATIC STOCK

REVIEWS, NEWS AND COMMENT BY ALFRED NELSON COMMUNICATIONS TO 1493 BROADWAY, NEW YORK

## Negro Companies

### Successfully Presenting Stock Productions in Several Sections of Country

New York, Dec. 6.—Interest in dramatic presentations has had a remarkable development among the Negroes. Not only have some actors of the Race attained considerable distinction in plays that have been successful with the general public, but there has been a great development in the field that has entirely within the group. In view of the fact that they play almost solely to their own people in theaters devoted to their Race, many in the show world are unaware that there are several very capable Negro stock companies in the country.

Andrew Bishop is the owner of two companies which hold contracts for appearances in the larger houses of the Theater Owners' Booking Circuit, a group of Negro-patronized houses that includes theaters in two-thirds of the country from Philadelphia to Texas. These companies remain in one town until they have exhausted their drawing power for the time being, presenting perhaps five or six different Broadway dramatic successes which they receive thru the regular play brokerage channels. Bishop and Cleo Desmond head one of these companies. Evelyn Press, who once had a brief stay in a Broadway house as the star of the Ethiopian Art Company and Edward Thompson are the stars of the other. Both are presented as the Lafayette Players.

Ida Anderson, another graduate from the stellar ranks of the old Lafayette Players, where most of the colored dramatic people acquired their first training, has her own company. For the past six months she has been appearing in St. Louis, Kansas City and other Midwest cities having a large Negro population and theaters devoted to the patronage of the Race.

The Manhattan Players is another group which has played a short season at the Dunbar Theater, Philadelphia. When the owner, John T. Gibson, found an opportunity to secure the *Chocolate Bonnies* for a month the company was obliged to buy off. Its members are awaiting Robert Lewis's reassembly call in New York. Evelyn Ellis, who was featured in *Rosanna* when Hottel & Seamon presented a colored cast in that place on Broadway (up town), heads a company that is now presenting *The Demi-Virgin*. This group was started in Baltimore at the Douglas Theater to present stock drama. The first piece, however, created so great a demand for the company from other theaters of the Race that the show has gone on tour in this one piece. It, too, is in the Midwest now.

Milton B. Starr, president of the T. O. B. A. John T. Gibson, of the Dunbar Theater, and the former management of the Lafayette Theater in New York may be regarded as the influences that have been responsible for the development of this entirely new outlet for dramas. So firm a hold has drama taken upon the colored people that Anne Walker, one of the leading instructors of dramatic art in the Carnegie building, New York, has been prompted to create the National Ethiopian Art Theater School to meet the demand for trained actors and actresses of the Race. Mr. Walker and the majority of the instructing group are recognized white art instructors and their interest is a philanthropic one. There is every indication that we shall soon see a Negro dramatic stock company in at least 20 cities.

## Kay Hammond's Party

Dallas, Tex., Dec. 6.—Kay Hammond, leading woman of Sam Flint's Circle Theater Stock Company, has passed the experimental stage and becomes an established favorite with circle patrons. Miss Hammond's popularity is evidenced by a theater party in her honor arranged by The Boncheads Club, a local literary society which holds weekly luncheons. The luncheon at which Miss Hammond was the guest of honor was held in the English room of the Adelphi Hotel, and was presided over by George R. Angell, club president. In keeping with their traditional custom of good-natured railery toward their guests, the Boncheads presented Miss Hammond with a number of gifts, many of which evidently had been obtained from a 5 and 10-cent store.

Miss Hammond has been seen in the Jane Cowell starring vehicle, *Lilac Time*, the attraction for the past week.

## Frank Harrington Becomes Dramatic Acting Vocalist

New York, Dec. 6.—For Christmas week the popular Alhambra Players will revive *Tip Top Wreck* at the Alhambra Theater, Brooklyn. In conjunction with the drama, songs will be interpolated from the opera by Huguette, which now is being revived in Paris. Frank Harrington, who will assume the role of Rip, will sing *There's Little Heads Now* from *Legend of the Catskills* and *Truth in the Well*.

Overture and incidental music from the opera have been devised, arranged and combined with the dramatic version by Coelwyn stage director. No more appropriate offering could have been selected for this prosperous neighborhood theater for this particular week, as it will bring together two orphans, who are to be orphaned to the playhouse by prominent Brooklyn clubs and organizations that have accepted Manager Walter Christmas matinee invitation to the kiddies. The orphans will be guests of the management on Tuesday, December 23.

## Stock for Halifax, Canada

Halifax, N. S., Dec. 6.—J. F. O'Connell, of the Majestic Theater, has just returned from a business trip to New York, and announces that arrangements have been completed whereby F. James Carroll will bring another stock company to Halifax. The most interesting part of the announcement is the fact that the company will again be headed by this city's favorite actress, Ethel Preston. This will be Miss Preston's fifth, or maybe sixth, return to the Majestic. In fact, public sentiment has brought this little lady back so often that record has been lost of her comings and goings. Opposite Miss Preston will be John Crooks, well-known Canadian actor. The company will be under the direction of John Gordon, who has been looking after the Carroll Company in St. Johns. The Carroll Company opens here on Christmas Day, coming intact from the Fifth Avenue Theater, Brooklyn. Among the productions promised are *Little Old New York*, *So This Is London*, *The Last Word*, *The Fool*, *Judy Drops In* and *Just Married*.

Mr. Benjamin, the comic artist, is an outstanding man in his line.

As there has been nothing in Halifax but motion pictures and a tabloid show for many, many moons, it is hoped that the return of stock to the Majestic will be marked with every success. Two local productions are scheduled for the Majestic in January, *Going Up*, which opens New Year's Day, and *Headless Hall*, January 17. Early in December *The Boncheads* are due, so it looks like the return of the good old theatrical days for Halifax. The many players to whom Halifax has been a happy home (and Halifax is well loved by those who have been here) will be glad to see the city back on the theatrical map again.

## Auditorium Players' Brevities

Malden, Mass., Dec. 6.—Ann Lathrop, second woman, and Marianne Hinson, ingenue, made their initial bow in *Keener*, with the Auditorium Players, a Jane Wade and Ruth Bence, respectively.

James Billings has retired from the cast as leading man. Mr. Billings has been ill of late. Aside from taking a rest, he has excellent prospects in view for the near future.

Manager William Niedner and Director Arthur Lewis visited New York last week, securing scripts and "making in" the possible stock hits that are now playing "on Broadway."

Jay Edmund, juvenile, is now in his fifth week. He opened in the part of Joe Barker in *Love on the Street*, making a most favorable impression.

Gay Hauer, character man, now in his second season, has added to his laurels by the superbly masterly in which he played Rip to the Wild and in *The Old House* and *Dad Bence in Kompi*.

Bess Vernon, character woman, is also in her second season and more popular than ever with the patrons.

Manager Nieder and House Manager Crawford are making great preparations for Christmas. The Manager Nieder has already made Christmas a day to be remembered by the kiddies of Malden with an elaborate presentation. There will be a Christmas tree and suitable presents for the kiddies.

Anna Mason, who was leading woman of the Boston Stock Company for a while last season, will be featured with Louis Calhern in L. Lawrence Weber's production of *High Tide*, due to open soon.

## CLARA JOEL



Talented, able and popular leading woman of the Seventh Avenue Players, at Loew's Theater, Seventh Avenue and 145th Street, New York.

## CLARA JOEL

One of the Most Popular Leading Women in Stock. Now Heading Loew's Seventh Avenue Theater Stock Company, Who Aspires To Become an Author

Success has the frequent and unfortunate tendency of ruining the average person's mental equilibrium. This is particularly true of theatrical people, who, immediately they achieve popularity, develop the drastic ailment known as "up-stage". A perfect example of the exception that proves this general rule may be found in Clara Joel.

Success and all its attendant glory have only urged this remarkable young woman to further endeavors. Not content with having conquered the stage in every big city in the United States, she is branching out into a new profession, and altho still in the embryonic stages of it artistically she is rapidly developing into what promises to be an excellent fiction writer. But we'll let her tell you of herself:

"... love to write because I find it more than diversion and educational—it's a brain feeder. Saying in black and white all the elusive thoughts that run thru one's mind, despite grinding study and the rush of things, is what keeps one from becoming stagnant. When you're continually studying, rehearsing, playing or shopping you have little time to broaden yourself artistically or mentally. Vacations come at great gaps, and nine times out of ten the month you've promised yourself for the theater, opera and diversion brings a new and wonderful engagement that you just hate to give up. I've done a little feature writing for newspapers and even tried my hand at press work for my own company in Cleveland, but I'll never be really happy until I see my first novel resting on my bookshelf in all its shining newness."

Miss Joel started out in life fired with the ambition to become a school "marm". Her mother entertained visions of a career for her talented young daughter who had already achieved fame in amateur theatricals. When the opportunity came to play a bit in a production managed by a friend of the family she was ordered into the part by her stern parent, and it was a very weepy, sulky Clara who appeared for her first rehearsal.

That her mother was right has since been evidenced. Miss Joel followed Jane Cowell in *Within the Love*, was costarred with John Mason in *Common Clay* in Chicago, was costarred with Richard Bennett in *Kick In* in Chicago, played at the Ethelwyn Theater for 50 weeks in *Business Before Pleasure*, was featured at the Lyric in *Light of the World*, was costarred with Willard Mack in *Near Santa Barbara* at the Greenwich Village Theater, and was featured in *The Sporting Thing To Do* at the Ritz last season.

"I'm very glad to be back in New York again," remarked Miss Joel, "even tho the shops and theaters will present a temptation hard to resist. I'm sure I'm going to enjoy my engagement at the Seventh Avenue Theater. Mr. Litel and I have worked together in New Orleans and Atlanta and I know almost everyone else in the company personally or by reputation."

"And will you please be sure to say," she smiled, "that I'm a Republican, born bred and by inclination."

## Play Contest Ends in Draw

Regina, Dec. 6.—The Permanent Players are holding their own at the Regina Theater, and the company has a line on several pretentious offerings for the near future, to include *The Old Soak*, *The White Sister*, *Try It With Alice*, *The Wild Westalls*, *Saintly Hypocrites* and *Honest Sinners*, and others of equal merit. The play contest ended in a draw, three of the offerings being of a nature so meritorious that it was impossible to decide upon the superiority of any one. The contest goes to an outside committee for a decision. Manager Powell and Director Marlow are hopeful for the continued success of stock in this city, which is remarkable when it is considered that stock has prevailed here for seven or eight years uninterruptedly.

## Bonstelle Playhouse

### Work on New Detroit Theater Nearing Completion—Opening Date Not Yet Announced

Detroit, Dec. 6.—Work on the new Bonstelle Playhouse is rapidly nearing completion. The opening date will be set next week.

Miss Bonstelle announces something new and different in the way of theatricals in Detroit. Her policy, briefly, will contemplate the revival of all the best of the successful New York plays, to be run as long as there is a demand. Miss Bonstelle is now engaged in recruiting a resident company which will be augmented from time to time by guest stars, particularly on the occasions when new productions are made.

In addition to the usual season subscription plan there will be a Playhouse Club membership. This plan is devised to bring together those who are especially interested in the unusual or purely artistic play which is also a non-commercial play. The club membership, which is to be paid in advance, will entitle the holder to at least six different regular productions during the remaining season of approximately 20 weeks, also one special production of an unusual play without extra charge. There will be no tickets on sale for this production except to members who wish to purchase guest tickets. From time to time lectures will be given at the theater, free to club members.

This is somewhat after the plan followed by the New York Theater Guild and European subscription theaters which are beginning to acquire vogue in the United States. The prices will be popular.

## Ethel Clayton in Vaudeville

Minneapolis, Minn., Dec. 6.—Ethel Clayton, who has distinguished herself playing in stock and on the screen, is now doing likewise in vaudeville, and her appearance at the Orpheum Theater resulted in much newspaper publicity and its attendant patronage at the Orpheum. The vehicle, managed by Miss Clayton is titled *The Jaker*, a tabloid drama in five scenes, written for her by Harry Delf, the Broadway comedian, who also appears in her supporting company.

## Proud Princess En Tour

Smart Walker closed *The Proud Princess* at the Cox Theater, Cincinnati, after a two weeks' successful presentation, and sent it on tour for a few weeks' leading or opening it in New York. The first booking includes Detroit, then Cleveland, O. The cast will be practically the same that appeared at the Cox, and the exit of these people has brought to the theater a newly organized company, which includes Tom Powers, leading man.

## Payton in Vaudeville

New York, Dec. 6.—Corse Payton, known to many in dramatic stock circles, is considered stock news for numerous daily newspapers in this city and Brooklyn, for anything that Corse says or does finds its way into print as good news. This week Corse is getting much publicity as the featured attraction at the Willis Theater, where he is putting on a condensed version of *Over the Hill*, a la vaudeville.

PERSONALITIES Here and There

James Billings, recently leading man of the Auditorium Players, Malden, Mass., is back on Broadway.

Kevit Manton will appear in the Christmas pantomime to be given by the Vaughan Glaser Players at Loew's Fifth Avenue Theatre, Toronto, Can.

Allen Lee helped to augment the cast at Loew's Seventh Avenue Theatre last week, the bill being The Woman on the Jury.

Tommy Martell's show attracted such excellent business at the Fifth Avenue Theatre, Brooklyn, that the management has decided to continue stock presentations.

J. W. Cowell, Irene Cottell and Myrtle Turner took part in the production of Red Light Area, an offering by the Helder-Hall Players, Port Richmond, S. I.

William Neldner, managing director, and Arthur Rache, director, of the Auditorium Players, Malden, Mass., were in New York last week in search of a new leading man for the Auditorium Company.

Japt Murdock, formerly with the Maude Frazley Players, Newark, N. J., is back on Broadway. Miss Murdock has several stock offers, but wants to go into a production. She has also appeared in vaudeville.

Gene Lewis and Olga Worth gave a reception on the stage after the show Thanksgiving night for the Lewis-Worth Players and the war veterans of Memphis, Tenn. The Thanksgiving week production was Buddies.

Belle Bonnet, former leading lady of the Sanger Players, St. Charles Theatre, New Orleans, La., and more recently starred on the screen, now is in Los Angeles as the newly wedded wife of Ned Windermere, motion picture director.

Florence Arlinton has returned to the Robbiss Stock Company at the Majestic Theatre, Utica, N. Y., for second business roles, making her third season with the company. Her opening role will be Luella Logan in Chicken Feed.

Willis Chace, formerly of the "Buzz" Bainbridge Players, Shubert Theatre, Minneapolis, Minn., more recently in vaudeville with an act of his own, and lately with Dancing Diana, which closed last week, came into New York to negotiate for another engagement.

Zena Bear, formerly in stock, later in the production on tour of East Is West, and more recently in vaudeville with Lew Seymour and Company, has just closed with the act after an entire year on tour. Miss Bear is now negotiating a stock engagement.

Tom Powers, after an extended absence from the Stuart Walker Players at the C. & T. Theatre, Cincinnati, has returned to that company and made his appearance last week in Just Suppose. The same is applicable to Judith Lowrey and William Everts.

Gladys Klark for the past 10 years directing manager of her own company, on tour the Bermudas, has been vacationing in Maine for the summer, but her recreation is at an end, for Miss Klark now is a guest at the Hotel Flanders, New York City, organizing a new company for her annual tour of the Bermudas and West Indies.

Strand Players Please in "Tangerine Offering"

Richmond, Va., Dec. 6.—The Strand Players, under the directing management of Eben Lanning, presented Tangerine. Clever acting was to be expected of this talented company, but the unexpected came with their smiling, which was equal to that of many of the musical comedy vocalists seen and heard here in road shows.

The Christmas spirit of Eben Lanning takes the popular Strand Players to the Virginia Pantomime for a performance of songs and dances selected from the musical comedy.

Major Rice M. Yonell, superintendent of the pantomime, expressed his appreciation for the offer of the players.

COMMENT

This is a humanitarian act on the part of the theatrical profession that can be duplicated by their fraternal societies in other sections of the country. The proper play presented in a pantomime or any state prison will have more moral effect on the inmates than any sermon a prison chaplain can preach. What the Strand Players are going to do on Christmas Day can and should be done by many others. Do and let us

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know when and where you are going to do it and we'll spread the glad tidings to the unfortunates.—A. N.

"Christmas at Home" for Stock Co. Members

New York, Dec. 6.—Elmer Walters, resident manager of Loew's, Inc., Alhambra Theatre, Brooklyn, the home of the Alhambra Players, accuses us of heralding all of his publicity stunts for the consideration of other managers of dramatic stock houses, and Elmer, with his usual modesty of manner, denies the responsibility of our personal form of publicity. Therefore, we freely absolve him of playing himself up publicly and put the blame where it justly belongs, the Loew offices.

Our recent reference to other managers following Walters' example of putting on an appropriate play for Christmas week that will appeal to parents and children alike, and setting one day aside for a stage presentation of a Christmas tree and toys for the kiddies, has borne fruit, for we have received several communications that others will follow suit, and first among them to respond is Manager Neldner, of the Auditorium Players, Auditorium Theatre, Malden, Mass. Director Managers F. H. Schiller and C. C. Moskowitz, of Loew's, Inc., controlling the Loew Alhambra Theatre and Stock Company in Brooklyn, and Loew's Seventh Avenue Theatre and Company here, are so fully enthusiastic over the plan that they will order motion pictures taken of the event for picture presentation over the Loew Circuit as a tip to house managers in general to give more consideration to the kiddies in their respective cities.

Managers Schiller and Moskowitz deem it just and proper to give to the hard-working stock company the privileges of enjoying a real Christmas Day rest. Instead of the Christmas matinee, which falls in Thursday (Alhambra's regular matinee day), it has been decided to play the Christmas matinee on Friday, which

will give players and patrons alike "Christmas at home". This probably is setting a precedent, few managements in the past having considered the personal pleasures of a stock company to this extent. (NELSE.)

James Players Are Liked

Lowell, Mass., Dec. 6.—The Stanley James Players at the Opera House, selecting The Old Homestead as a Thanksgiving offering, put Denman Thompson's masterpiece over in fine style. A special word of praise must be given Wilmer Walter for his performance of Uncle Josh, the outstanding role of the play. Lillian Desmond, the leading woman, and Gerald Rowan, the leading man, had very small parts, but handled them in their usual workman-like fashion. A corking good character drawing was done by Harry Fischer as Cy Prime. Fischer is really a fine comedian and is rapidly gaining in popularity. The balance of the company gave fine support. The production was well done, due to the efforts of Claude Miller and Dan Finch.

The company was cast, viz.: Aunt Matilda Whitecomb, Helen Aubury; Betty Ann, Lillian Desmond; Frank Hopkins, Jack Casher West; Annie Hopkins, Ruth Wallace; Joshua Whitecomb, Wilmer Walter; Cy Prime, Harry Fischer; Ed. Ganzy, William Norris; Happy Jack, Gerald Rowan; Mrs. Henry Hopkins, Vessie Farrell; Judge Patterson, Dallas Hammond; Henry Hopkins, Edward Latimer; Francis, Edward Hanley; Ruben Whitecomb, W. L. Boynton; "One of the Finest", Claude Miller; Hilda Kennerly, J. Dallas Hammond; letter carrier, Tip Hanley; Seth Perkins, Ed. Latimer; Ben Hildebrooke, Martha Metcalf; Warren Ellis, James H. Deikman; Dave Willard, Ed. Cohn.

It being impossible to secure a copy of The Fire Song, originally used at the climax of the second act, Claude Miller, director, turned out a composition of his own. It is called Home of the Night, and this number, as sung by Jack W. S., registered a distinct hit. Mr. Miller has already received a number of requests for permission to use his number in future

stock productions of The Old Homestead. The original publication of The Fire Song is long since out of print.

Mark Kent Plays 950th Part

New York, Dec. 6.—Mark Kent, of the Seventh Avenue Players, at Loew's Seventh Avenue Theatre, now devoted to a dramatic stock policy, is justly proud of his record, for during the presentation of Little Nellie Kelly he celebrated the playing of his 950th part since his entry into theatrical presentations, having made his first appearance with the old Castle Square Stock Company in Boston. Mark has a scrap book containing all the advance notices and newspaper reviews of the presentations in which he has appeared and values it highly enough to "guard it with his life".

Players Boost Good Roads

Kewanee, Ill., Dec. 6.—The Roberson Players are becoming full-fledged boosters of Kewanee, for several members of the company took part recently in a good roads parade. Several others also accepted invitations to take Thanksgiving dinner with local dignitaries. The company expects to remain here indefinitely. Various members expect relatives from Chicago, Vincennes and elsewhere to visit here Christmas Day. Business continues good at Grand Theater.

House Manager Tells of Park Players' Closing

"As one of the bosses of the Park Theatre, Manchester, N. H., I would like to enlighten you as to the actual facts in connection with the closing of the season of stock, correcting some statements which appeared on the Dramatic Stock page in The Billboard of November 22.

"In the first place, the real reason for closing was poor business owing to general business conditions of the city and the inability of some members of the company to 'go over' with the public. As to mismanagement and poor selection of plays, we hired a well-recommended company, paying enough for its people to have them play good. The bills we played, with the exception of one or two at the end of the season, which were older, were those being played everywhere, such as Honors Are Even, The First Year, Tom Martette, Whispering Wires, Across the Street, The Goldfish and others.

"There was no trouble with the company until the week we could not pay salaries in full. Then the company's Equity deputy took charge with a representative of the stage hands and musicians, and, with the permission of the management, ran the theater for two weeks for their own benefit, all proceeds going to the company, the stage hands and musicians dividing pro rata according to their salaries. Naturally the company got the biggest share. Your article makes it appear that the stage hands and musicians stepped in and grabbed everything in sight, which is not the case. Even in this arrangement the management was in accord with the players, company, stage hands and musicians, with the exception of one member of the company who refused to go on for the last act of the closing bill until it was started without her. Seeing that, she decided to appear.

"To another statement that bad checks were given the actors I will say that, in one case, an actor was given a check for (Continued to page 59)

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### REP. RIPPLES FROM K. C

Kansas City, Mo., Dec. 5.—Ed Sherwood advises that he will not go on the road this winter, but will remain in K. C. and take charge of his plays exclusively. In this way he can care for shows organizing here in the spring, as he believes K. C. is going to be the live center of repertoire. In the spring Mr. Sherwood will again "hit" the tent-show trail, playing parts, and Marcus Sherwood and Her orchestra will accompany him. Mabel Broadly closed with the Jack Vivian Players November 29, and has arrived in K. C. for a visit.

Claude White, whose wife, Edna May Glover, died two weeks ago, was an arrival the first of the month.

Mr. and Mrs. Harry Dale visited the Margaret Little Show in St. Joseph, Mo., December 3, and report a "cracker-jack" production.

Frank De Atley, well known in musical and tabloid circles, was also an enthusiastic admirer of the Margaret Little Show after seeing it last Wednesday.

Harry L. Clarke, character actor with the Edgar Jones Popular Players this season, closed in Texas and came to K. C. James McBride, agent of Hillman's *Ghost Browsers* Company, was here last week from Salina, Kan., and reports business very good.

Fred Flood was an arrival last week from Texas.

Roseland's Motorized Show Closes Season

C. Z. Allen, owner and manager of Roseland's Movie and Vaudeville Show, closed his season under canvas November 22 at Dry Fork, Va., after 34 weeks on the road, during which only four days were lost on account of inclement weather. The season has been a fairly good one for this company, writes Mr. Allen, despite dates at various communities in the South, where crop conditions were found to have been far from the best and money seemed tight. The show was transported in a large truck, which can be made into a house on wheels. The company's winter headquarters are at Long Island, Va. The show will be enlarged for next season. Another truck will be added, likewise a touring car.

While playing Gretna, Va. Mr. and Mrs. Jack G. Lombard stopped off a few days on their way South for the winter. Mr. and Mrs. Allen will take a rest of several weeks there before motorizing in their house car to Florida, where they plan to remain for about a month. "Then back to work again," adds Mr. Allen.



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REP. TATTLES

Jack Gamble, well-known reporter and actor, writing that he is visiting in the "garden of dreams" of Mrs. Benton Harbor, Mich. He is producer at the Bell Theater, he adds.

Don't forget to post that Christmas letter to *The Billboard's* repertoire editor so we can pass along the information where you plan to spend the holidays.

Willard (Billy) Cooke is doing the farmer role in *Abies' Hotel*, a comedy production, playing one-night stands at theaters thru the South.

Paul Landrum and wife, Ruby, and son, Bobbie, the former known in both repertoire and tabloid circles, who have been identified lately with Ches Davis' Revue, plan to spend the holidays with relatives in Louisville, Ky.

Harry Webb, the genial, hustling advance man of Mae Edwards, was a guest recently of the members of the Arlie Marks Stock Company, touring Canada. He said the ever-popular Mae Edwards show is headed for Halifax, N. S., for an indefinite stock run.

News contributions and rosters from the following companies are sought in our mail deliveries the coming week: Chase-Lister Company, Chicago Stock Company, Eviston-Farrill-Henriott Company, Jane Hastings Stock Company and the Wau-gah Comedy Company, which we haven't heard from recently.

The Young-Adams Stock Company, which had a very successful four weeks at the Casino Theater, St. Johns, Newfoundland, Canada, moved from there to Grand Falls for a week's engagement, Sydney, C. B., and other points in the Maritime provinces are to be visited on the company's tour this winter.

A. Paul Scott D'Mathot of the Arlie Marks Stock Company, playing thru Canada, is giving ten yearly subscriptions of *The Billboard* as Christmas remembrances to as many intimate friends on the show, we have just learned. What splendid thoughtfulness! Kind readers, here's a mighty good gift suggestion.

Contract has just been signed by Edgar Barnett in which Robert Sherman will write a special musical show every second week for Loie Bridge, taking in 30 special plays. This is Sherman's largest single order. He is now writing a new tropical play for Elwin Strong and three specials for the Dubinsky Shows.

Following a two-week engagement at Charlottetown, Prince Edward Island, Can., the Arlie Marks Stock Company will tour Nova Scotia, making the larger cities, and then go into a ten-week stock engagement at St. Johns, Newfoundland. This company is one of the few in the repertoire field of entertainment in Canada this winter.

Jack Cary informs that most of the members of Stetson's *Uncle Tom's Cabin* Company were given a pleasant surprise recently. Cary and Harold Downing put on a big party December 3, the date being the birthday anniversary of "Cal-hope" Charles L. Smith. This show is

MARIE FISCHER



Graduating from *Barbette* to the legitimate stage, Marie Fischer is now leading lady with *The Manhattan Stock Company*, playing thru New England and Canada. She was featured one season with *Al Roberts' Beauty Show* over the Columbia Circuit, and thereafter played in-gaugue roles with *The Norman St. Claire Stock Company* in the South. Since then she has played with a number of repertoire companies.

**A**  
**MERRY CHRISTMAS**  
**TO ALL SHOW FOLKS**  
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Karl Simpson.

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**NOTICE!**

**A. E. A. MEMBERS**

The Council of the ACTORS' EQUITY ASSOCIATION at its meeting of December 2, 1924, passed a resolution that: "It is for the future welfare of the Actors' Equity Association that Equity members refrain from working or signing contracts to work for the

**W. I. SWAIN SHOWS**

after January 1, 1925."

**CHRISTMAS AND NEW YEAR'S GREETINGS**

TO ALL OUR FRIENDS AND THE PROFESSION.

**A. JACK DAVIS**

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ED. and NONA NUTT.

one of the few attractions to play Montreal this season.

Fred Upchurch joined the Edgar Jones Show in Texas, replacing Harry L. Clarke, who has gone to California to visit relatives. Mr. Jones has purchased a complete new outfit from a firm in Wichita, Kan. Mr. Clarke, in writing from Venice, Calif., reported his season with the Jones show as having been one of the most pleasant in his career.

Herschell Weiss, late of The America, showboat, who has been venturing of late at his old stamping grounds, Cincinnati, has played a number of vaudeville dates in and around the Queen City. He says he will remain in Cincy until the first of the year, as Christmas in any other city simply wouldn't seem like Christmas to him.

Bob Nero of the stock company which bears his name recently visited on the Allen Bros' Show, he advises, and was highly pleased with the smooth-running performance of *Spooks*. The cast was well balanced and everyone a capable performer, he adds. He also speaks well of the band and orchestra music on the show.

J. E. Kaberle, who has been orchestra leader and saxophone soloist with several repertoire companies in recent years, writes that he thinks his sax playing days are over. He suffered an attack of laryngitis, and has not spoken a word above a whisper in a month. His letter was postmarked Houston, Tex., where he will remain thru the holidays.

Dora Davis' Company of dramatic and vaudeville artists recently made so many friends in Keene, N. H., that Manager Fred Sherry of the Seaside Theater wants the Davis Players to return at their earliest convenience. This information is conveyed to our desk thru a printed postcard stating the company last week played in St. Johnsbury, Vt.

The members of the Gould Players, playing thru Michigan, spent a very pleasant Thanksgiving at the farm of Manager Lloyd T. Gould. Dinner was served at noon to the members of the company and a few guests. In the evening the entire group motored to Belknap, the regular Thursday night town in their club stock route, where they played in a capacity house. After the performance everyone went back to the farm.





New York Musical Events

Of much interest in music circles was the pianoforte recital given by Harold Bauer in Aeolian Hall on November 29. Mendelssohn's Prelude and Fugue in B...

A second song recital this season was given in Aeolian Hall by Elma Gerhardt the evening of November 29 before a very large and friendly audience. Her program comprised three groups of songs...

Enrico Gogorza, baritone, assisted by Helen Winslow at the piano, gave his impromptu recital the afternoon of December 2 before a personal following which nearly filled Aeolian Hall. He sang in six well-arranged groups a long program of songs, old and new, by Gluck, J. Strauss, Verdi, G. B. Smetana, H. L...

The soloist for the concert of the Philadelphia Orchestra, given the evening of December 2 in Carnegie Hall, was Paul Kochanski, distinguished violinist. Mr. Kochanski opened his program with Weber's Die Zauberflöte overture, and this he gave an exceptionally beautiful reading...

The Washington Heights Musical Club presented Miguel Anselmo, violinist, Regina Kuhl, soprano, and Virginia Ruzicka, pianist, in a concert at Aeolian Hall on December 2. Miguel Anselmo has been heard before in New York concert halls and his playing again well deserved the hearty applause given him...

A song recital by Marjorie Meyer, soprano, was given in the Town Hall Wednesday evening, December 3. The program was a lengthy one and included some songs which would have taxed a much more experienced singer than this recitalist. Her light soprano voice was heard to best advantage in a Christmas Carol by Bix and in Brahms' Ratschaff...

Christmas Oratorio

To Be Big Community Event in Rochester

A performance of Handel's famous oratorio, The Messiah, by the Rochester Festival Chorus is to be made a big Christmas Community event at Rochester, N. Y. The oratorio will be sung at the Eastman Theater on Thursday evening, December 11, when the Eastman University orchestra will accompany the chorus and Oscar Gardissin will conduct. The chorus is composed entirely of local singers, there is a wide community interest in the event. Then, too, the soloists are from Rochester's musical circles and include Loula Gates Bootes, soprano; Mrs. C. A. Howland, contralto; Howard Young, tenor, and Howard Hitz, bass.

Charles F. Higgins is having great success with his Saturday Morning Recitals at his violin studios in 117th Street, New York City. Mr. Higgins was one of the first violins in the Boston Symphony Orchestra for a period of nine years, and at the time was the youngest member of that orchestra.

Young French Conductor

Will Make Debut With New York Symphony in Carnegie Hall

Vladimir Golschmann, young French conductor, will make his debut appearance in New York as guest conductor of the New York Symphony Orchestra at the pair of concerts to be given in Carnegie Hall December 18 and 19. He will include in the program Schumann's Fourth Symphony in D-Minor, also compositions by Moussoursky, Rimsky-Korsakoff and Ravel.

Boston Subscribes

Generously To Guarantee Opera Fund

Good progress is reported in subscriptions to the guarantee fund for the two weeks' visit of the Chicago Civic Opera Company in Boston. The managing committee in charge of the subscription campaign reported \$117,000 has already been subscribed on the total amount, which is \$150,000. Effort this year is being made to secure a more general interest thru having a larger number of subscribers, thus lessening the amounts for

those who have heretofore subscribed heavily, and also this plan gives opportunity for more people to have some part in the project.

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CHRISTMAS CAROLING

To Be a Feature in Many Cities Thruout the Country

More cities than in any year since the revival of the old English custom of singing carols at Christmas time will make outdoor caroling a feature of the observance of the holiday season. An interesting booklet in holiday dress has just been issued by the National Bureau for the Advancement of Music, in which is given statistics showing the growth of interest in the United States in the singing of carols. Ten years ago caroling was almost unknown in this country, but when cities began having a community Christmas tree this led to the singing of suitable songs around the tree as a means of expressing the Christmas spirit, and the bureau in 1917 began working actively for a country-wide observance of the outdoor singing of Christmas carols. During the years since 1915 there has been a steady increase in the number of cities having caroling, and from 10 cities and towns holding such an observance in 1918 the number in 1920 had increased to 283 and last year 1,000 cities either held community carol singing around the community Christmas tree or had organized bands of singers which visited shut-ins, hospitals and institutions and sang the beautiful old English carols.

According to the bureau many more cities will have carol singing this year, and a feature that is expected to add much to the 1924 Christmas holidays is the organization of more caroling groups consisting of men, which has been made possible by the arrangement of a collection of carols for men's voices. Another novelty will be the presentation, in a number of communities, of familiar carols illustrated by tableaux and pantomimes. These will be presented at some central point in the city or will be arranged on floats, each float to be accompanied by its group of carol singers who will sing that particular carol. These tableaux can be as simple or as elaborate as the community or city desires, and any organization desiring information as to a list of carols which can be so illustrated can obtain full particulars by addressing the National Bureau for the Advancement of Music, New York City.

Young American

Now Conductor With Chicago Civic Opera Company

Henry G. Weber, who is but 23 years of age is now one of the conductors of the Chicago Civic Opera Company, having made a most successful debut early in the present opera season when he directed Wagner's *Tannhauser* at the Auditorium Theater. Mr. Weber was born in Chicago and lived in that city for a few years, when his family moved to California and later went to Vienna, where his musical education really began. At the age of six years he commenced the study of the piano and continued his musical education under the best European instructors. In 1921 he became a student in the Opera Conductors' School in Vienna, where his progress was such that he was invited to conduct a performance of the *Mashed Ball*, and his work was so satisfactory it led to an engagement at Bremen, where he conducted 60 operas. A representative of the Chicago Civic Opera Company, after observing his work the past summer, signed him for the present engagement with the Chicago Civic Opera Company.

Faribault Orchestra To Make Short Tour

Faribault, Minn., is planning to share its 35-piece symphony orchestra with nearby towns. Roy Graves, director of the orchestra, has been working with a committee from the Chamber of Commerce and plans are about completed for a tour of towns in the nearby vicinity of Faribault in which a series of concerts are to be given. Mr. Graves has the support of *The Daily News* of Faribault, also the Better Business Committee of the Chamber of Commerce, and the announced purpose of the tour is to build goodwill in the community.

Old Masters Trio

To Give an Evening of Chamber Music

Three well-known musicians, Michael Press, violin; Mrs. Bachus-Behr, pianist; and Leo Scholz, cellist, have formed a trio and will give an evening of chamber music in Avoca Hall on Saturday, December 20. The program will include Mozart's Trio in C Major, Beethoven's Trio in E-flat Major, a Passacaglia by Handel-Press, and Marie Alcock, contralto, as assisting artist, will be heard in a group of songs.

Russian Choir

To Sing at Christmas Concert of New York Symphony

The Russian Symphonic Choir, under the direction of Basil Killebich, will sing at the Christmas concert to be given by the New York Symphony Orchestra in Brooklyn the afternoon of December 20. The choir will be heard in a number of Christmas songs of Russia.

CONCERT AND OPERA NOTES

Diatzi, the young dancer, who has become known thru his unique dance dancing, will give two evenings at the Auditorium, New York City, on December 18, also he will appear in a new type of game at the Hotel Majestic, New York City, early in January in the program to be presented in honor of the unveiling of the Statue of Peace by Governor Smith. This new dance is entitled *Nova* and has a novel musical score and costume for each of its four parts. Diatzi has danced before a large number of exclusive, private audiences in many of the principal cities of this country.

Blanche Everett-Tabor continues to work untiringly in the interest of the American artist and composer. Last season under her direction the Opera in our Language Society sponsored production of several American operas in Chicago, and later on in the current season additional performances will be given.

Andros Wyrick, tenor, is booked solid for the season of 1924-25 and will appear before many of the clubs and musical organizations of this country. He began his career as a church singer in Grand Rapids, Mich., then studied with the best teachers in Chicago and finished his musical education in Paris. He has not only met with success in this country but in Europe as well.

Carlo Opera Company in Pittsburg, Pa., will give a grand opera at the Alvin Theater beginning the evening of December 8.

Holise Russell, Scottish pianist, will make her debut in this country on December 15 at Washington, where she will give two piano recitals with Mrs. Katherine Ellis as assisting artist.

A studio has been opened by Mme. Mascot Mocoyna, who was formerly with Mme. Anna Pavlova, at the Biltmore Hotel, Los Angeles. Mme. Mocoyna is offering class and private instruction in all types of dancing and classical gymnastics.

Dr. Michele Mauro-Cottone is deservedly ranked high in the list of noted organists. His work at the Capitol Theater, New York, with which theater he has been connected for several years, is a valued feature on every program. He is also successful as a composer and a teacher, and in the latter capacity offers special courses in composition and organ playing.

The Minneapolis Symphony Orchestra has announced a concert in Nashville, Tenn., on February 10, in Ryman Audi-



Henry G. Weber, American conductor, who, after st P in his early twenties, is appearing as conductor with the Chicago Civic Opera Company.

Paul Kochanski, noted violinist, will give a New York recital in Carnegie Hall the afternoon of December 13.

A production of *Hansel and Gretel* will be given during the season in Los Angeles by Mme. Anna Ruzena Sprout, who has already commenced her preliminary plans. This production will be one of the most noteworthy musical treats of the season.

Simeon Duslikin, violinist, who met with untold success abroad, having recently played the world premiere of the orchestral version of Ravel's *Pavane* with Maurice Bojary in Amsterdam, has sailed for America. His first appearance will be on January 3 in Washington, followed by appearances in New York on January 18, Evanston, Ill., January 20, and Chicago January 22.

Martin's Band and Orchestra enjoy an enviable reputation in musical circles as a result of the good work at concerts, exhibitions, social benefits and dramatic entertainments.

Gracie Hood soprano, is again appearing in a series of concerts, headed with the United States Navy Band and Orchestra. Mrs. Hood has received warm praise from the press in practically every city in which she has appeared.

Fortune Galle will present the San

torium, with Henri Verbrugghen conducting.

After appearing successfully at the Autumn Evening Musicales given by the Story & Clark Company in its concert salon in 57th street, New York City, David Zelkel, American violinist, was tendered a reception by Lon Libert, of West 83d street. Messrs. Libert and Zelkel, who have written *Now That You're Gone*, announce this will be issued shortly by the Select Songs Publications.

Raymond Koch, baritone, will be soloist at the pre-Christmas concert of the A Cappella chorus in the Palast Theater, Milwaukee, December 15. The chorus, which numbers nearly 200 voices, will be directed by William Ruppner, director of the Wisconsin Conservatory of Music and of several Chicago musical organizations. Eren Vilma and Hermann Nott will act as accompanists.

For the annual two-day concert December 9 and 11 by the Edison Symphony Orchestra, conducted by Morgan L. Eastman, in Orchestra Hall, Chicago, the photoplay *Broken Blossoms* will be featured, also the famous radio entertainers, the Indian Mole Quartet.

John Ferguson, a featured member of the cast of Howard Shore's *But Not for Me*, now playing at the Ritz Theater, New

(Continued on page 65)

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Motion Picture Music Notes

The second anniversary of Saenger's St. Charles Theater, of New Orleans, was recently celebrated, and on that occasion the St. Charles Theater Orchestra made its debut under the direction of Wilbur Dinkel.

For the entertainment of the many patrons enjoying the excellent musical programs at the New York Piccadilly an attractive arrangement of numbers is being presented this week by Lee A. Cass, managing director. The overture is the Tchaikovsky 1812 and the soloists of the broadcasting staff are heard in a group of selected compositions.

The Eastman Theater Company gave Act 2 of Gilbert & Sullivan's *Pinafore* during the week of November 30 at the Eastman Theater, Rochester. The principal roles were taken by Paul Horgan, Frank Guild, Halfred Young, Neel Emslen, C. E. Sherman, Mary Silveira, Olivia Martin, Mary Bell and John Mancreff. The performance was produced by Eouben Maggahan, with the scenery and costumes by Norman Edwards, and Frank Waller and Guy Harrison were conductors. On Sunday, November 30, R. T. Hildley, baritone, sang *Dreams of Long Ago and Dawn*.

Characters and the music from Verdi's *opera* dominate the musical program which is attracting attention at the Mark Strand Theater, New York, this week. The orchestra, under Carl Edouarde, is playing the Grand March from *Aida*; Edward Albano, baritone, is singing *Iago's Credo* from *Otello*; Kitty MacLaughlin, soprano, is giving an aria from *Force of Destiny*; Louis Dornay, tenor, sings *Celeste Aida* from *Aida*. The prolog affords a more popular musical score, with Everett Clark, tenor, singing *Love and the Rose*, and the ballet corps is appearing in a dance number.

Managing Director Edwin T. Emery has engaged Mario Alvarez, late of the A. L. Erlanger *Hasson* production, and Grace Femore Cooper, who will appear in a series of pantomime episodes in connection with the usual interesting presentations shown at the Sheridan Theater in Greenwich Village, New York City. During the current week J. Walter Davidson and his symphony-jazz concert orchestra are introducing several original musical numbers.

Al Davidson conducted the overture *Zampa* at the Missouri Theater, St. Louis, last week, during the absence of Joseph Littau, who is on a vacation. Julian Elling made a personal appearance at the Missouri, presenting *Fads and Fancies* for the week, thus including St. Louis in his farwell tour, and Milton Slosser contributed *My Best Girl* (Walter Donaldson), with the vocal chorus by Henry Klotz as his organ solo.

For the concert in the Sunday series being given at the Piccadilly Theater, New York, on December 7, a group of works representative of the leading composers was conducted by John Hammond, with Wilton Clute, cellist, and Arthur Lang, baritone, as the soloists.

Robert K. Heen, famous Hawaiian baritone, was featured in *In Ukuleleland* at the Capitol Theater, St. Paul, during the week commencing November 29. At the organ Leonard Lelek used *Back Where the Daffodils Grow* as the recession.

A career which will be watched with much interest is that of Milton Watson, native Californian, who has been filling an 11 weeks' engagement at the Granada Theater, San Francisco. Mr. Watson, altho but 21 years of age, made his debut at the Granada as Nanki-Po in a tabloid version of *The Mikado*, which was put on by Feris Hartman with the assistance of Jack Partington and Paul Ash.

As the theme song for May McAvoy in *Three Women*, recently shown at the Liberty Theater, San Jose, Calif., L. Beaumont Conkey, organist, used *Heart of a Girl*. The words and music were particularly adapted for this character.

Under the direction of Warrant Officer Herman Wedel the 17th Infantry Band

from Ft. Crook, Neb., played at the Lincoln, Omaha, recently.

At the Capitol Theater, Detroit an entirely musical program was presented Sunday noon, November 30, under the direction of Edward Weiner. Muriel Margal Kyle, soprano, of Detroit, who has been heard in recitals and oratorios in the principal musical centers throughout the country, was the soloist, and this marked her first appearance in Detroit this season.

A new organ has been installed in the State Theater, Cleveland, and it was played for the first time during the early part of the week of November 30 by C. Sharp Minor, who went to Cleveland from Los Angeles to introduce the new instrument to the patrons at the State.

The musical program at the New York Biltmore Theater this week is composed of two numbers, owing to the length of the feature. In place of the usual overture James A. Fitzpatrick is presenting *Lucretia Borgia*, one of the Famous Music Master series, and the other number is the prolog to the feature with the Raven Ensemble. Organ selections are being contributed by Harold Ransbottom and Frank Stewart Adams.

Recently at the Bialto Theater, Omaha, the Symphony Orchestra, directed by Harry Brader, presented an excellent program consisting of a symphonic arrangement by M. L. Lake, of Berlin's *Wharf 1, 2, 3*, and George Haupt and Phyllis Grosfeld featured *Everything You Do* on the same program. Randall's Royal Orchestra, which just finished four years at Randall's restaurants, appeared in an act on the stage.

Mildred Lutz, soprano; Inga Wank, mezzo-soprano; Beatrice Wichtwick, contralto; and Lillian Powell, dancer, are appearing in a play this week, entitled *On the Wings of Music*, at the New York Bialto Theater.

To usher in the first original screen story by Buena Vista, *Circus the Entertainment*, being shown this week at the Capitol, New York City, S. L. Rothafel is presenting a varied and elaborate musical program, opening with the prologue to *Dr. Misterioso*. To the music of Hadley's *March of the Nymphs* the Capitol Ballet Corps, headed by Miles Gambardi and assisted by Boris Niles, Lina Biles, Nora Puntin and Millicent Bishop, is appearing in a *Woodland Fantasy*. There is also the first of a series of *Impressions of Famous Songs*, introducing a dramatic presentation of Sir Arthur Sullivan's *The Lost Chord*, which is enacted by Frank Moulan, Joseph Wetzel, Avo Bombarger, Pierre Harrower and Snodden Wear. In the prolog to the feature Miles Gambardi is impersonating the character of the mythical goddess Circe, in which she is assisted by Avo Bombarger and Pierre Harrower, for which Clark Robinson designed the settings.

**Community Musical Activities**

A patriotic pageant, *Yesterday and Today*, was presented recently in Virginia, Minn., under the direction of the Public Speaking and Music departments of the public school. Three hundred students participated in the production, which was in charge of Edna Gay Schaaf, a graduate of the King School of Oratory and Dramatic Art in Pittsburg and the Curry School of Expression at Boston. Assisting Miss Schaaf were Amy Lenstrom, Esther Larson, Edna Cole, the latter being head of the Junior Music department, also Mildred Campbell and Roscoe Fromm, of the Art department.

In Iowa, Wis., plans are under way to make the Juvenile Band, which is under process of organization, one of the largest bands of that class in the Northwest.

The Withrow Center Opera Club, a

community organization of Cincinnati, O., is rehearsing Gilbert & Sullivan's *Pastorale*, which is to be given the latter part of January. This will be the fourth Gilbert & Sullivan opera which this club has presented and many of the members are therefore well-versed in this type of music. Joseph Sardo is directing the productions and is also organizing an orchestra of 25 among high-school pupils.

Community organizations would do well to give consideration to the puppet play as a method of entertainment for the young children in their community.

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Houston, Tex. instructed a complete free course of instruction in puppet plays in the local parks and this last with such success that more than 20,000 children were reached. The instructors teach groups of children how to carve, make

and paint their own marionets, how to dress characters, paint posters and how to direct their own plays. It was found in Houston that this form of free public amusement not only interested the

(Continued on page 65)

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COMEDY

MUSICAL REPLACING DRAMATIC STOCK?

Song and Dance Attaining Greater Popularity in Houses Formerly Devoted Exclusively to Dramatic Plays

New York, Dec. 6.—From several sections of the country come indications that musical comedy is gradually becoming more popular than dramatic offerings among patrons of theatres where permanent stock companies are located, and as a result an increasing number of managers are changing the policy of their theater and giving their patrons the desired musical fare.

Thru the New England section particularly is the change noticeable. The territory has always been an excellent field for dramatic stock. But a few years ago some of the more enterprising managers started to vary their bills by offering a musical comedy occasionally, and the experiment proved so successful that more managers followed suit.

The productions put on are all recent Broadway successes, such as The Gay-oh-Gay Girl, Irene, Oh, Boy, and other popular pieces, and the use of local girls in the chorus proves of good advertising value.

Stock companies in and around New York also are doing very well with occasional musical comedy productions, and Adrian S. Perrin, of the Rycroft-Perrin office, who makes a specialty of staging such bills for most of the stock organizations in the East, is kept busy day and night, sometimes working on two or three shows at one time.

Down in Atlanta, Ga., the dramatic stock company that had tenanted the Lyric Theater for several years recently tried out a musical comedy and it turned out so successfully that the house was turned over to musical plays entirely. Other evidence of the popularity of musical shows in stock towns is evidenced by the response to Milton Aborn's recent announcement that he was organizing a musical stock circuit. Aborn stated this week that sufficient interest has already been shown in his proposition to warrant the forming of four circuits, each with four companies, making a total of 16 companies that will be put to work if the deal actually goes thru.

Constance Evans Injured

Boston, Dec. 6.—Constance Evans, high kicker and acrobatic dancer of Artists and Models of 1923, playing at the Shubert Theater, met with an accident Monday while performing a new whirlwind dance with George Stone. Miss Evans slipped and turned her right foot, tearing the muscles of the foot. Although the doctor ordered her not to perform for a while, she struggled thru one of her five numbers for the rest of the week, there being no one to replace her in this particular specialty. Miss Evans has danced in Artists and Models since September, 1923, without missing a single performance, and in addition to her own work has understudied every principal dancer in the show. She is called the fastest high kicker with both feet in America.

Loie Bridge Players in "A Punctured Romance"

Atlanta, Ga., Dec. 6.—The first stage appearance in this city of M. Francis Weldon, whose dance numbers and costume creations are making the Loie Bridge Players the talk of the town, took place last week in the musical farce, A Punctured Romance, and he did himself proud. Mildred Millard, the new ingenue, also made her first appearance in this piece and was given a good reception. Others who took part in the much-enjoyed program were Loie Bridge, Tommy Higgins, Eddie Heffernan, Earl Young and Jeanne LeBrun.

Brian in "Nanette"

New York, Dec. 6.—Donald Brian, who is at present in vaudeville, has been signed by H. H. Frazee for his New York production of No, No, Nanette, which is now going strong in Chicago. It is reported that Louise Groody, of the Chicago company, also will be in the New York cast. All the other players required will be recruited here, and Frazee is now at work on the casting.

Five Conductors for "The Student Prince"

New York, Dec. 6.—Lester Metz, Lawrence White, Joseph and Norman and Paul Klemm have been appointed conductors to Oscar Bradley's production of The Student Prince, which is now being mounted by the Shuberts at the Jeds. Through the week the four conductors have charge of the off-stage bands singing and take their cues from Bradley in the pit. In addition they sing student roles and Weiss is chorus master.

Clifton and De Rex Out of "G. V. Follies"

New York, Dec. 6.—Mazie Clifton and Billie De Rex, who played one of the best comedy sketches in the Greenwich Village Follies before they moved to the Winter Garden last week, are not on the midwinter program.

Henry Miller Out of "The Magnolia Lady"

New York, Dec. 6.—Henry Miller, who produced The Magnolia Lady, Ruth Clark's comedy, has resigned as producer, and passed the title last Monday to the Shuberts. The Shuberts will continue to produce the play, with the cast taking a one-third cut in salary.

Get Australian Rights To "Madame Pompadour"

New York, Dec. 6.—J. N. Van Tait and Harry Brown have purchased the Australian rights to the Leo Fall operetta, Madame Pompadour, now playing at the Martin Beck Theater. Tait and Brown arrived from the continent this week and attended a performance of this piece.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances by 10 and including Saturday, Dec. 6

IN NEW YORK

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS.

IN CHICAGO

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS.

IN BOSTON

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS.

IN PHILADELPHIA

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS.

IN LOS ANGELES

Table with columns: PLAY, STAR, THEATER, OPENING DATE, NO. OF PERFS.

In "China Rose"

New York, Dec. 6.—The addition of Claudia Lewis and Elsie Lee to the John Cort operetta, China Rose, which is now in rehearsal, just about completes the cast of that piece. Others in the show include J. Harold Murray, Joseph Stevens, Robinson Newland, George E. Mark, Leo Hanning, Maurice Holland, Charles de Haven and Fred Nicely. Haven and Nicely were recruited from vaudeville. The book of this China Rose operetta is by George E. Stoddard and the music by Baldwin Sloane.

"My Boy Friend" Opens

Hartford, Conn., Dec. 6.—My Boy Friend, a musical play, had its first showing on any stage at Parson's Theater Monday night. It was well received. The cast includes Ed Brendel, Flo Bert, Ray Raymond, William Philleick, Billy Trencher, Gaby Leslie, Mary Ann, Jack Morrison, Wayne Gibson, Alice Bidner, Lizzie B. Raymond, Evelyn Downing, Hazel Beames, Dolores Levine, The Pasquales Shadow and McNeil and Brennan and Sands.

"Scandals" to Chicago

New York, Dec. 6.—According to contracts signed by George White this week, his Scandals production, which ends its engagement at the Apollo Theater December 13, will open at the Shubert Theater, Chicago, January 25, for a run of at least six weeks.

Cortez and Peggy Join "Betty Lee"

New York, Dec. 6.—Cortez and Peggy, well-known dancing team, have been added to Rufus L. Moore's new musical comedy, Betty Lee, which is now perfecting itself in the Middle West and will open in New York Christmas week.

"Chauve-Souris" Returning

New York, Dec. 6.—Balleff's Chauve-Souris, which is now in London, is announced to return to New York January 12. The playhouse in which this Russian troupe will hold forth has not yet been decided upon.

Entr'acte Reflections

Musical comedy is coming from Germany and France in a big way. The musical comedy of the past was a thing of the past, and the new musical comedy is a thing of the future.

A recent visit to the musical comedy of the past was a thing of the past, and the new musical comedy is a thing of the future.

The musical comedy of the past was a thing of the past, and the new musical comedy is a thing of the future.

There is one particular advantage of a musical comedy, and that is that it is a thing of the future.

New musical comedies are being produced in a big way, and the musical comedy of the past is a thing of the past.

The conversion of a good comedy sketch into a musical comedy is a thing of the future.

It is almost impossible to make a successful musical comedy of a dramatic piece, because in dramatic comedy the book is the life, and the music is the decoration.

Another possible procedure is to take the skeleton of a dramatic comedy and make a musical comedy of it.

Some musical comedies do more with eight or ten than others do with 10 or 100. Many obscure, funny, short comedies, of course, but it also depends on individuality. An audience will respond better to eight girls who (given the

display a little real ability than to an inert mass of dumb men.

Speaking of the chorines, they too are in for some of the "exchange." To counterbalance the reputation of filler girls for American productions, on the other side for duty. One troupe of recently for Paris and another for London. Just what those girls will be able to show the folks over there is a question. The bulk of our chorus girls, in collective formation, can't show much. They don't have the opportunity to work for long enough to attain that enviable perfection for which the filler girls are famous. Filler puts his girls thru a system of training that extends over a period of years. The same groups are drilled together until they become perfect. Then they are sent out together with assurance of being kept that way—and under contract to do so. There is no such training or security for chorus girls over here. It is true that a few of them are seen on Broadway for several consecutive years, but most of them appear only once or twice. Each year the production sends out their calls for a fresh crop. How can properly trained choruses be developed under such conditions?

SHOWS UNDER WAY

New York, Dec. 6.—Judging from present indications there will not be much let-up on the part of musical comedy production during the holidays. Casting is now in progress for the production which will be presented early in January by the new Broadway production firm, the first call for the Eugene & Willie Howard Revue is down for next Monday, and Leonard Harper, who started the revue at Century Inn, has a brand new show in rehearsal and announces that his current attraction may be taken down to Broadway when the one now rehearsing is ready. In addition to these Fred Lubin has begun the work of staging the new Schubert piece, but at the 15th Street Theatre, in which Odette Myrial will play the part of *Queen Rose, The Girl From Killybegs and The Girl From St. Paul* are scheduled at the Hudson Theatre. Harry Meyer and Walter Brooks, whose latest joint work, *My G.I.*, is on its way for a try-out at the Vanderbilt, are preparing to do another piece. A new Schubert offering, *Little Miss Pink*, a musical comedy that had its first try-out in Germany, will be presented at the Water Street Theatre. *Little Miss Pink* was a popular in New York last season, will be started in the present

ENGAGEMENTS

New York, Dec. 6.—Miss Heerman has been engaged by Eugene Ziegfeld for *The Casino* & *High Tide*. Barbara Linn has joined the *Little Jessie James* company, replacing Miriam Hopkins, who has sailed for a part in a dramatic play, *High Tide*. Fredrick Garrison, Alan Prior, James R. Ledy and Maxton and Russell have been added to the new Schubert production in which Odette Myrial will be featured. Constance Lewis and Helen Lee are among the latest to be put into the new *High Tide* production. Miss Clara Ross. Miss DeWitt, a society girl and former student of Kibbee, has been engaged by Eugene Ziegfeld for *Kid Boots*, *Soak Water*, *Archie*, *Archie*, and Harry Hissworth, late of *The Desert Girl*, has been added to *Artists and Models* at 11th.

Week Off for "Dream Girl"

New York, Dec. 6.—*The Dream Girl*, which closed last Saturday night and is playing in New York this week, is scheduled to go from New York to Baltimore for a week and then to a week's try-out at the 15th Street Theatre. A changeover will probably follow shortly thereafter. The run of this excellent Victor Herbert opera in New York, which got its first week's try-out, is thought to have been the best for the bulk of a stronger than any other in the present drama role. It is thought that the piece generously for about three months and, with a real prima donna in the cast, it should have stayed on Broadway considerably longer than it did.

"Kid Boots" Ends Year

New York, Dec. 6.—*Kid Boots*, with Eddie Foy and Mary Eaton, closed the end of a solid year's run on Broadway Monday night, and there was due celebration of the occasion on the stage at Selwyn Theatre, where the show is playing. There has been only one change in the cast since the opening. Paul Kelly has been added to the cast a few weeks ago. Eugene Ziegfeld states there will no other companies of *Kid Boots*, because there are no stars equal to those appearing in the original production.

New Finale Added to "Artists and Models"

New York, Dec. 6.—A new finale, called for some display of mobility, has been added to *Artists and Models* of 1924, at

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The Aster Theater. The previous ending fell that leaves all the nude posing was continued in the first half and there was nothing of this kind in the second act to satisfy the natural expectations of the audience. So there were many disappointments and attendance fell off a bit. Now the show is picking up very nicely.

"Ritz Revue" To Move
New York, Dec. 6.—It is reported that Hissard Shaw's *Ritz Revue* will end its stay at the Ritz Theater in a couple of weeks and probably open in Boston December 22. The revue is an unusually elaborate and expensive affair, calculated to appeal almost exclusively to the sophisticated and for some time there has been discussion in disposing of balcony seats at the Ritz.

"Mutt and Jeff" in Canada
Hamilton, Ont., Dec. 6.—Gus Hill's musical comedy, *Mutt and Jeff*, which did very well on its engagements in the States, is now in Canadian territory and is doing so well. This is the troupe that started out as a *Barney Google* company and was switched over to the present bill.

NOTES

Bella Belmont is now touring with Gus Hill's *Mutt and Jeff* Company.

Francois Marchant has been given a new specialty dance to do in Earl Carroll's *Follies*.

Thelma and Merrily have contributed a new musical finish to the second act of *Archie, Archie*, the Ziegfeld musical comedy starring Bibbe Baker.

Irma Merwick, formerly of musical comedy, will appear soon in a vaudeville offering with James Doyle, of the famous dancing team of Doyle and Dixon.

Gus Hill's *Reform a Up Father* Company has cut out two weeks of one-night stands in order to fill time offered in Dayton, O., and Cincinnati.

White and Mabel, the dancing team seen in *The Gotham Girl*, have been booked into the Nixon Cabaret, Pittsburg, by Rochin & Richards.

Kathryn Ray, of Earl Carroll's *Varieties*, is putting in her spare time at the Famous Players' New York studios, in addition to posing occasionally for artists and sculptors.

Peggy Plon, daughter of Augustus Plon, made her musical comedy debut

last work in *Lady, Be Good*, at the Liberty Theater, New York.

Nona Nadine, 16-year-old dancer in *Archie's and Models* of 1924, won the honor award in her Girl Scout troop for soliciting the most funds in their recent drive.

Mary Garden has offered Anna Ludmilla, dancer in the *Greenwich Village Follies*, the opportunity of a debut with either the Paris or Monte Carlo Opera companies.

Miriam Hopkins, one of the original members of *Little Jessie James*, has left that piece for a part in *High Tide*, a dramatic play under the management of the same producer, L. Lawrence Weber.

A special benefit performance, with a program made up of players from the three Ziegfeld shows *Archie, Archie*; *Kid Boots* and the *Follies*, was given at the Selwyn Theater last Sunday night for the benefit of the blind.

The Four Marx Brothers, stars of *I'll Say She Is*, now at the Casino, New York, will entertain their former employees and friends of the United Booking Office the night of December 15 on the stage of the Casino. Walter J. Kingsley will be master of ceremonies.

Mary Ellis, William Kent and the entire cast and chorus of *Rose-Marie* will be the guests of A. L. Pineus, owner of the Imperial Theater, New York, where the play is now running at a celebration of the 125th Broadway performance of this big hit.

Jerome H. Stewartson, musical director of the Dunham Sisters in *Topsy and Eva*, and Mrs. Stewartson, who is one of the "California Beauties" in the show, and Jessie Pollard, one of the show girls, were callers at *The Broadway* last week while playing the Grand Opera House, Cincinnati.

The real name of Toto, the celebrated clown, now appearing in the *Greenwich Village Follies* at the Winter Garden, New York, is Arnold Novello. He began his career at the age of five as a contortionist and has been featured in circus and theatrical performances in America, Russia, Italy, England, France and Germany.

Constance Best, of London, who sang for a year the juvenile lead in the English production of *Chin Chin*, is now a member of the chorus of *Rose-Marie*, at the Imperial Theater, New York. The reason for her jump in the wrong direction, she says, is that she strained her voice, but could not bear the idea of deserting the stage altogether, so she came over here and is temporarily hiding in the chorus.

Concert and Opera Notes

(Continued from page 62)
York, has been cultivating her voice under the direction of Miss Marcelle Sembrich. Following the termination of her contract with Mr. Start Miss Ferguson will sail for Germany where an engagement has been offered her in the Municipal Opera at Dusseldorf.

Moriz Rosenthal, noted pianist, will be the artist in the sixth concert of the Wolfsohn subscription series at a recital to be given in Carnegie Hall, New York, the afternoon of January 4.

The Union Trust Company of Chicago recently entertained with grand opera and concert music 3,000 of its customers, stockholders and directors. The affair is believed to have been the first of its kind in American banking circles.

A violin recital will be given in the Town Hall, New York, the evening of December 17 by Mischa Mischakoff. The accompanist for the evening will be Harry Kaufman.

Paul Whiteman and His Orchestra will give a concert at the Metropolitan Opera House, New York, on the afternoon of December 28.

Community Musical Activities

(Continued from page 63)
children but found much favor with parents because of its educational effect.

The Community Center Department of Public Schools of Washington, D. C. is presenting a community center concert course at Central High School, under the management of Mrs. Wilson Greene. The first concert, which took place on December 5, was given by Donald Werrenrath, and the second, scheduled for January 9, will bring Samuel Dushkin, violinist, while on February 6 Sophie Braslau, contralto, will be presented. The series will close with a recital of piano music by Mieczyslaw Munz on April 17.

The business man of Broken Bow, Neb., have raised by personal contributions a fund with which to pay an instructor to organize and direct a band which is to be composed of local musicians. Taylor Ashford, of Pine Bluff, Ark., has been employed as director and he plans to have the band organized within a short time and to give a concert within a few months.

Under the direction of M. Stark a new boys' band of 41 pieces has been organized in William, Pa., which is to be financed by the Commercial Club of the city. Mr. Stark is also director of the William Ladies' Band, which was organized about two years ago.

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# BURLESQUE IN REVIEW

**WALTER K. HILL**, conductor-in-chief of the News Bureau, maintained by the franchise-holding producing managers of "Columbia Burlesque," under the supervision of the Columbia Amusement Company, has written a special article for this issue relative to conditions on the Columbia Circuit, and Charles Salisbury, special press representative of the Mutual Burlesque Association, has written a special article for this issue relative to conditions on the Mutual Circuit.

Both of the aforementioned gentlemen are efficient writers, having years of experience as press representatives of many and varied theatrical and outdoor show presentations.

Neither of these press representatives has had much experience in burlesque, and, as press representatives of competitive burlesque circuits, they must depend on the executives controlling conditions on those circuits for the information upon which they base their articles, and as the executives of those circuits are paying their press representatives to commend everything in connection with the respective circuits it isn't to be expected that they have in the past or will in the future criticize their employers or conditions on their respective circuits. Therefore it behooves us to commend and criticize as existing conditions warrant.

To review burlesque of the past would be to take up space for a repetition of what we have been setting forth in these columns for the past seven years, therefore we will confine our review to conditions that have influenced burlesque during the current season.

### Conditions on Columbia Circuit

The Columbia Amusement Company recently celebrated its 21st anniversary, and let it be said to the credit of the Columbia Amusement Company and its officials individually and collectively that they are to be commended for their achievements in bringing "Columbia Burlesque" to its present form of entertainment, which is not only acceptable, but gratifying to clean-minded men and women alike, who show their preference for this form of entertainment by their ever-increasing patronage. This has fully warranted the Columbia Amusement Company controlling theaters and shows on what is known as the Columbia Circuit, in making both theaters and shows more attractive during the current season than ever before.

Prior to the opening of the current season the officials of the Columbia Amusement Company called for a meeting of theater owners, lessees and managers along with franchise-holding producing managers of shows and their company managers, and, in the presence of all, laid down rules and regulations for their guidance in the operation of theaters and shows.

Prior to the opening of the season those responsible for theaters supervised the remodeling, renovation, redecoration and refurbishing until for the most part the theaters compared favorably with other leading theaters in the cities in which "Columbia Burlesque" was booked for presentation.

While the theaters were being put into proper shape for the presentations, the franchise-holding producers were hard at work seeking out talent, organizing companies and purchasing equipment for the 36 shows booked over the Columbia Circuit.

What it cost the producers to equip their production is problematic, as no one but the individual owner of the respective shows knows for a certainty what it did cost.

While some of the producers spent money lavishly on scenery, gowning and costuming, others were more circumspect and discerning, thereby saving them much time, labor and money on their productions and the same is applicable to their present shows, but, as some of the more self-satisfied producers have contracted big salaries to their principal principals and contractors, and in coming with their old-time methods, they by spending to make more profit on the season's work.

Some of the producers in an effort to give the patrons of "Columbia Burlesque" something different from former seasons, have introduced the musical-comedy form of production and presentation, some with new and others with second-hand musical comedy, scenery, lighting effects, gowning and costuming, supplemented with people new to burlesque. The ultimate outcome of their venture can be better determined at the close of the season.

Some of the older producers of burlesque contented themselves with less costly but colorful scenery, lighting effects, gowning and costuming, supplementing with tried and true burlesques who have become sufficiently popular with patrons of burlesque to attract their patronage.

Which of the two methods is the best for "Columbia Burlesque," its producing managers and performers is problematic.

Suffice to say that three weeks prior to this in print we were informed by one in a position to know that one of the musical-comedy brand of shows was 15th, while one of the old-fashioned brand was 12th on the list of gross receipts, and from the same source we were advised that, whereas the weekly cost of the musical-comedy brand of presentation was approximately \$2,700, the old-fashioned brand did not exceed \$2,200.

At the close of the current season some of the producers will have a bankroll, while others will have numerous unpaid bills and much experience.

A great factor in determining the loss and profits to producers lies in the so-called "breaks" that many of the shows have had en route, for it is a conceded fact that in playing the West and some points in the East have lost considerably.

### Producers Perplexed

The Columbia Circuit Producers, Inc., is an organization of franchise-holding producing managers operating shows over the Columbia Circuit who are supposed to cooperate for the betterment of burlesque on the circuit, and toward this end in the defrayment of expenses each show on the circuit last season contributed five dollars weekly, making an aggregate fund at the close of the season of \$6,180.

### What Has Become of Money?

There are a few of the so-called independent franchise-holding producing managers who are now asking each other what has been done with that \$6,180 towards the betterment of burlesque. But there is no one apparently willing to risk the resentment of those in charge of the fund to demand an explanation.

This is readily understood when it is taken into consideration that the official listing of franchise-holding producers that there are only 12 independent franchise holders, several of them tied up in sharing partnership with officials and stockholders in the Columbia Amusement Company, who can outvote them on any motion made towards enlightenment or achievement.

### Another Cause for Discord

The Columbia Amusement Company, controlling all the franchises for the operation of shows on the Columbia, led saddled another overhead cost on producing managers by the establishment of a news-bureau maintenance that taxes each show \$10 weekly or an approximate aggregate of \$12,240 on the season for a News Bureau conducted by Walter K. Hill, who is credited with preparing all the advance notices necessary for the 36 shows on tour and supervising the distribution to local house managers of advance notice cuts and photos for newspapers and photos for lobby display. In addition to the maintenance of the News Bureau, each show is expected to maintain an agent in advance of the show, hence the discord.

### Changes in House Managers

There is much discussion and numerous debates among Columbia burlesquers in general as to the policies that have influenced the chief executives in disposing with the services of such well-known house managers as Oscar Dan, James Woodson, Col. Sam Dawson, Jake Isaacs, George Roberts and George Elmore.

### News Bureau Sans News

Some five weeks ago the Columbia Amusement Company officials designated Walter K. Hill, conductor-in-chief of their News Bureau, as the contributor-in-chief of all news intended for publication in theatrical journals, and to date Mr. Hill has shown but little inclination to cooperate with the above-named firms. Far he has contributed little or nothing that is of real interest to our readers, and what news we have published has been obtained from other and more reliable sources.

Mr. Hill's ability as "Mr. Scribner" has given us any information by theatrical journals, and Mr. Hill of his own accord will not discuss what is being done by him in advance of shows, changes in cost by patrons or company managers, or discuss anyone's performance relative to a point of comparison that has been made in connection with the Columbia Circuit last season.

Mr. Hill is equally reticent in any discussion relative to the amount of advance agents, producing managers, house managers or performers who are voting

their real and favored grievance then confidential letters to theatrical publications in which they set forth their dissatisfaction with conditions on the Columbia Circuit.

Verily there is an air of mystery among officials of the Columbia Amusement Company and Mr. Hill, conductor-in-chief of their News Bureau.

### Mutual Circuit in Making

The Mutual Circuit in the making was engineered by Dave Kraus, manager of the Olympic Theater, presenting Mutual Circuit shows, and let it be said to Mr. Kraus' credit that he did everything possible from his personal viewpoint to make it a successful association for the booking of shows and theaters on what was known as the Mutual Circuit, but in doing so he was handicapped by an unseen stockholder who to a great extent curtailed his activity.

As Mr. Kraus finally realized that he could not make the circuit the success that he felt it should be, he gracefully withdrew from the presidency of the Mutual Burlesque Association and for some time after the association was in a state of chaos and on the verge of disruption when a number of producing managers of the 20-odd shows on the circuit appointed a delegation to wait on Mr. Kraus at the Olympic Theater and solicit his aid in stabilizing the circuit in order that they could finish out the season.

Just about that time I. H. Herk, in association with several Western theatrical managers, was arranging for the establishment of another burlesque circuit, and in all probability would have completed his arrangements along these lines had not Mr. Kraus influenced Mr. Herk to secure control of sufficient stock in the Mutual Burlesque Association to warrant him in placing a proposition before the official stockholding conductor-in-chief of the Mutual Burlesque Association, its officials and board of directors. This was finally accepted, thereby giving control of the Mutual Burlesque Association to I. H. Herk, Dave Kraus and their business associates who engineered the election of new officers with I. H. Herk president.

### Elected to Presidency

With the entry of I. H. Herk a radical change took place in the operation of the Mutual Burlesque Association and its booking of shows and houses on what was known as the Mutual Burlesque Circuit, and this continued until the close of last season, during which time much of the indignities against the Mutual Burlesque Association was paid off, and, thru the influence of Mr. Herk, sufficient finance was raised to warrant the Mutual Burlesque Association in closing contracts that eventually led up to a circuit of 36 theaters for the reopening of the burlesque season last August.

In contracting with the owners and lessees of those theaters President Herk engineered a new, novel and unique system by which the owners and lessees for the most part subscribed to the Mutual Burlesque Association their theaters, and the Mutual Burlesque Association in turn released them to the original owners and lessees with a certain proviso by which the management of the theaters, for the most part operated on what was known as the Mutual Circuit, guaranteed the shows a sufficient weekly amount of money for their presentation, supplemented by 30 per cent of the gross receipts over the average business done by the respective theaters the previous season and further supplementary contribution of \$25 weekly from each house, or an aggregate of \$900 on the season, as a bonus to be divided according to rules and regulations provided for by the American Burlesque Association to the ten best shows on the circuit for the current season.

### Perfect Plans of Kraus

With arrangements completed along these lines for the control and booking of shows in the theaters on the Mutual Circuit, President Herk and his associates then worked out, along locked and practiced lines, the original plans of Dave Kraus for the operation of shows on the Mutual Circuit, by which great inducements were offered to well-known stars of burlesque to head their own shows with but little investment of money on their part, for the Mutual Burlesque Association agreed to grant franchisees for as many shows as they had houses on the circuit to producers whom they decided were fully qualified to operate shows along the lines laid down by the Mutual Burlesque Association.

During the summer layoff the Mutual Burlesque Association contracted with scenery builders and costumers to equip their entire 36 shows to be operated over the Mutual Circuit, and franchisees for the operation of these shows were granted to the producers selected for that purpose. Under the rules and regulations of the Mutual Burlesque Association each franchise-holding producing manager and operator of a show on the Mutual Circuit was guaranteed a sufficient amount of

money weekly to cover weekly payment of booking, scenery, gowning and costuming, with the understanding that at the close of the season scenery, gowning and costuming thus provided the producers of shows were to become the sole property. Producers were also guaranteed a sufficient amount of money weekly to cover the overhead cost of presentation with equitable salaries for principals and a minimum salary of \$30 weekly for choristers and an additional \$2,000 a week profit for the franchise-holding producing manager of the show independent of the aforementioned 30 per cent of the gross and share in the \$30,000 bonus contribution to be divided at the close of the season.

This method of operating a burlesque circuit was so altogether different from anything before attempted in burlesque that the Mutual Burlesque Association experienced no difficulty whatever in obtaining well-known stars of burlesque to head its various shows and in granting the producer sufficient money weekly to warrant him in following out the imperative orders of the Mutual Burlesque Association to pay choristers a minimum of \$30 a week. They were overrun with a better class of chorister from those seen on the Mutual Circuit the previous season, and let it be said to the credit of President Herk and his associate officials of the Mutual Burlesque Association that they have kept careful tab on the company managers of all their shows to prevent any cut in the salaries of choristers.

From a state of chaos President Herk, Dave Kraus and their associate officials have brought into being a burlesque circuit that is fully stabilized upon a profitable paying basis that has benefited producers, performers and choristers alike, for they have had 36 shows and 36 theaters thruout the current season until a short time ago, when they dropped the Columbia Theater in Boston, thereby leaving an open week between the Howard Theater, Boston, and the Prospect Theater, this city.

Considering the fact that the newly reorganized Mutual Burlesque Association with I. H. Herk as president has only been functioning for one year, the success of that association and its circuit of houses and shows is really phenomenal.

### Dicatorial Methods Demoralizing

In previous seasons the house managers dictated style of presentation, and in some of the houses where the local manager's greed for gold, lack of morals, lack of experience and lack of discernment influenced his demand for indecency it behooved the producing manager to give the kind of a presentation demanded by local managers, but with the reorganization of the Mutual Burlesque Association, with I. H. Herk as its president and general manager, the old order of local managers dictating what should and what should not be presented in their houses is now obsolete and in its place has come a new and imperative order from President Herk for presentations that will meet the approbation of clean-minded men and women.

It has not been an easy task on the part of President Herk to educate some of the local managers to the necessity of clean presentations, and, in several instances, he has found it necessary to penalize them for demanding other than clean presentations and violating his orders for clean presentations.

President Herk shows no inclination to be an autocrat and he has pursued a watchful-waiting policy along educational lines that will eventually convince each and every house manager and each and every producer and performer on the Mutual Circuit that he is determined to eventually weed out those who are not amenable to his management and replace them with those who are amenable to orders and who have the intelligence to differentiate between low-comedy burlesque of the slapstick, fast and funny kind, with its double entendre comedy cleverly innuendo, and downright indecency that appears to immoral degenerates only.

During a recent interview with President Herk he explained his aims, purposes and intents thoroughly by saying "The Mutual Burlesque Association is not in competition with any other form of theatricals, for we have, after careful consideration, decided on the policy that we will pursue to make the Mutual Burlesque Association, its houses and shows, a distinctive form of entertainment that will not in any way ape real musical-comedy productions and presentations, nor will we permit it to degenerate into indecency. What we aim to do is to give real burlesque by real burlesquers who have become sufficiently popular with patrons of burlesque to attract their patronage. As I have stated before, we have nothing to hide in any way whatsoever that we feel is of interest to each and every one working under the banner of Mutual Burlesque, and in order that they may know what we have done, what

(Continued on page 187)



Tabdom---A Comparison

IS ANOTHER YEAR draws toward its close the theatrical season for folks afflicted with Tabdom is only at its height. It is shown as and generally regarded the "high of them all" in the great field of entertainment, the tabloid show of yesterday has developed and advanced so rapidly and has been so generally accepted that this season it is not to be regarded as a tabloid so much as it is to be classified as miniature musical comedy. And so we have a progressive departure from the eight, ten and twelve people tabs, of several years ago to the many 16, 18 and 20 people miniature musical shows of this time. The Billboard's tabloid editor has interviewed numerous people in Tabdom about situations, conditions and developments. (Continued on page 171)

MERRY CHRISTMAS! AND A HAPPY NEW YEAR!

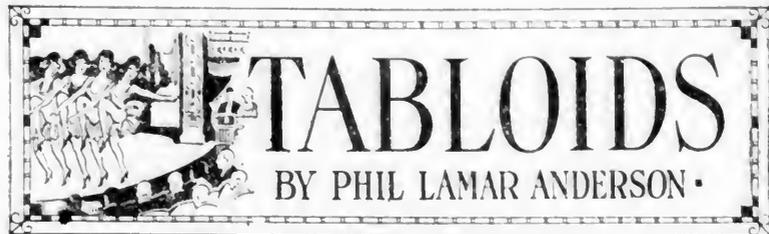
MANAGER KIMEL has replaced H. L. Sberill as head of the Century Theater, Petersburg, Va., a tabloid house. WHAT ARE YOUR SPECIAL plans for Christmas week, folks of tabdom? Let us all in on them thru these columns. BUDDY LEWIS and wife, Anna Claire, wish their many friends a very Merry Christmas. BILLY FERGUSON and George Morgan, formerly with the Kelly Field Players, advise they have a new act which they expect to book in the West soon. MAY THE SEASON be an eventful and prosperous one for the great family of tabloid folks who follow this department regularly. J. W. LESTER'S Band Box Revue of 1925 is meeting with favorable success in its opening weeks, we are advised by several members of the company. VIOLA LAKE closed with Marshall Walker's Whiz Bang Revue in Butler, Pa., last week. She since has been visiting in Cincinnati with friends. JACKIE BENNETT, female impersonator, is now with Palakiko Duo and Company, doing dancing specialties, we are advised. The company is playing a number of return dates thru Texas. RAY ANDREWS, owner of Honeytime, gave the entire company a fine turkey supper after the show Thanksgiving Day in Lima, O. We understand everyone rated it "the best ever".

CORRESPONDENTS are urged to be particularly careful about the spelling of names of persons on shows when company rosters are submitted. Everyone likes to see his or her name in print correctly. Please help us be authentic. JACK LLOYD postcards from Fort Lyon, Col., that he has been in a hospital there for nine months, but is so far improved that he is going home to Kansas City, Mo., for the holidays. He sends Christmas greetings to all his friends in tabdom. SEVERAL COMPANIES that we haven't heard from lately include Bob Alfred's Bright Light Follies, Ellis T. Beebe's Vanity Box Revue and Robinson's Cuddle Up. Letters are in order. THE ROSTERS would be interesting. WHAT'S THE MATTER with the shows and the people on them who are touring the tabloid time in the New England States, on the Pacific Coast and in the South? Rotary stock tabs, too! The tabloid editor welcomes your correspondence. BETTY HARRISON, age 8, who is attending Notre Dame School at Columbus, O., visited her father and mother, Mr. and Mrs. Eastwood Harrison, of the

BOB CONN



The young man with the handsome profile pictured above is Bob Conn, dancing juvenile, appearing this season with Col. Davis' "Oh, Daddy" Company, at the Family Theater, La Fayette, Ind., where an indefinite stock engagement is being enjoyed.



Step Lively Company, when the show played the Bandbox Theater, Springfield, O., a fortnight ago. DAVE MORRIS, baritone and comedian who has been playing rotary stock around Cincinnati the past few months with Jack Middleton's Top-Notch Revue, has joined the Band Box Revue of 1925, en tour as fun-provoker. Neil Leible is producer. HARRY (KATZ) FIELDS and wife, the former better known as "The Jewish Messenger Boy", late of rotary stock in Baltimore, Md., were recent arrivals in Cincinnati, having come to join the Carolina Cupie Poils Company, which will book out of the Queen City for a road tour shortly. GERARD and GERARD, after finishing a successful vaudeville season, have accepted a stock engagement with Eddie Ford's Musical Company at the LaPlaza Theater, Toronto, Can., for the balance of the season, opening the week of December 22. They are at present resting in Detroit. ROUTING OF Mary Brown's Kicky-Koo Revue was changed last week by the Gus Sun Booking Exchange to read: Week of December 7, Indiana Theater, Marion, Ind.; week of December 14, Crystal Theater, Anderson, Ind. Routing other than this has appeared in the route columns. ELMO SETTY, projectionist at the Bandbox Theater, Springfield, O. (a tabloid house), was severely burned about the face and hands when a film jammed in the head of the picture machine during the last night show November 29, causing a fire and extensive loss. Setty is improving. LEW BECKRIDGE and wife, straight man and ingenue, who have been identified with Col. J. L. Davis' Oh, Daddy Company in stock at La Fayette, Ind., called at The Billboard's home in Cincinnati last week while en route to Louisville, Ky., where they joined one of the Musselman tabloids. BILLY MILLER has just closed with Sam Loeb's Hip, Hip, Hoopay Girls Company at the Gem Theater, Little Rock, Ark., and taken over the management of the Cadillac Cabaret, New Orleans, La. Babe Miller, Jean Gordon, Justina Huff and Francis Kingsman are working there. BETTY POWERS advises that she is now with The Honeymoon Cottage, flash act produced by Anton Scibilia, and will open on the Pantages Time the latter part of this month. Miss Powers recently paid a visit to Dorothea Antel and said she was moved with admiration by the great fortitude of this remarkable little woman. AGAIN IT BECOMES necessary to emphasize to our readers and contributors that this department publishes no reviews on tabloid shows other than those seen personally and written up by The Billboard's tabloid editor. The past week's mail brought several very laudatory letters on as many shows in as many parts of the country. ROY WRIGHT, manager of the Atlantic City Four with Margaret Lillie's Show Girls Company, word is what has become of Bill Harney, formerly with Jack Hutchinson's Zig Zag Revue; also Howe Speed and Paul Willis, of the same show. Opening December 7 the Lillie show plays in Des Moines, Ia., for two weeks. THE ORPHEUM THEATER at Waco, Tex., has been doing good business with tabloids and vaudeville since its opening, writes Jimmie Jukes, "the Southern Synagogue", doing slide songs and doubles with Lucille Seymour, the blues singer. We give it with her for a couple of weeks doing character songs. They are so good they're stirring. CLYDE BUIHLER called at The Billboard the other day to advise that he is the producer of The Follies of 1925, a newly organized stock tabloid, to open at the Columbia Theater, Ashland, Ky., this week. Two bills a week with a company of 19 people will be presented. The company held several rehearsals last week at Hubck's Theater, Cincinnati. MANAGERS of tabloid shows again are urged to send The Billboard the company's route at frequent intervals for publication in the route columns. Routes will be especially welcome by performers at this pre-holiday season, when many want to know where to locate their friends on other shows that ends, letters and packages may be exchanged. Send in your route today for the holiday season. ONE OF THE regular readers of this department is Rex Van, who just sent the writer an interesting series of posts of himself on a postal card. The card was autographed: "To the tabloid editor of The Billboard, I never have met him, but he must be a regular fellow or he wouldn't be with Billyboy." Thanks, Rex. Those kind words are genuine holiday cheer. DICK VANDERBILT recently wrote

"Neise", who forwarded the letter to us, that a "find" in tabdom is that of Margie Montfort and Beulah Kramer, in blues and harmony singing and eccentric dancing, appearing at the Star Theater, Louisville, Ky. Says Dick: "You'll hear a heap of these girls shortly and it won't be small time either." Dick is doing straight acts at the Star. "SLICK" EASON says he doesn't know when he ever enjoyed meeting old friends so much as when he ran into "Curly" Burns, Alne Walker and her husband, Walter Baker, in Warren, O., recently. Eason is character man with the Whip Bag Revue, while Burns heads his own Cute Little Devils Company. "His reported all proved themselves able conversationalists at this reunion. REX VAN writes from Terre Haute, Ind., that he recently underwent an operation for appendicitis, but has been released from the hospital. He sends holiday greetings to his acquaintances in tabloid and states Christmas will find him around the Elks' Club at St. Louis, Mo. Van is known as "The Black-Face Jelly Bean" and had been doing an act "in one" over the Keith Time until taken sick in Terre Haute. CHARLES RANKIN, for four years with the team of Kimm and Rankin, dancers, left the Step Lively Company November 23 at Springfield, O. Oscar Conrad, Columbus, O., youth and a pupil of Eddie Powell, dance instructor, of Columbus, jumped into the routine with Jack Kimm at the Regent Theater, Hamilton, O., for the opening the next day and will remain with the show. Betty York, chorister, has closed with Step Lively. BILLINGS BOOTH recently celebrated a birthday anniversary in Mount Pleasant, where his tabloid company has been playing a two weeks' engagement at the Airdome Theater. The company roster follows: Booth, manager; "Sea Bee" Hayworth, principal comedian; Thelma Booth, prima donna and blues singer; Billy Wayne, straight; Tom Fahl, character; Bert Russell and wife, specialties and general business, and a chorus of six. Business for the company has been at its best all season, writes Hayworth. COMES TO US a rumor from good authority that the Gus Sun Booking Exchange after January 1 will discontinue allowing any of its attaches to have an interest in a tabloid show on the road. It seems, so the word goes, that considerable disapproval of these methods has been voiced by managers in general of tabloids. As one result of the action W. F. Martin's Step Lively Company goes under the ownership of Eastwood Harrison, present featured comedian and manager, January 1. WHILE PLAYING the Broadway Theater, Indianapolis, Ind., recently, Billie Boyer and wife, Lillian, went backstage and met Ed and Helen Jackson, with the Round-the-Town Company, a burlesque attraction, who were formerly identified with tabloid. The Boyers are out of the show business now, having a beauty parlor in Indianapolis. The Jacksons also met Ned Woody and wife, Bessie, in St. Louis, Mo. The Woodlys aren't working now, but will be back in the business shortly, they reported. HERMAN ROSE writes that he is back at the Lincoln Theater, Stockton, Calif., after a month's vacation. The Lincoln is playing to capacity houses as usual, he states. In the Lincoln Musical Comedy Company are the following: Charles Oro, eccentric comedian; Rose, Hebrew comic; Fritz Pay, soubret; Johnnie House, characters, and Henry Beurrell, straight and tenor soloist. The chorus: Dolly White, Tuts Jefferys, Miss Baker, Lucille Southern, Louise Gregory, Evelyn Casey and Marie English. DAN RUSSELL and members of his Hip, Hip, Hoopay Girls Company, of the Gem Theater, Little Rock, Ark., recently added in the city's Community Fund drive, giving a show in a hotel before an audience of society folk. So appreciated were their efforts that Manager Sam Loeb and the entire company were entertained at a sumptuous dinner the last night of the drive, tendered by the campaign committee. Clara Russell and Lillian Mack, Paul Barbour, new straight man, and Bob Stevens led the songs, Jim Tapping presided at the pianoforte. BOOKED SOLID until next March is the way dates are arranged for Orth & Coleman's Tip Top Merry-makers Company, a Roxbury (Mass.) tabloid. In the company are the following: Lew Orth, Al Coleman, "Cupid" Komper, Bert Grant, Joe Bankhart, Pete King, Bob Elsworth, Ed Healy, Jack Kane, Freddie Small, Lillian and Bessie Fox. The chorus: Madeline Coyne, Alice Mack, Kitty Komper, Madeline Russell, Dorothy Campbell, Mildred Holden, Evelyn Bligh, Billie Ingsell, Bessie Sutton and Flo Healey. The Bowdoin Square Theater, Boston, was played last week. AFTER PLAYING Casper, Wyo.; St.

Joseph, Mo.; Sioux City, Ia., for the past 31 consecutive weeks an indefinite engagement has been opened at the Grand Theater, Cedar Rapids, Ia., by Jack Mahoney's Major Maids Company, stars Ned Pine, second comic. Mahoney is principal comedian, George Keystone, straight man, and Jim Stein, juvenile, who comprise the company quartet. Jessie Mahoney, soubret and chorus producer, and Lucille (Jan) Bulger, Jack Young, Leona McFarland, Lillian Keystone, Edith Smith and Bobby Clark in the line. WE GOT IT. Yes, that's the name of a tabloid company managed by Joe Carmouche and carrying 15 people. The show recently played an engagement at the Grand Theater in Chicago, and last week was at the Washington Theater, Indianapolis, Ind. Principals include Carmouche, Cleo Mitchell, S. H. Dudley, Jr.; Clinton Fletcher, Helen Johnson and Willie Oglesby. Specialties are offered by Edna Young, Queenie Price, Susie Wroten, James Cash and Mabel Moore. The chorus: Gladys Bryant, Beatrice Brown, Susie Wroten, Mabel Moore, Rose Whiting, Queenie Price, Edna Young and Billie Young. O. R. (RHEE) MARTIN'S Big Show Company, booked over the Gus Sun Time, is receiving some nice press and house management notices along the way. In the company are: Jack Menzie, Lorraine Kayburn, Edwina Valle, George Dunn (manager), Ramo Seymour, Peggy Gordon and Marie Bowdoin. In the Sunny Southern Four are: Choc, Phillips, tenor; Eddie O'Randen, lead; Leon McDonald, bass, and Clot Unpleby, baritone and manager. The chorus: May Mountjoy, Lora Collier, Iva Murphy, Peggy Gordon, Lenore Long, Billie Huston, Marie Deway and Velma Huston. J. C. Murphy is musical director. THE AL BRIDGE PLAYERS, under the management of J. McCall, report capacity business in Salt Lake City, Utah, where they have a lease on the Orpheum Theater for nine years. They are presenting mostly bills from the pen of Marguerite Behard, but have a number of royalty bills in line for their run in the Mormon City, writes W. A. Dougherty. The Orpheum Four, a quartet just added to the show, is said to be proving a great favorite, while Al Bridge, Dorothy Raymond, Dorothy Woodward, Beulah Hayes, Clarence Wurdig, "Bill" Rader and Dougherty have already established themselves in the hearts of Salt Lake City theatergoers. The company hopes to break its record run of 88 weeks in Kansas City, Mo. VOGEL & MILLER'S Happy-Go-Lucky Company has made a record in Casper, Wyo., that will be hard to beat, writes Bert English, business manager, for its members have just played to the largest business of the year at the Columbia Theater, with numerous nights S. R. O. The press has been very liberal in its reviews of the shows, and the management of the Columbia is much pleased with the business and the company. Casper is about 30 miles from the famous "Teapot Dome". The company will remain in Casper for another fortnight before starting eastward on a one-night tour. English says the Wyoming territory would be wonderful for business for someone starting a tabloid circuit. This is a tip that might be worth while investigating by other managers. THE COLONIAL THEATER at San Diego, Calif., managed by Roy Thomas, is presenting Fritz Fields and the Colonial Favorites Company in their second year of continuous performances, accord-

GLADYS GORDON



Gladys Gordon is soubret with Mory Brown's "Kicky Koo Revue" Company, playing over the Gus Sun Time this season, under the management of "Doc" Paul, featured comedian. Miss Gordon closed a season on the Pantages Vandellite Cabaret prior to joining the miniature musical comedy. She is an accomplished musician, singer and dancer.

to a program just received, which topped the list record week had just been passed. In the company are: Minor Bond, Allen Walters, Joe Carr, Elsie Nichols, Florence Johnson, Beth Van-Halren, Ruth Albright, Billy Dodge, Chick Griffin and Fritz Fields with the Rainbow Girls, under the direction of Charles Alphin and dances staged by Johnnie Alphin. The chorus: Myrtle Breh, Brownie Mayor, Elsie Lee, Johnnie Tabor, Marcelle Valdez, Elsie Nichols, Irene Nichols, Dorce Daudett, Johnnie Alphin, Gertie McDonald, Bobby Smith, Charlotte Wolf and Erna Wolf.

ONE OF THE LARGEST tabloid organizations touring on the road thru the Central States is that of Golden & Long's *Bubbles Around Company*, which has, during the past year, played stock engagements in Fort Wayne, Ind.; Columbus, O.; Covington, Ky.; Richmond and Terre Haute, Ind. The roster for the company now on tour follows: Max Golden and Claude H. (Kid) Long, equal owners and managers; Albert Taylor, producer; "Doc" Dorman, Marvin Shackleton, Bobby Golden, Paul Taylor, Alan McDonald, Mildred Steel, Norma Fair, Dorothy Bates, Earl Stanley, Bessie Bell, Ernie Devoy and Ramsey and Snyder, dancing team. The chorus: Esther Dorman, Vera Fair, Hanna Goldbeck, Ida Goldbeck, Billie Lohrer, Elsie Davenport, Jackie Jacobs, Mimie Devoy, Dolly Bell, Betty Steel, Betty Queen, Lorraine Bernard. Ted Stover is musical director.

J. J. IRVING'S *Knack Knack Company* of 14 people opened on the Joe Spiegelberg Time in the South at the Broadway Theater, Richmond, Va., November 17. Local press has been laudatory in its comment about the show, stating it is one of the best to play there in months. Harry Vine is assisting Irving in the business management. Jumps are made in three automobiles owned by Irving. Vine and "Phonema", who presents his mental act. In the company are: Billy (Mike) Kelly, first comic and producer; Mrs. Kelly, chorus producer; Harry and Jeanne Vine, straight and soubret; Irving, second comic and magic specialty; "Happy" West, characters; the Musical Lavonias and "Phonema", assisted by his wife, Mrs. A. L. Brandon. The chorus: Anita Nae-l, Caroline Van Osten, Elmer Davis, Annabel Lavonnia and Ruby West.

HOMER NEER, of the Gus Sun Booking Exchange, says: "I believe one thing that has hurt the tabloid business more than anything else is the house that plays shows in stock. Of course, this exchange books a number in stock dates, but it is only because the managers of the theaters insist upon it, but we are surely not in favor of it. There are several reasons why a house will do better business playing a different show every week than it would if it played it in stock. If the musical comedy show in stock was a success why wouldn't the Columbia Burlesque Wheel play its shows in stock in each town and save the enormous railroad fares? I personally have watched very carefully the history of the houses that play a different show every week, and those that tried to play them in stock, and in each and every case the house that plays a different show each week is doing a better business, making more money than the stock house."

LEO AND BOBBIE Mullarkey, writing from Denver, Col., advise they have just returned there from Moose Jaw, Saskatchewan, Canada, where they were identified with the *Frisco Frolies Company*, managed by Maurice Cash. They report a pleasant engagement "up North", adding: "We are now with our old friends, Vic and Buddy Vernon, whom we spent last summer with at Danville, Ill." Bobbie is recuperating from an ulcerated eyeball. Vic is producing at the Riant Theater in Denver where Mullarkey is featured comic and Bobbie is soubret. Others in the company are Claude Devoy, Harold Snell, Jack and Babe Shaw and Louise Woods. The chorus: Evelyn Weaver, Dolly Riehle, Buddy Vernon, Jacqueline LaFovcha and Babe Shaw. The Riant staff: Sue L. Elsworth, general manager; Ruth Morris, cashier; Harry Hunter, bookkeeper; C. A. Grass, orchestra leader; Vic Vernon, director; Theodor Stone, stage manager; E. Proctor, ballet mistress; L. E. Palmer, scenic artist.

MEMBERS OF THE *Cute Little Devils* Company, owned and managed by Burns & Paden, were royally entertained by Mr. and Mrs. Howard Moore at their palatial home in Alliance, O., Sunday, November 30, the occasion being the birthday anniversary of Mrs. Edith Paden, member of the chorus. The company played a return engagement at the Columbia Theater last week. Among those present were: Mr. and Mrs. Harold Moore, Mr. and Mrs. Howard Moore, Mr. and Mrs. E. J. Baldwin, Mr. and Mrs. W. F.

# A MERRY XMAS

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and a cunning chorus of Dainty, Darling, Dashing, Dancing Demons

Howard Paden

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Offering a repertoire of Miniature Plays with most gratifying success. Produced under the direction of MR. WALTER BOWKER, and portrayed by the greatest cast of artists ever presented with a repertoire of 100 plays, besides CURLEY BURNS and HOWARD PADEN such well-known names as MESSRS. GLENNIE LOWERY, ALINE WALKER, JYNS LAURE, MESSRS. ELLIOTT MOULY, BOB MCKENZIE, HAROLD MCCLURE, CURLEY MILLER, CHARLIE WELLS and a chorus of 100 girls, all with talents so rare and diverse, are packed in supreme masterpiece of the stage, conceived and executed by MRS. SARAH LOVERLY. The assurance of a most successful production. Each play having special music by MR. WILLIAM FOSTER.

WANTED—For No. 2 Show, opening in January: Comedians, Prima Donna, Impresario, Souffler, Chorus, Musical Instruments and other useful talents. Also twelve 2000-bookings (Chicago, Grand Rapids, Detroit, Toledo, Cleveland, Columbus, Cincinnati, Indianapolis, Louisville, St. Louis, Kansas City, Omaha, St. Paul, Minneapolis, Milwaukee, Chicago, Ill.) let us hear from you at once.

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Bowker, Curly Burns, Stella Smiley and Charles V. Turner. Not to be outdone, Mrs. Paden's trouping friends tendered her a second party following the Monday night show on the stage of the Columbia C. D. Establat, in advance of *Light* and Jack Warner, of the *Fiber & Grand Opera House*, Canton, O., were listed among the guests. Mrs. Sara W. Bleblen, popular manageress of the Columbia, is credited with making the theater party a huge success.

BOOTS WALTON'S *Bubbleland Company*, headed by Boots, "the Dancer Blackface", has the following roster: Dave Ross, straight man, "the tabloid fashion plate"; Sammy Ross, second comic, "silver-tongued tenor"; Sid Stewart, "wizard of novelties"; Norman D. Brown, general business, "tabloid's heaviest bass"; Neil Mason, prima donna; Bobbie Clark, soubret; Chubby Zaro, soubret, and the Bubbleland Six, a jazz band with Frank Houseman, pianist; Fernel Martin, saxophone; Frank Morrison, trumpet; Jingle Carsey, trombone, and Walton, drums. Another feature is the Cadillac Quartet. Walton says good business is being enjoyed in his tour thru the Midwest. He says a number of return dates have been requested by house managers. The chorus: Bobbie Clark, Blanche Bancroft, Dolly Dotson, Pearl Robinson, Peggy Clark, Chubby Zaro and Marjorie Cavanaugh. Norman Brown is stage manager, Grover Hill, stage carpenter, and Ross, musical director.

HEN-PECKED HENRY in tabloid form is thoroughly satisfying as a script bill for laugh-creating purposes, and more than pleased the audience at the Regent Theater, Hamilton, O., Sunday night, November 30, when the *Step Lively Company*, featuring Eastwood Harrison, that different comedian, was reviewed by the tabloid editor. This bill is too old to need a summarization of the plot, so we will hurry over the characters. In the first place Manager Harrison is the high light of the show, and, tho starring, he allows all of his people an equal chance to show their ability in one way or another. He is bald, but one out front shines he must be wearing a wig. A repertoire actor from the old school, he knows the art in acting, in cutting up at the right moment, in ad libbing and burlesquing his role of Henry admirably. He is a creditable artist to tabloid. Jack Lewis was seen in a black-face part. His lines and songs need a broader use of Negro dialect. Otherwise he's a comical Ray Hanley, straight, worked fast and pleasantly. Mary Buschman was very enjoyable as Henry's jealous wife, mainly because she does the cartoon-Maggie type in a refined manner. She is a clever elderly character woman. Tut's Freese had a small role that lit up nicely, and Alma Wood won many admirers as the alluring actress who charms Henry, likewise as soubret in her song numbers. Leona and Ray Hanley worked a double specialty that was both new and novel, but we shall not tell what it was. There's far too much business being copied from one tab. show to another now, we've decided. We believe in

(Continued to page 79)

**Be a Booster for Milt Shuster**

WANTED—25 Chorus Girls, Burlesque Stock, Park Theatre, Indianapolis. Burlesque people in all lines. 36 West Randolph Street, Chicago, Illinois.

**WANTED Good Tab. People**

In all lines. Good Producers with script bills, for three theaters, salary stock in one city. State lowest salary and full particulars in first letter. ONTARIO BOOKING OFFICE 38 Yonge St. Arcate, Toronto, Ontario.

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Ten experienced Chorus Girls. Must be fast stepers. Leading Woman with good voice; harmony singer preferred. A-1 Piano Player; transposer and arranger. Show to play through Texas and Oklahoma. Write or wire RUFUS ARMSTRONG, Majestic Theatre, Lamesa, Tex., week Dec. 8; Plainview, Tex., week Dec. 15.

WANTED—Producers with Chorus Wardrobe and Script Bills; real Business Manager, Comedians, fast Straight Men, experienced Chorus Girls, Soubrettes, Dancing Specialties, 8-people Jazz Band for two shows. All friends write. CARROL & SHAW, 1919 Federal St., N. E., Pittsburgh, Pa.

**MERRY CHRISTMAS AND HAPPY NEW YEAR**  
ELLIS T. BEEBE AND EMILY BEEBE

**FRED HURLEY**

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**SHOW PRINTING**

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**COL. J. L. DAVIS**

—AND—

**MILT SCHUSTER**

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## A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL.

### What Managers Can Do

UNDER our basic agreement with the Managers' Protective Association, managers have the right to lay off their companies the week before Christmas as well as Holy Week. This is stipulated in Paragraph 24 under the rules governing the Minimum Standard M. P. A.-E. A. Contract as well as the Minimum Standard Independent Contract, which means that all managers, whether they are members of the M. P. A. or classified as independent managers, are entitled to layoffs as set forth above without being obligated for the payment of salaries.

In the event of such layoffs, however, the manager will not be entitled to rehearsals during these periods except under such conditions as are provided for in the contracts.

### Equity Bond Is Pay Insurance

An Equity representative was sent to New London a few weeks ago to pay the salaries due the members of a company which closed there. This was made possible because of the A. E. A. having arranged for a bond of \$2,500 from the management as financial security, which enabled us, when the end came, to pay the people concerned without delay.

How different from the old days. When salaries were not paid the actor could whistle, but now with an organization behind him he is spared humiliation and embarrassment and his interests protected to the fullest. This applies to all our members whether they are playing in rep., stock or on Broadway.

### Good News From Ball Committee

George Le Guere, in a "tentative report submitted to the council re the Equity Annual Ball for 1924," gives the "expenditures" as \$13,250.90 and the "approximate total receipts" as \$25,225.87. He approximates the profits at \$11,944.97, less a war tax approximate of \$2,500, showing an approximate net of \$9,444.97. These figures, he points out, are subject to possible revision by our auditor. He gives special thanks to Margaret Smith, Clark Robinson, Frank McCormack, Ray Raymond "and our boys who took care of doors (most thankless jobs); also my more than efficient office staff, without whose wonderful co-operation I would never have been able to get the results." Mr. Le Guere further reports "that I had practically the whole thing on my shoulders this year as Hassard Short was out of town, so I really had to attend to business, stage, decorations and lighting."

### "Flossie" Claims Paid

The final payment has been made on the claims of our members who were in the production, *Flossie*, which closed at the Lyric Theater here to a big financial loss. Checks covering the different amounts due are now being drawn and will be ready for distribution within a week.

### "Anonymous" Aids Emergency Fund

A letter was recently received at headquarters with the following request: "Kindly slip the enclosed check for \$50 into the emergency fund and please let it be recorded as one of the 'anonymous'."

The assistant executive secretary in his acknowledgment of the gift wrote: "We are acknowledging your letter of November 23 and are sending you herewith receipt for the \$50 check you enclosed."

"Your wish that it be regarded as one of the 'anonymous' will be complied with, but in a way we regret having to do this, as we would like the whole world to know that the wonderfulness of Equity lies to a great extent in such acts as this. No wonder we are a great people and no wonder we are proud that you are one of us."

### Mr. Gillmore Tells It to Texas

While representing the Associated Actors and Artists of America at the convention of the American Federation of Labor at El Paso, Tex., Frank Gillmore, executive secretary of the A. E. A., was interviewed by a reporter on the staff of *The El Paso Herald* as to conditions in the theatrical field. According to *The Herald*, Mr. Gillmore asserted that "State aid in furthering dramatic efforts in communities will be one suggestion to the educational committee of the A. F. of L."

"Texas, for instance, the largest State in the union, cannot boast of more than three or four houses at the most which regularly play high-class attractions.

"Drama is slowly dying out in some of these sections owing largely to the inability to properly stage these productions. Education can be gained as readily thru the eye as in any other sense and we feel that the education committee of the A. F. of L. can properly take

up the move to increase interest in the spoken drama.

"Conditions affecting stage people have been good the past year, altho Equity fought the hardest battle in its history last June with the Producing Managers' Association, winning a 'hands down' victory.

"Equity at all times is alive to the interests of its members in every way. We are more than a union, however, for we realize that the theatrical production could exist without Equity, but Equity cannot exist without the theatrical profession. Therefore, staunch unionists as we are, we place the theater even above Equity and work constantly toward improving the theater and theatrical people.

"Wages are higher now than they were five years ago and, I believe, are high enough to offset the increased costs of living. Chorus girls now receive a minimum wage of \$30 a week in New York and \$35 a week on the road, very few

exceptions being allowed in equity to these prices.

"I played *El Paso* first in 1894 and have played here several times since, the last time about 15 years ago, and I was most agreeably surprised to see the growth of this city. I regret, however, that more interest is not evinced in the drama here, for I believe that a town of this size could easily support a good stock company as well as good road shows. There are fewer actors in the profession today than a year ago and fewer companies operating out of New York."

### Mr. Poli Returns Good Wishes

S. Z. Poli, head of the Poli Circuit and interested in many stock companies, was congratulated by the A. E. A. when he opened a new theater, the New Hyperion, at New Haven, Conn., recently. Mr. Poli's reply, addressed to Mr. Gillmore, declared:

"It was indeed very gratifying to re-

## CHORUS EQUITY ASSOCIATION OF AMERICA

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary.*

TWENTY-FIVE new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Lionel Langtry, Daisy Yatter, Bernard O. Walley, Annette Hawley, Elizabeth Huyler, Walter Twaroski, Elaine Thaler, Grace Hammer, Nancy Mayo, Frank Shea, Hazel St. Amant, Carol Raffin, Annabelle Grey, A. J. Bent, Molly Manning, Christie Le Bon, Verna Shaff, Arthur Freeman, Hiram Murphy, B. Tieman, Beatrice Erickson, Ephie Griceshim, Stella White, Ethel Cook, Ruth Ingalsbie, Edith Hughes, Hilda Steiner, Jack Varley, John Merkle, William Perloff, Elsie Meyer, George Mortimer, C. H. Bates, Lorenzo Vitale, Frederick Walter Saunders, Percy Richards, Emilia Pratesi and Frank H. Pittell.

Twelve Chorus Equity members are going to Germany with a *Little Jessie James* Company. Altho Equity really has no jurisdiction over such a company it arranged for a guarantee of two weeks' salary, for return tickets and had a special form of contract drawn up to meet the needs of our members in Germany. It has occupied the time of one executive for almost two weeks to make these arrangements. As a result our members probably won't have to call on Equity during the entire engagement. And still our members wonder what Equity does for them.

Equity members must not take the places of musicians in any theater or town in which there is a musicians' strike. There is absolutely no exception made to this rule.

There seems to be some misunderstanding about the free rehearsal period. If a Sunday rehearsal is not called within the 10-day probationary period the manager does not count Sunday if he wishes to dismiss a member. This ruling is both to help the manager and the member—it gives the manager a full 10 days of rehearsal in which to decide whether the member is qualified, and sometimes a member who might have been dismissed, had the manager had to count the Sunday on which she did not rehearse, shows up so much better on the tenth day of actual rehearsal that she is retained in the company. Of course, if the company

rehearses on a Sunday it is counted in the 10 days and no other day may be counted out whether or not it was a rehearsal. In the four weeks' rehearsal period Sundays are counted whether or not there is a rehearsal. That is salary must be paid four weeks after the first day or rehearsal whether or not rehearsals were consecutive. That is the Sunday ruling applies only on the 10-day probationary period.

In asking for the addresses of our members we are only trying to get a permanent address to which Equity magazines, notices, etc. may be sent. It is impossible to send mail of that kind on a route. You are helping your fellow member to keep in touch with the organization by supplying such addresses.

Anyone knowing the address of any of the following members will please notify this office: Blane Summitt, J. Valli Seymour, Loretta Sharp, Dorothy Shaunessy, Madeline Shaw, Millie Shae, Robert Shields, Wilford Shepard, Heloise Sheppard, Opal Skinner, Gladys Smith, Mitchell Benson, Jean H. Smith, Kenneth Smith, Bernice Starbuck, Fred Steinway, Allen Stevens, Julia Stierlan, Frances Stone, Jean St. John, Ronald St. John, Lorraine Ray, Margaret Redfield, Edna Mae Reed, Celestine Reichard, Mamie Rice, Diana Richards, Ruth P. Richards, Ruth Richmond, Joseph, Kelly, Victor Robbins, Barbara Roberts, Queenie Robertson, Jack Roche, Marie Russell, Beatrice Savage, Esther Schelp, Isabelle Scott, Louis Sears, Virginia Serran, Ruth Kenny, Willis Kenny, Don Knobloch, Mabel Knowles, Helen Koski, Olive Mac Fee, Marcia Mack, Margaret McKay, Constance Madison, Kitty Malvern, Lucille Manning, Pansy Manness, Ruth Mansfield, Harriett Mann'd, Trude Marr, Thelma Marshall, Isabelle Mason, Jessie Matthews, Janet McGrew, May Mellinger, Peggy Meredith, Melissa Merriweather, Rosella Meyers, Wallace Milam, Melba Milford, Mildred Milham and Beverly Miller.

Members who are not in good standing until May, 1925, and who do not hold excused cards are fined 25 cents a month beginning December 10.

DOROTHY BRYANT, Executive Secretary

ceive your gracious message on the occasion of the opening of my New Hyperion Theater here and I desire to offer my profound thanks for remembering me at that time.

"It was most pleasing to receive so many friendly expressions concerning our efforts to give the theater-going public of New Haven the best there is in theatrical construction and entertainment, and I am sure that the members of your society are entitled to their share of the credit for assisting in creating this sentiment."

Answering for Mr. Gillmore, Paul Dullzell, assistant executive secretary, wrote: "We are acknowledging your letter of November 20, addressed to Mr. Gillmore, because of his absence from the city."

"Permit us to say that your words of appreciation because of the message sent you on behalf of Equity on the occasion of the opening of your New Hyperion Theater are very gratifying to us and we are grateful indeed for the splendid friendly co-operation that has existed between ourselves and your representatives, particularly with your Mr. Thatcher here. He has always met us more than half way and has been exceptionally helpful and considerate. Your letter convinces us that, altho we have never had the opportunity of dealing with you personally, Mr. Thatcher truly represents your policies that have brought you to great success as a showman and gained you a reputation for squareness and fair dealing."

"We would also like you to know that in all the years that our members have worked for you or under your management there has never been a claim filed against you. The contracts made with our people have been lived up to. This is a record when you stop to consider the number of actors that you employ, and have employed, quite extraordinary, and is another proof that the name of 'Poli' is sterling."

### Season Better Under Equity Rules

During the campaign which preceded the ending of the basic agreement with the Producing Managers' Association some managers predicted that if Equity succeeded in winning, and in imposing Equity shop conditions on all managers, it would be followed by theatrical catastrophe and chaos. Under such conditions, it was claimed, managers would not be able to do justice to their productions and would either voluntarily abandon the field or be forced from it.

Equity won its fight with the Die Hards among the managers and, with the exception of a few unaffiliated artists who may be employed by the Managers' Protective Association, while paying sums equivalent to initiation fees and dues to Equity, and of a specified number of

(Continued on page 77)

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Pages No. 1 to No. 40 see box in corner of this page.

31. Why, I could always feel my heart thump, too.  
It means something, you know, to face death daily.  
And to face it daily.  
With a smile and a bow.  
35. So that's how I like to remember him now.  
Crouched on his tight rope, supple and strong.  
For later in life he went very wrong.  
But you'll leave that out, won't you? It's wiped off the slate.  
32. Altho he went crooked, he always jumped straight.

In view of the errors in the first printing of the phonetic type in the issue of November 8, Mr. Atwill's speech is given again in this issue with corrections made for the convenience of readers who are studying phonetics for the first time. The phonetic transcription is given line by line under the ordinary spelling. This method will not be followed as a rule, as the student should become accustomed to the phonetic type as a sound language independent of "spelling". But occasionally it will be helpful to put the spelling and the sounds side by side to illustrate the differences between the two.

The breath-pause marks used in transcriptions ( | ) and ( : ) are intended to be helpful in giving an increased and prolonged control of the breath. If they are used for that purpose they will be more effective than the ordinary punctuation marks. A common fault in reading is an insufficient supply of air in the lungs and an unsteady and uncertain pressure on the air that passes over the vocal chords and gives resonance to the resonance cavities in the throat, mouth and nose. This steady stream of air is important. Many speakers run short of breath in the middle of a phrase, and a common fault is to take the pressure off the breath at the approach of a pause. The result is a loss of resonance and a sacking of the tone, sometimes to the point of ineffectuality, giving recurrent weakness to the end of a phrase. A breath pause is as much a matter of thinking ahead as it is a matter of completing an idea. It is a momentary silence between ideas which gives us opportunity to replenish the breath we have just used. And we take the breath for the sake of continuing with increased activity of mind and body. There should be no sagging of the tone at these pauses, simply a momentary interval in which we have time to drop one idea and pick up another. Pauses may therefore be very frequent if they follow the sense and feeling of the reading and if the impressions are deepened as we go along. The depth of Shylock's feeling in his speech to Antonio might result in the following breath groups:

'fə:se: | | 'ju: 'spit on mi | on 'wenzl  
'lə:st | |  
ju: 'spə:nd mi | 'sɑ:f ə dei | | ə'nədə  
təim | |  
ju: kə:ld mi | | 'dɔ:g | | ənd fə'li:z  
'kə:ntisiz | |

all-lead ju: 'dɑ:s mɑ:f 'məniz | |  
"The length of pause," says Curry, "is due to the intensity of thinking or to the degree of clearness, vividness and depth of the impression. In taking up a new subject, in weighing an idea before giving it, in the reception of all impressions, the length of pause will vary according to the degree of mental action, the extent of the change the mind is supposed to make or the importance of the idea."

All this tends to strengthen what has been said about the support of breath and the bodily animation that goes with vital thinking. We do not pause for the sake of stopping, but for the sake of making ahead. For that reason the end of a breath group (of words) should not rest in a sagging tone. We should always have plenty of air. We should end a group with a steady supply of breath, and begin a new group with a steady supply of breath. If our speech is to show evenness and give the impression of having a message. Mr. Atwill made more pauses than I have indicated, because in many places he deepened the impression of what he was saying. I have left out these special features of intonation in order to give the ordinary breath groups that a casual reader is likely to use in practice. While the breath marks represent pauses, however short or however long, they should not suggest or permit a sagging of the breath. Even the normal value of the vowels and consonants, to say nothing of the carrying power of the voice, depends on support of breath and resonance. To replenish the breath does not mean to let the body collapse. Vital thinking means vital living.

The phonetic symbol (hw) for the "wh" in "which" should give no trouble to students who take the trouble to observe this sound. The danger is that someone will try to make a monstrous (h) out of a separate and independent sound. This must be avoided. The vowel (w) in "wood" is a semivowel, with its vowel quality closely related to the sound of (u). The (w) is said quickly and with slight friction at the lip. This is shown in becoming voiceless. I put (hw) by the same as (w) except that it is a breathless consonant instead of a vowel one. This voiceless (w) is usually represented in phonetic type by turning a 'w' upside down. But the difference between this voiceless (w) and another sound represented by (hw) is slight and

# THE SPOKEN WORD

CONDUCTED BY WINDSOR P. DAGGETT

will cause no difficulty if the (hw) is treated as one sound rather than as two individual sounds.

*The Woman on the Jury* was the offering of the Seventh Avenue Stock Company, Loew's Theater, New York, for the week of December 1. Clara Joel and John Litel played the leading parts. The company gave a good performance Monday night, and the play ran smoothly.

Miss Joel is not the "little queen" that we found in *Anne Bromagh*, leading woman at the Alhambra Theater in Brooklyn; but we found Miss Joel a competent actress whose ability became more impressive with each act of the play. Her best work was in the Jury Room in act three, where she was both convincing and winsome.

A slight hoarseness affected Miss Joel's

voice at the opening of the play, but this wore off to a noticeable extent during the evening. It was interesting to see that Miss Joel's technique of voice helped her to disguise the effects of a cold and to almost entirely counteract it. This technique of voice was in evidence many times, and especially so in dramatic scenes where Miss Joel shows a reserve of energy that adds to the force and dignity of her acting.

Miss Joel's resonance on the upper stream of breath, as we speak of the resonance of the nasal cavities, is very strong. This makes the nasal consonants somewhat prominent. This is something that so many speakers need to acquire that we ought to commend Miss Joel for her mastery of fundamentals. But at times the listener is more conscious of these sounds than he would ordinarily be.

## LIONEL ATWILL AGAIN

### "DEBURAU"

1. I was born in Rumania, at Constanza.  
aɪ wɔz 'bɔ:n in ju:'mæniə | ət kɒn'stɑ:nzə |
  2. My father was a tight-rope dancer  
maɪ 'fa:ðə wəz ə 'taɪtrəʊp 'dɑ:nzə |
  3. Which had been his father's bent  
wɪtʃ həd bi:n hɪz 'fa:ðəz bent |
  4. And his grandfather's, so I've heard.  
ənd hɪz 'grændfɑ:ðəz | sɔʊ aɪv 'hɜ:d |-
  5. He ran a circus, owned a little tent.  
hi 'ræn ə 'sɜ:kəs | 'əʊnd ə lɪtl 'tent |-
  6. My mother took the money at the door.  
maɪ 'mʌðə tu:k ðə 'mʌni ət ðə 'dɔ: |-
  7. He was called the "Equilibrarian Wonder".  
hi: wəz 'kɔ:ld ði 'i:kwɪlɪbrən 'wʌndə |
  8. Brothers and sisters? I had four.  
'brʌðəz ən 'sɪstəz? | | aɪ həd 'fɔ: |-
  9. Five of us then, two girls and three boys.  
'faɪv əv əs ðen | | 'tu: 'gɜ:lz ən 'θri: 'bɔɪz | |
  10. And father made six,  
ən 'fa:ðə meɪd 'sɪks | |
  11. An mother seven, and the pony eight.  
ən 'mʌðə 'sevən | | ən ðə 'pɒni 'eɪt |-
  12. I must count him, for he did his tricks,  
aɪ mʌst 'kaʊnt 'hɪm | fɜ: hi: dɪd 'hɪz 'trɪks | |
  13. Tho his best trick was to drag us from town to town.  
ðəʊ hɪz 'best trɪk wəz tu: 'dræg əs frəm 'taʊn tə 'taʊn |-
  14. There are greater joys,  
ðeə 'a:ə: 'grɛtə 'dʒɔɪz | |
  15. Believe me, than tramping early and late  
bi'lɪ:v mi: | | ðən 'træmpɪn 'ɜ:lɪ ənd 'leɪt | |
  16. German roads, Russian roads, Polish roads . . .  
'dʒɜ:mən 'rɔ:dz | | 'rʌʃən 'rɔ:dz | | 'pəʊlɪʃ 'rɔ:dz | |
  17. All roads, you know, are endless.  
'ɔ:l 'rɔ:dz ju: nəv | | a: 'endlɪs | |
  18. And we were poor. Our loads  
ənd wɪ: wə: 'pɜ:ə | | əvə 'ləʊdz  
in life weren't light.
  19. In 'laɪf 'wɜ:nt 'laɪt |-
  20. A hungry day came after an empty tent at night.  
ə 'hʌŋgri 'deɪ keɪm ɑ:ftə ən 'emptɪ 'tent | ət naɪt |-
  21. Still, I think we never felt quite friendless.  
'sti:l | | aɪ θɪŋk wɪ nəvə felt 'kwɪnt 'frɛndlɪs |-
  22. But to return! My eldest brother . . . Oh, he looked down  
bʌt tə rɪ'tɜ:n | | mɪ 'eldɪst 'brʌðə | | əv 'h: lʊkt 'daʊn
  23. On the rest of us. Well he might,  
ən ðə 'rest əv əs | | 'wel hi: 'maɪt  
frəm ðə haɪ rəʊp he dɪd hɪz trɪks ən |-
  24. From the high rope he did his tricks on.  
frəm ðə haɪ 'rɔ:ʊp | | hi: dɪd hɪz 'trɪks ən |-
  25. His flying leap was a great affair.  
hɪz 'flaɪɪŋ 'li:p wəz ə 'grɛt ə'feɪə |-
  26. Ladies used to scream with fright.  
'leɪdɪz ju:z tə 'skri:m wɪð 'fraɪt |-
  27. It was fine to see him fix on  
ɪt wəz 'faɪn tə si: hɪm 'fɪks | ɒn  
The spot that he meant to jump to.  
ðə spɒt | | ðət hi: meɪnt tə 'dʒʌmp tə | |
  28. Then, like a swallow, he'd sweep thru the air  
'ðen | | lʌk ə 'swɒləv | | hi:d 'seɪp θru ði 'eɪə | |
  29. Round the trapeze and into the net.  
'raʊnd ðə træ'pi:z | | ənd 'ɪntə ðə 'net |-
- (For the spelling of remaining lines see top of column 1)
31. hwaɪ aɪ kʊd ə:lweɪz 'fi: | | 'maɪ hɑ:t θæmp 'tu: | |
  32. ɪt 'mi:nz sændɪŋ | | ju: 'nəv | | tə 'feɪs ðəθ 'deɪl | |
  33. ən tə feɪs ɪt 'geɪl | |
  34. wɪð ə 'smɑ:l | | ənd ə 'bɔ:v | |
  35. sɔʊ 'dets hʌv aɪ 'lɑ:k tə ɪ'membə hɪm 'nɔ:v | |
  36. 'kɪəvft ən hɪz 'taɪtrəʊp | | 'sɒpəl ən 'stɔ:ʊp | |
  37. fə 'leɪtɪn 'laɪf | | hi: wɛnt 'veɪn 'lɔ:ŋ | |
  38. bʌt ju:l 'li:v ðæt 'aʊt | | 'wəʊnt ju: | | ɪts 'wɔɪpt əv ðə 'sleɪt | |
  39. əldəv hi: 'went 'kɜ:kɪd | | hi: ə:lweɪz 'dʒʌmpɪt 'streɪt | |

Like Miss MacKellar, Miss Joel tends to love her consonants, the not in exactly the same way. It is interesting to notice how certain sounds tend to be favored sounds with individual speakers.

I sometimes wonder if stock acting does not encourage this love of consonants. These "stops" seem to serve as convenient little resting places which enable the speaker to feel his way and think of the next word or phrase. In *The Woman on the Jury*, for instance, Miss Joel has the line:

"Am I playing fair?"

We might ask what is the logical phrasing of this line. In intensive thinking there is naturally a thought pause somewhere within this question. The speaker's real question is of "playing fair." That is the deep question that would inspire the pause. For that reason I think of the first impulse of thought to be "Am I" and the second impulse of thought "playing fair." Miss Joel, however, finds the "m" in "am" a convenient resting place, and to my imagination Miss Joel seemed to cling to the "m" until the rest of her speech came into consciousness. Using the two dots (:) as a symbol of length, we might represent Miss Joel's reading as:

"Am: I playing fair?"

The long "m" is a semivowel, so that the breath is not broken by a breath-pause following the "m", but holding onto the "m" tends to make the division of the reading as follows:

"Am: / I playing fair?"

This sounds to me like a stock reading, something that I associate with a verbal memory or visual memory which tends to interfere with the logical memory and divisions of phrase.

My dislike of this manneristic treatment of consonants is two-fold. It calls attention to itself, like the sleepers on a railroad track. The other reason is that the consonants crowd out the vowels and rob them of the "color" and feeling that they are entitled to. Take another line of Miss Joel's:

"You mean he would understand?"

The first color of emotion in this line would come on the word "mean" (mi:n) with its long high-front vowel, a good vowel to get hold of and shade into feeling. But the vowel does not matter so much to Miss Joel. She hastens to the "n" and clings to that as her lifesaver:

"You mean: (mi:n,) / he would understand?"

This accentuates a syllabic pronunciation with so much staccato attack on the consonants. It gives distinctness of speech and a certain tensility in articulation that is not counterbalanced by a corresponding fullness and flowering of the vowel sounds. To speak "trippingly on the tongue" (and with the lips) is the thing that gives speech its perfect smoothness and elasticity. The moment consonants appear to be machine made, we are conscious of words; words, whereas our consciousness should be on the thoughts and feelings which the words express. In other words the muscular texture of consonants need to change with feeling, without losing their precision, just as the vowel sounds need to change their emotional color with the thought they express.

To base such comments on the Monday night performance of a stock company may seem to do injustice to the creditable work that was done. But in listening to these actors I am always barking back to the method of study of the individual actor, and I am quite certain that these habits vary a good deal. Some stock actors appear to have a perfectly logical memory and speak, pause and linger on a sound at just the right place. Others have individual tricks of memory, in which the phrasing is not so logical in division and not so flowing in movement. I would hesitate to ask Miss Joel to undo her technique of speech to any great extent. But if she has time to think of such things she might ask herself if her lingering on nasal consonants is in any way a substitute for breath pauses in the logical divisions of thought impulses. The first sentence I quoted, "Am I playing fair?" is a problem to work on. Is it:

"Am: / I playing fair?" with a lingering "m", or "Am I / playing fair?" with more color in the vowel.

John Litel, on first acquaintance, makes a good impression as a leading man. He has expressive features, a voice free from actorisms and a sympathetic understanding gives a good texture to his speech.

Betty Lawrence, the ingenue of the company, showed her all-round ability by playing the part of Grace Pierce with unusual sympathy and emotional power. She is an actress of much refinement.

(Continued on page 77)

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Whether you contemplate buying lingerie for a gift, for the hope chest or merely to replenish your supply of "unties" you could find no better display than that in the holy wreath. It comes from the studio-shop of a little French woman, who, by avoiding light rent, is able to offer her customers lingerie at temptingly modest prices.

A crepe de chine assortment has been chosen for our sketch, because crepe de chine is most favored by women who "do their own" with the aid of soap flakes and a traveling-size iron. It does not require elaborate laundering to make it appear fresh and dainty. Moreover, it gives more faithful service than any other fabric, unless it be pure linen.

Could you buy crepe de chine and wide Val lace to make a becoming square-necked nightgown, like the one illustrated and called Dorothy, for the modest sum of \$3.75, figuring in, too, the value of your own time? Very, very positively not! And yet that is the price asked for Dorothy.

Delphine is the name of the embroidered poplin camisole, which sells for 79 cents, and Delicia (at the left) is of tub silk, hemstitched, and is priced at 89 cents. The plangent little cap, Daphne, is of blue satin and is offered for \$1.25. The step-in chemise of crepe de chine, named Delia, may, like the other garments, be had in any desired shade. The price of Delia is \$2.95.

If we were asked to name the most noticeable tendency of the stage costuming of the hour we should say hand-painting. Hand-painted gowns and Spanish shawls take on a vivid beauty quite incomparable. But it takes the hand of a really finished artist to impart the charm of high or low colors, perfectly harmonized. We recently discovered a group of Spanish shawls in which the blending of colors and themes were so unusual as to inspire us to learn the selling details, feeling that they would prove interesting to our readers.

One shawl of this group, a Russian conception of the Spanish shawl, was quite breathtaking in its color appeal. It was full-sized. On the background of yellow were two peacocks carried out in high colors, surrounded by large and vivid red roses with green leaves, suggesting futuristic treatment. A 20-inch yellow-silk fringe completed the shawl, which was offered to us at \$39.50. A similar shawl would sell for \$75 in the shops.

Less expensive, but not less attractive designs, were smaller Spanish shawls, 40x40 inches, with 20-inch fringe, at \$25. These were in the following color combinations: A Chinese conception of the Spanish shawl, showing a dragon on an orange-pink background and a large butterfly at each corner, with roses scattered here and there. An Oriental conception, carried out with red roses and red butterflies on a jade-green background. A bit more conventional were shawls showing a white background with red roses and green leaves and a yellow background with immense pale pink chrysanthemums.

All of these shawls, made of crepe de chine, are guaranteed colorfast and may be washed successfully.

If you are thinking of having a certain costume hand-painted we shall be happy to refer you to an artist, a German, who has a coloring method known only to himself. His prices are amazingly modest and his art will transform the simplest stage gown into a thing of striking beauty. He works for all the big producers. He will be glad to carry out your ideas by mail.

One of the most successful barbers in Gothamtown, who has as large a following daily as the Pied Piper had on one grand occasion, confided to us that he owed his power over the coiffures of femininity to the deft manner in which he trimmed that strange region known as the back of woman's neck when grooming the modern bob. "And my

(Continued on page 74)

## Christmas Thoughts

This is Christmas Day, the anniversary of the world's greatest event. To one day all the early world looked forward; to the same day the later world looks back. That day holds time together.

—Alexander Smith.

### Selena Royle's Royalty

Selena Royle, daughter of Milton Royle, the playwright, who will always be remembered as the lovely blond Solveig in the Theater Guild's production of *Peter Gynt*, and who later donned a black wig and stained her skin to appear as the dusky heroine in Clarke Sivernail's production of *Rust*, and who is to appear

as her fair self in *Poor Richard*, had a Christmas story tucked up her sleeve, but she at first refused to divulge it because it was connected with so material a thought as author's royalty. A bit of coaxing changed her mind, happily.

"When father wrote the *Solveig* play," said she, "I had not yet made my earthly appearance, but he promised mother that the first \$1,000 royalty on the play would be presented to the new baby. It so happened that the royalty was handed to mother for me when I was just one day old to celebrate father's good luck with the play. When there was talk of a

(Continued on page 75)



DAINTY UNDERTHINGS FOR MILADY

(See Shop Windows for descriptions.)

## The Beauty Box

It is invariably the woman with the dry, sensitive skin who is unsuccessful in discovering a face powder that is satisfactory. And oftentimes she goes on forever, believing that there is no such thing as a face powder that will really adhere to her skin. Only in the beauty salons of the complexion specialist does the woman with the dry sensitive skin find a really satisfactory face powder. The reason for this is that the specialist, in catering to individuals, studies the reason why powder does not adhere.

Mme. Helena Rubinstein is one of these specialists and she has perfected a special powder with a cream base for the dry, sensitive skin, a powder which is really beneficial to the skin. Its cream base makes experimenting with foundation creams unnecessary. It adheres in a manner that will prove a revelation to the woman who has difficulty in finding an adhering face powder. The cream-base face powder may be had in flattering shades of cream, white, flesh, Rachel, orcher, ocher chair and mauve—the latter for evening use. Put up in the following sizes: \$1, \$1.50, \$2.50, \$3.50 and \$5.50.

Skin peeling may be accomplished without the services of a cosmetic surgeon by the use of a harmless, colorless liquid, which does not irritate as it causes the skin to peel. It may be purchased for \$5 a bottle and is used to obliterate minor facial blemishes. If you desire further

information concerning the liquid please apply to The Shopper.

A skin specialist prescribes a facial pack of natural herbs for the skin of excessive oiliness, inclined to blackheads and pimples. In addition to proving a valuable alleviator of these conditions, it rejuvenates as well. It is permitted to remain on the face for 10 or 15 minutes, after which it is removed with a towel wrung out of hot water. It is intended to be used once or twice a week, and a home-treatment size may be ordered for \$1.50.

Now is the time of the year when the gentlewoman's hands require constant attention to guard them against the roughening effect of wintry winds and the drying effect of steam heat. To keep the hands and nails in perfect condition there is a special hand cream. It is placed about the cuticle of the nails, making it easy to remove ragged cuticle with the aid of an orangewood stick and eliminating the necessity of using scissors or knife. It is also spread on the hands and a bit of water added to work the cream into a lather, which is permitted to dry in. It leaves the skin soft, white and pliant. If your hands need bleaching you could find no better means of achieving this end than the use of the hand cream, which is 75 cents a jar, plus five

## Stage Styles

### CATHERINE WILLARD IN CHIFFON NEGLIGEE

Catherine Willard, the stately blond girl with sparkling brown eyes, who has scored a truly worth-while success in *Simon Called Peter*, at the Klaw Theater, New York, is a most appealing picture in a negligee of chiffon which might easily be designated as a gown. It is of flesh-colored chiffon. At the right side, near the shoulder, is a rosette of roses, blue and orchid fabric ribbon, with a scarf drapery falling from the shoulder down the left side in fascinating unevenness.

June Webster, of the same cast, who plays the role of Madeline, a lady of the demimonde, whose activities are very satiric, emulates the color of his satanic majesty by wearing for her sensational second-act scene a gown of flaming red velvet. While a sheath, a diagonal arrangement of the bodice, revealing a brassiere of Persian-colored gold cloth on half of front and composing the back, gives a surprise effect. One shoulder strap is of the red velvet and the other is of rhinestones. A very short, tight-fitting skirt is slit to reveal a goodly length of red silk hose, with which red satin pumps are worn. Immense silver earrings dangle from the ears, emphasizing Madeline's defiance of all things conventional. While we certainly did not approve of Madeline, we must admit that Miss Webster succeeded in looking devilishly chic.

### PETER PAN REVIVAL EMPHASIZES YELLOW

While much cannot be said about the Peter Pan costume worn by Marilyn Miller in *Peter Pan*, which is making glad the Christmas holidays, thereby attracting a seemingly endless stream of kiddies, the little Alpine cap of tan suede worn by the dashing Peter has inspired a new Peter Pan hat, which, while not a faithful replica of Miss Miller's, resembles it sufficiently to bear the name of Peter Pan. The Peter Pan cap of the play has a snug-fitting crown and a narrow, curved brim set off at one side by a long pheasant feather.

It may be interesting to our readers to know that the Peter Pan costume of 1924 is made of tan suede cloth. A tunic with slashings at the bottom is supplemented by a short skirt below the tunic. A Peter Pan collar of a lighter shade of tan is also slashed and the sleeves and jacket are laced.

Violet Kemble Cooper, the charming mother of Peter Pan, wears gowns of genuine style interest. One of her gowns is of gold-yellow chiffon. The bodice, with a deep oval neck, is confined at the normal waistline with a girde of crushed chiffon, while the back is elaborated with two scarf panels falling from the shoulders and looping over each other at the waistline. Over a short skirt is an odd double tunic arrangement, parted or separated by a space in the middle, front and back. This falls to the bottom of the hip line, the balance of the skirt, which terminates above the ankles, being composed of yellow-silk fringe.

Another gown worn by Miss Cooper is a thing of graceful, flowing lines, gray over yellow, a very low-set waistline being confined with a yellow girde, which is wide at one side and contrarily narrow at the other side. Yellow also enhances the double sleeves and is glimpsed below the gray at the hem.

### FLORA SHEFFIELD WEARS ALL WHITE

Flora Sheffield, appearing with H. B. Warner in *Silence*, at the National Theater, New York, appears charmingly ingenious in an evening gown of white chiffon. The softly rounded, girlish neck has emanating from it rays of crystal beads, these beads also trimming a wide belt posed at the natural waistline. The slightly gathered circular skirt, with widely scalloped hem, is trimmed at wide intervals with large flowers of white silk

### Fashionettes

The peaked crown is not only a new feature of the youthful millinery mode, but of the older woman's chapeaux as well. For instance, she who is beyond tapper age selects one of a series of turbans or snug-fitting shapes with narrow, rolled brims, with peaked crowns and feather trimmings, which accent its height. Sometimes the high, peaked crown is framed in osprey and again it is trimmed with twin pompons perched on the very pinnacle. Occasionally the same fabric as the hat is shaped into rabbit's ears. While these new shapes appear a bit grotesque at first, their chic "grows" on one.

Flared details and low waistlines are characteristic features of the later evening gown mode suggested for the younger set.

cents for postage. A trial size may be had for 35 cents.

As most of our readers are interested in a whittener for evening use we are glad to apply them of a new beautifier of this type, which is extremely easy to apply. Its virtues are the bestowal of a white velvety appearance to the skin and the fact that it will not rub off. It may be procured thru The Shopper at 50 cents.

### Scrawny Neck and Arms

Require Nourishing Treatment



Says Helena Rubinstein, famous Beauty Specialist, and recommends:

**VALAZE PASTEURIZED CREAM.** A marvelous cream that revitalizes as it cleanses. Keeps the skin firm, unlined, soft, smooth. For all types of skin; a daily necessity to skin health. \$1.00.

**VALAZE ROMAN JELLY.** An energizing preparation which tones and braces flabby, relaxed muscles, smooths out crow's feet and fine lines, and restores a firm, youthful contour. \$1.00.

**VALAZE ANTHOSOROS.** A rich, feeding and wrinkle-creating lotion that hollows under the eyes, thin, scraggy faces and necks, and rounds out the arms. \$1.75.

Send for folder on above condition. Write full information on your beauty problems.

**Helena Rubinstein**

46 W. 57th St., New York, N. Y.

## JULIA HURLEY'S 62 CHRISTMASSES ON THE AMERICAN STAGE

### A Reminiscent Story Told by a 77-Year-Old Actress Who Keeps Pace With the Present Generation

A few days ago we rubbed our magic lamp, closed our eyes and wished fervently to meet a reminiscent lady of the theater, with whom we might revive Christmas memories of long, long ago. Almost immediately the good genie of the lamp brought to us diminutive Julia Hurley, 77 years young, protégée of Charlotte Cushman and still active on stage and screen.

Seemingly the genie of the lamp had apprised her of our thoughts for she was not surprised when we hailed her as The Reminiscent Lady and entered into the spirit of our plan with the girlish enthusiasm for which she is generally beloved.

Christmas 50 Years Ago

"Shall we," asked Julia Hurley, with an amusing assumption of night-before-



JULIA HURLEY

Christmas mystery in her voice, which, despite 77 years of hard service, hasn't acquired a single quaver, "go back to the days when Mulberry trees grew in the wilderness now known as Times Square in the summer and the snow piled high at Christmas time, undisturbed by modern street-cleaning hordes?"

"I was then a Roosevelt, Theodore Roosevelt's father and my father having been cousins, which made Teddy and I second cousins. My father was a prosperous dealer in live stock and my mother was Madeline LaMoine, a French actress, who was the original Madelon in *Belphegor, The Mountebank*. (She appeared but once in this country, in a revival of *Belphegor*.) We lived in Bethune street, then the fashionable section of New York, and the Astor boys, who also lived there, used to quarrel over the privilege of carrying my books to and from school. In those days the apple women did a flourishing business and bollivars were the favorite sweets of the children."

"Bollivars?" we inquired curiously. "Bollivars," explained Mrs. Hurley, "were great round mglasses cakes with 17 scallops on the edge. Unlucky was the schoolchild who was unable to tell accurately how many scallops there were on a bollivar. He was dubbed a dunce by his schoolmates."

"Next to bollivars the children liked the taffy made in Huxler's (yes, the self-same Huxlers on Broadway and Fifth avenue). Mrs. Hurley made cakes for fashionable weddings, and my sister's was one of those weddings."

"Gay was the Christmas of that period. It was mostly a white Christmas, enlivened by the jingle of sleighbells and caroling children. Homes, from attic to cellar, were cheery with the reflected lights of many candles and neighbors visited back and forth, vying with each other in dispensing Christmas hospitality. The Christmas sleigh ride in those days was a thing of prolonged joy, as there were no pavements to act as a boundary line.

"But, you have asked me how many Christmases I have spent in the theater and how I spent them, so I shall pass by the quaint old days when I was a child and the present art studios of Greenwich Village were cozy homes and dwell on Christmas in the theater. But—and she laughed gently—I can't resist adding that when mulberry trees grow in what is now Times Square I spoiled many a pretty little Greek by climbing those trees, returning home with as many stains as a leopard has spots, to receive an old-fashioned spanking across my mother's knee.

"Thereafter there came troublesome times—the Civil War. It was during the war that I appeared in a performance at MacVickar Theater, entitled *The Cradle of Liberty*, headed by Mr. and Mrs. Thomas Barry. I played a child part. Mr. MacVickar was so pleased with the manner in which I played it that he gave me a boy part in one of his productions, and in this I made my professional debut at the age of 13.

Christmas in the Theater

"But the wonderful Christmases in the theater! There have been 62 of them, all told, for me, but I shall not be able to recount and describe each one, so I shall recall just a few.

"In the days when Bert Lytell's father was a comedian and I was a soubrette, at Niblo's Garden, Christmas was not as it is today—dismal and lonely. There were bountiful Christmases, too, assured by the kindness of Charlotte Cushman, who adopted me as her protégée.

"The most brilliant Christmas occurred when I was playing with Sydney Armstrong and Joseph Haworth in *Woodman Blind* at Miner's Theater in the Bowery. Just before the Christmas performance Mr. Miner sent the callboy around with the businesslike request that all ladies and gentlemen report to him after the performance. When the entire company was assembled before him he led the way to the handsomest banquet table I have ever seen, laden with choice flowers, tempting viands and sparkling liquors. I believe that there are living just two beings who attended that memorable Christmas banquet, Lizzie Hunt and I.

"Madame Modjeska always strove to make Christmas with her company a happy and homelike affair and I participated in one of her charming Christmas parties when she was playing at the Union Square Theater in *Shoshone*.

"Augustin Daly and Lester Wallack, with both of whom I played at Christmas time, never failed to make the day an

(Continued on page 79)



### How to Manicure without scissors or stick

Today thousands of women keep their fingernails immaculately groomed and perfectly conditioned—irre beauty spots—by caring for them—

### The Alabastrine Way

No orange stick, knife or acids are necessary. See how simple—

1. Dip a piece of wet linen in Alabastrine.

2. With thumbnail, covered with the linen, gently mould the cuticle and work up surrounding fragments. A perfect manicure results. Avoid harsh methods and you will avoid hangnails, irregular edges, swelling, thickening of cuticle, damage to enamel, roughened finger tips, brittle nails, etc. The Alabastrine way is the safe, sure way to preserve the nails and keep them always good looking. Excellent for children's nails.

FOR THE HANDS—A soothing lotion of Alabastrine and water emulsion leaves the skin soft and white.

Alabastrine is 75c the jar at all good toilet goods counters, or may be had direct, with booklet describing other Beecham preparations, from

Service Department

BEECHAM'S LABORATORY  
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25% deppell, Lanes C. O. D. Size, 14 1/2 to 17 White, Tan, Grey or Blue. Full cut. Well made.

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Sold at Leading Theatrical Drug Stores.  
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GENUINE LUSTRUS GEM SCARF PINS \$5.95  
PLATINUM FINISH  
10 DAYS FREE TRIAL  
Compare LUSTRUS GEMS with genuine diamonds and judge for yourself. LUSTRUS GEM SCARF PINS are guaranteed to be blue white, absolutely perfect, and full of fiery sparkle and everlasting brilliancy. Your friends will think it is an expensive scarf. Send name and address and when SCARF PIN arrives pay postman \$5.95. Show it to your friends and take ten days to decide. Your money refunded if not satisfied.  
LUSTRUS GEM CO., Dept. 47 W. 42nd St., N. Y. City

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303 Fifth Avenue, New York.

### Manstyles

It wouldn't be at all appropriate to discuss the things sartorial without first wishing our Manstyle readers a Merry Christmas and a very prosperous New Year. And now that you've wished us "the same", we shall answer the query of J. W., who is interested in the proper type of overcoat to wear with the evening suit.

While the Chesterfield is the overcoat to wear with full dress, the guard's coat and the straight-backed coat are worn generally with evening clothes at some of New York's leading functions. Undoubtedly the reason for electing the Chesterfield to the important place of evening coat is its undisputed elegance. Of course, the guard coat is not worn appropriately with the evening ensemble if it is in other than plain dark fabric. Other shades, including brown chinchilla cloth, are taboo.

One of the secrets of choosing a becoming overcoat, which one can carry with distinction is to consider carefully its length. The tall man may wear the very long coat gracefully, whereas the short man loses inches of his height by wearing a too long coat. The more limb the short man shows the taller he will appear. Another overcoat detail for the short man to observe is the placing of the belt. A long-waisted effect will give him a short appearance, while the shorter-waisted belt will add to his length.

### Shopping Tips

An Acne specialist has called our attention to an astringent lotion which she recommends for use after shaving to avoid the dirt-filled pores which she claims are responsible for all skin trouble. The name of the astringent preparation is Rose Crush. It both cleanses and closes the pores. It sells for \$1 a bottle.

If you are troubled with Acne, you should know this specialist, as she has been very successful in treating discouraging cases of this disfiguring skin trouble. She uses a preparation which penetrates into the pores and makes it possible to remove deep-seated secretions. The pores are then sterilized and subjected to a closing treatment. If you are in town The Shopper will be glad to give you her name and address. Or, if you are at a distance, a letter of inquiry will bring information about her home treatment.

Those English collar safety pins which have such a smart appearance may be procured thru The Shopper at \$1.25 each. They are designed to lie close to the collar and are two inches in length, 1-10 gold 14-k. A splendid Christmas gift. An illustrated folder, showing a collar-clasp pin, tie holder and bill-fold holder, each retailing at a modest price, will be sent on receipt of a stamp.

### A Perfect Looking Nose

CAN EASILY BE YOURS



Trades Model No. 25 corrects now all ill-shaped noses quickly, painlessly, permanently and comfortably at home. It is the only safe and guaranteed patent device that will actually give you a perfect looking nose. Over 37,000 satisfied users. For years recommended by physicians, 16 years of experience in manufacturing. Nose Shapers is at your service. Model No. 25, Jr. for children. Write for free booklet, which tells you how to obtain a perfect looking nose.

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Originators  
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- SHOES (your own shoes solidly rhinestoned) ..... \$35.00  
1000 rhinestones to each shoe
- HEELS (alone) ..... \$12.50
- HEAD DRESS ..... \$12.50
- BREAST PLATE ..... \$25.00

Including shoulder straps

**COSTUME**

Completely rhinestoned. A big flash. \$75.00.  
Send measurement with order.

**BALLET SLIPPERS**

Your own Ballet Slippers, completely rhinestoned.  
\$30.00 a Pair.

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Use our Facial Make-up this season and your success is assured. Our Make-up is not an experiment, but an established success of over forty-two (42) years, used by the stars of the profession. *Grease Paint in colorable tubes, or basin shape. Stage Powders in 1/4-lb. and 1/2-lb. cans, Lovers, Coyotes, Rouge, Lip Sticks, Eye Brow Pencils in all shades, everything for the facial Make-up, and, best of all, HESS STAGE COLD CREAM to clean up with, in 1/4-lb., 1/2-lb. and 1-lb. cans.*

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- A Three-Strand Pearl Necklace, indestructible, colored Stone Snap ..... \$1.55 Postpaid
  - Metal Filigree Choker, in gold and silver ..... 1.75 Postpaid
  - Fancy Woven, indestructible Pearl Bracelet, colored Stone Snap ..... 1.25 Postpaid
- A. ZUCKER & SON, 27 West 38th Street, NEW YORK CITY.

**Shop Windows**

(Continued from page 72)

deftness," he added, "depends on the certain kind of clipper I use. This (showing a hair clipper) is an importation, the same kind of a clipper used to keep the necks of men cleanly shaved, except that it is smaller."

"Can ladies trim their own coiffures with it?" we asked.  
He nodded assent, and to prove it had one of his fair assistants trim the back of her coiffure with the aid of a hand mirror. She did it quickly and with ease, with the result that we bought one to present to our bobbed-haired cousin to carry with her while touring with The Passing Show.

Perhaps you would like one for your own personal use. It is 4-1-2 inches long, comes neatly packed and is sold for \$3.95.

She who wears evening or semi-formal gowns without sleeves frequently will appreciate the convenience of a new strapless brassiere. In addition to having no straps to bind or drag on the shoulders or to fall down on the arms, it has special features which keep it well down over the diaphragm and firmly in place after it is once adjusted. In novelty silk and mercerized fabric, \$2.25, plus 5 cents for postage.

Those interested in marabou and ostrich trimming may procure thru The Shopper samples of the newest widths for trimming stage costumes. Marabou, 2 inches wide, may be purchased for \$1 per dozen yards. An extra-fine quality of marabou is quoted at \$10 per dozen yards, while ostrich banding, 4-1-4 inches wide, sells for \$15 per dozen yards. As only one sample of each number will be sent to an individual, The Shopper suggests that you state a color preference.

No matter what the shade of the gown, whether it be in the favored tones of orchid and fuchsia, beige or pure white, rhinestones are the trimming. There is a simplicity about the rhinestone design which makes it possible for the woman who makes her own gowns to imitate with ease, and then, too, one can be a bit fanciful and original with telling effect. The rhinestones are easily attached by a new patented method which insures the gems against loss, making it possible to use them on future gowns.

One hundred sparkling rhinestones may be purchased for \$2, with full instructions and appliance for attaching. Further information regarding the rhinestones will be supplied by The Shopper on request.

Noiseless toe slippers lend an airy charm to the dance, making the practice hours a bit easier and certainly more pleasurable. There is also a special make of ballet slipper which is very popular with leading ballet stars and with those who are merely learning. It makes not the slightest sound when one is dancing and needs no breaking in. The price is \$6.25, postpaid.



**Protect Your Skin**

For over 30 years, the softening, cleansing, healing qualities of LONG ACRE COLD CREAM have made it the prime favorite with leading stage, screen and ring artists everywhere.

As a foundation for makeup it is unexcelled, because it protects the skin without clogging the pores. Spreads easily and is quickly removed, leaving the skin clean, fresh and cool.

LONG ACRE COLD CREAM is more economical than most creams because it goes twice as far. And yet it costs only 50c in half-pound tins and \$1.00 in pound tins. Get it at drug and theatrical toilet counters—or direct by adding 10c for postage.

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Protect yourself against hold-ups, rowdies, etc. with this clever cigarette case of light weight metal. Looks exactly like the real thing! Pull the trigger, back flies the lid showing your cigarettes. Lots of fun scaring your friends, and a great protector, too. Exclusively by us. **PAY POST.** MAN \$1.79 on delivery plus postage. Pat. Pending. Money back if not satisfied.



Pat. Pending. Money back if not satisfied. Dept. MK11B, 534 Sixth Ave., N. Y.

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Tourists returning from Europe first brought to this country the tin which in 15 minutes banishes gray hair permanently. Today **INECTO RAPID** Netox, created by science expressly for coloring the sensitive organism of human hair is available to every American woman.

**INECTO RAPID** Netox is specifically guaranteed to reclaim permanently the original color of gray streaked or faded hair. It may be had in 15 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine or Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect **INECTO RAPID** Netox. Contains no paraphenylenediamine.

The highest class hairdressers from coast to coast use and endorse **INECTO RAPID** Netox, as do the many thousands of American women who apply it with invariable success within the privacy of their own homes. Beware of imitations. Look for **NETOX** on the package.

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Of Interest To  
**SCENIC ARTISTS**  
 By Don Carle Gillette

Of the most marvelous and most beautiful scenic effects to come along in many seasons is the wreck of the big liner Corsican in London. McCormick's new play, *Shipwrecked*, which opened recently in New York. In addition to writing this melodrama, McCormick constructed his own ship, deck and rigging all the scenery and painted and supplied all the electrical equipment, without assistance of any kind.

McCormick does not hesitate to tell how he performs his stunt. The burning of the Corsican, he says, is the first time a stage effect of this kind has ever been brought about entirely by automatic machinery. The fire and smoke enveloping machines are under the control of operators who are able to vary that control so that the scene, however often repeated, is never exactly the same as on the last performance. Every night there is a different flash of circumstance and subtle changes of intensity in the progress of the flames.

All of the greatest and most astounding flashes of the stage have in them a note of red, says McCormick. A locomotive attached to the Limited Express, running a mile in minute to certain doom, shows the red glare of her firebox. The forest fire, the ship burning to the water's edge, the explosion of a battleship—all such occurrences are permeated with the influence of red upon the imagination. The element of fire predominates in all magnificent illusions. It touches the emotion, kindles the eye and makes the heart throb faster. Hence the expression, "seeing red".

To produce the fire McCormick employs machines that generate electrical motion, or light in motion, at various speeds. The variation of the speed is what gives the effect. It requires 10,000 watts to produce a sheet of flame for any length of time desired. Some of these machines are fast-moving discs with various kinds of light reflectors which are also in motion. One type of fire machine operates by miniature electric motors and the mechanism is so arranged that it revolves the reflectors at the same time the disc is revolving with intermittent make and break of the electric circuit. These machines are stationed under the stage, in the wings and in the fly gallery. They are about forty devices for the ship fire. Besides the disc type there are revolving drums or cylinders, some two feet long and others a foot long, and all ten inches in diameter. These drums rotate by electric motors. The result is that a drum revolving around a 1,000-watt light intercepts the light at rapid intervals and also diffuses it.

Each separate type and size of machine has its own special function to perform. One could not do the work of another. The discs, which are 20 inches in diameter and perfectly flat, are made of highly-polished aluminum so that they can reflect fire in the sky. The drums also are made of aluminum. Some of these instruments are used to reflect fire and others to produce what is to all intents and purposes the material flame. A 1,000-watt light is a flame of great intensity, but it is burning in a vacuum. What must be done is to distribute and diffuse this flame for the purpose of deceiving the eye. But it must spread and get its way into all parts of the vessel like a real fire.

McCormick has a little automatic keyboard, run by a motor, which keeps switching on and off lights of different colors to show the various intensities of the fire. It takes 18 men to operate the 40 fire machines and other mechanical devices. To produce the smoke there is a regular steam boiler in the basement under the stage controlled by electricity. It is a three-horse-power boiler, generating steam from boiling water. The steam is dry and colored by lights as they burn. There is very little moisture because the process bleeds off the water into a water trap in the pipeline of the boiler. To blow up the ship—in *Shipwrecked*, the most snappy of the smokestack goes over, the bridge is swept away and the deck collapses—McCormick states that he first builds a complete model. Then he breaks it up any way he wants it to look after which he puts it together again with all these breaks in it. He builds holes where he wants the parts removed—putting them in holes so they can be pulled out easily. A man behind the scenes with a trick line jerks out first one bolt and then another. He is instructed by cues, in just what order the bolts are to be removed. Parts that happen to be damaged in falling are repaired or replaced.

The hissing of steam and the roar of the flames are simulated by electric motors, and the wind instrument is an electric blower that is in common use.

Will Fray, who used to be with stock companies but is now located in Philadelphia doing a general line of art work for production, finds time from his regular duties to do some stage designing. He has created and used with success a method for providing settings at small cost to amateur, as well as stock, productions which cannot afford high-priced

REFLECTIONS OF DOROTHEA

At Christmastide the open hand  
 Offers its bounty o'er sea and land,  
 And none is left to grieve alone,  
 For Love is heaven and claims its own.  
 Margaret E. Sangster

THIS IS the month of smiles. They seem to be in evidence everywhere. There are some smiles that endure through the year, for they are fed by the fountain of love and sincerity that springs from the heart and never dries up, but there are many that will fade before the new year makes its debut. I wish my heart in Santa Claus had never been shaken, but I still love the old man for the smiles he plants on frowning faces, even the most of them last only for a month.

I love folks and used to take a keen delight in mingling with the throng of holiday shoppers. That experience has become a very happy memory that is renewed each year, but always there seems to be some compensation for the things we want and can't have or can't do. My bedroom is so situated that it opens into the living room, is almost a part of it, and since I have done all of my living in the bedroom, the living room has developed into quite a little shop. I never realized what an interesting place it had become until my friends grew enthusiastic about the room and now I am having the delights of holiday shopping brought directly to me and I find quite as much happiness in watching my friends browse around as I used to find when I did my own browsing in the stores. And that wonderful holiday spirit is there, that spirit that makes shopping so irresistibly fascinating. If this season I am an aid for myself, it isn't meant to be, for my friends are the best advertising medium in the world and they never talk about me. My visitors have been exceptionally numerous of late and most of them have unconsciously become browsers.

An interested and interesting visitor was E. E. Albee. He is one of the most unaffected men I know and I always enjoy my chats with him.

Nellie Howell, radiating the joy of her new found freedom, has been to see me several times, and the clock seems to race while we talk. Nellie has been a particular inspiration to me. As I note the improvement in her condition I seem to see myself up and walking about some time in the near future. She is a human dynamo.

There is one thing that is common to all productions on the read and that is the appreciation of a good dinner. This probably is due to the fact that really good dinners may not always be had at any price. So a self-appointed committee saw to it that I would not forget this year's Thanksgiving dinner for a long time. And I'm sure I won't, for the taste of many goodies will long linger very

pleasantly. I gave thanks for many things, particularly for such staunch and loyal friends as Mr. and Mrs. John G. Jones, Mrs. Ed Farber and her lovely daughters who endeared themselves to thousands of theatergoers during their successful stage careers.

I am to have another portrait of myself painted, this time by Jerry N. Pierpont, who is well known in New York art circles. May Irwin, buxom and vivacious as ever, breezed in on me one day last week. Miss Irwin still thinks New York is a real nice place to visit once in a while, but when it comes to a place to live, she prefers the Thousand Islands. I had a nice visit from Betty Powers of *Honeycomb Cottage*. A refreshingly sweet girl, Betty is the type that musical comedy is proud of.

Madeline and Dorothy Markey and Gladys Marsden called on me recently and we had a pleasant chat. Madeline and Dorothy are with Fred Stone's show and Gladys is with *Artists and Models*. Gertrude Millington recently brought her hubby, M. Montgomery, of the Keith office, for his first visit. Katharine Hayden, who played the lead in *The Storm* for two seasons, has taken Jeanne Eagels' part in *Rain*, while Miss Eagels and goes an operation. Don Sanchez sent me a radiogram from his station at Westley, R. I. Speaking of radio, were you trying to get Europe on your ear ever during the tests? I was, but generally wound up by getting WHN. How I would enjoy listening in on your Christmas jollity, dear friends. Tho that isn't possible, I have the happy privilege of broadcasting to you, thru *Billboard*, sincere good wishes for a very bountiful and happy Christmas.

My address, 619 West 186th street, New York City.

*Dorothea Antel*

Christmas Thoughts  
 (Continued from page 72)

revival of *The Squaw Man* my father renewed the same picture.

The revival of *The Squaw Man* fell on Christmas Day two years ago. William Laverstun assumed his original role, Mrs. L. G. Hoyt made her stage debut, my sister appeared as the squaw and I was in the audience. That Christmas proved thrilling for me, enabling me to sit in the audience and see the play on which I had collected royalty when I was one day old. The climax of this fall Christmas Day was a check from Father representing the second \$1,000 advance royalty.

A Playwright's Christmas  
 Barry Connors, author of such successes as *Strange Bedfellows* and *Applesauce*, with a new play, *Fool's Gold*, now in rehearsal, spent three years in the wilderness in a shack he built at Lake Tahoe, Calif. For two years he didn't speak to a human being, feeling that such isolation was necessary to creative thought. So Christmas proved outwardly the same as any other day, except that he added a fancy touch to the rations of his two dogs. Mentally, however, he lived every past Christmas. Since returning to the seething metropolis Mr. Connors has learned that concentration is, after all, not a matter of isolation, for he has written *Applesauce* and *Fool's Gold* in his suite at a busy hotel patronized by theatrical folk. And the Christmas trees are now check full of companionship.

Ray Collins' Christmases  
 Ray Collins, leading man of *Conscience*, at the Belmont Theater, New York, says that he discovered when playing in his own stock companies in the Far West and Canada that the best way to insure a happy Christmas for all concerned was to make the poorest ones of the community happy. So a Christmas party was given each year to the inmates of the local orphan asylum or old people's home, part of the house accommodating them at the Christmas matinee.

Mary Gibbs Spooner  
 Mary Gibbs Spooner, mother of Cecil and Edna May Spooner, who has been one of the most successful promoters of stock companies, remembers Christmas in the theater as a day of bonny and good cheer. In those days the Spooners were part of the community in which they played and the audience made a gala occasion of the Christmas matinee, bringing gifts for favorite players, which were handed over the footlights or reserved until the reception, held on the stage after the matinee, made possible a more intimate bestowal.

Kind wishes to all for a happy Christmas from the editor of *Feminine Frills*.

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Kind wishes to all for a happy Christmas from the editor of *Feminine Frills*.

The Outfitter's Art  
**COSTUMERS**  
 By Don Carle Gillette

The Brooks Costume Company, of New York, lays claim to being the first to make use of the air mail for shipping costumes. Nelle and Sara Kouns, better known as "The Famous Kouns Sisters", were booked on short notice to open at the Orpheum Theater, Kansas City, Mo. Having played the Western houses just recently and not wishing to repeat with the same wardrobe, they appealed to the Brooks Costume Company for assistance. Charles Le Maire quickly designed new frocks for the two girls and they had the dresses fitted before train time. The sister artistes then boarded their train and upon their arrival in Kansas City, the day on which they were billed to open, they found the completed costumes awaiting them. It took \$27 worth of postage stamps to send the package, but the fresh and attractive appearance it gave the girls and the jubilation aroused in them by the event was worth it.

Abba Omar, known throughout America and on the continent as "The Whirling Dervish" and as "The Human Top", is an authority on costumes of the Far East. The celebrated Omar designed and executed the costumes worn by the Oriental musicians in the lobby of the various theaters throut the country in Douglas Fairbanks' motion picture, *The Thief of Bagdad*. He also has made costumes for William Arnold's girl revues at the Moulin Rouge, New York; Annette Kellerman, and many other cabaret and supper club revues along Broadway. He is now working on costumes for Joseph Santley's new production, *Girls of Broadway*, which opens in Chicago December 15. Omar appeared with the Ringling-Barnum Circus at Madison Square Garden in 1923 and designed some of the costumes used in the big show.

The Costumers' Association of Chicago held its last meeting at the residence of Mrs. Minna Schmidt, well-known costumer of that city. Mrs. Schmidt was hostess for the evening and John Sandell presided in the chair. Some interesting business was attended to, there were lively discussions, and an enjoyable and profitable time was had by all. The main theme of the discussion, led by Mrs. Schmidt, was *Loyalty To Our Own Organization Most Important*. The next meeting will take place December 9, at 18 West Lake street, with Lester Essig as the host.

The Schmidt Costume and Wig Shop is celebrating its 30th anniversary. During this length of time the business has always been under the personal management of Minna Schmidt, who has developed an excellent patronage. Mrs. Schmidt has a fine establishment in Chicago and her activities include importing, designing, creating and renting. She has traveled nine times across the Atlantic and Mediterranean for the purpose of buying materials, and she has in her store and unequalled collection of Spanish shawls and combs, genuine matadors, the finest of textures and Chinese and Oriental costumes, in addition to a vast stock of national, peasantry, military, historical and Biblical costumes. In addition to her remarkable success as a woman costumer, Mrs. Schmidt is a master of six professions and last summer received her degree as a lawyer.

There will be 12 changes of costume in *Starlight*, the new play starring Doris Keane, which goes into rehearsal this week.

Some marvelous new Spanish costumes, among the handsomest ever made for a Ziegfeld production, were recently added to the wardrobe of *Kid Boots*, the New York musical-comedy hit. Madame Rasami, of Paris, created them.

Cross-word puzzle creations are about due to make their appearance in stage costumes. Gladys Loftus, of the *Ziegfeld Follies*, has originated a cross-word puzzle handkerchief, which is said to be quite the rage among the glorified girls at the New Amsterdam Theater. They are being made up in all colors and materials.

Travis Banton, who designed the new costumes for *My Girl*, the new musical comedy at the Vanderbilt Theater, New York, is a nephew of District Attorney Joab H. Banton, of New York. Banton's creations are in several Broadway productions.

Sally Milgrim, the New York and Chicago modiste, seems to have a corner on gowns for leading Ziegfeld stage stars.

Clare, the New York importer and designer, makes a specialty of stage gowns.

Charles Le Maire and William Henry Matthews, who designed the costumes for Ruth Chatterton's musical-comedy vehicle, *The Magnolia Lady*, suited their creations to the general atmosphere of

(Continued on page 79)

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### FOLLOWING THE GYPSY TRAIL

After printing our story about Bushnell Cheney and the Jitney Players we had the pleasure of a personal meeting with the ingenué of the players, Frances Simpson, whose photograph is reproduced on this page.

Miss Simpson, who has been with the Jitney Players for two years, says that following the Gypsy trail with the Jitney Players has been the most delightful experience of her young life.

"Romance and wholesome adventure seem to await one at every turn in the road," said she, "and the unusual things that happen in quaint, out-of-the-way places make the modernity of New York seem almost a dream.

"For instance, at Marblehead, Mass., a town crier met us, dressed in an old-fashioned costume, and went thru the town ringing his bell vociferously. People stuck their heads out of the window to see what all the noise was about. Their curiosity was quickly appeased, for sandwich boys distributed literature about the Jitney Players. In the main part of the town the town crier halted and shouted:

"Hear, ye! Hear, ye! The Jitney Players will be at the ball field tonight at 8:30!"

At 8:30 all the inhabitants of the town were at the ball field. This royal reception was due to the plans of enterprising club women.

"On another occasion," said Miss Simpson, "we had an engagement to play Cohasset, Mass., and to keep it found it necessary to motor all night long. We rode thru Boston at 3 o'clock in the morning, stopped at Child's for bacon and eggs, and rolled into Cohasset at 7 o'clock in the morning. There were so many dogs abroad that it was necessary for our manager to go ahead of the players to make friends with the canine guardians of the peace so that they would not devour us. A tired lot of players were we. The girls found a nice barn in which to sleep, with plenty of fragrant hay for a bed, while the men pitched tents out of doors. At forenoon, however, the women of the town gave us a surprise party, awakening us from our slumbers to attend a luncheon. That luncheon, which was really our breakfast, consisted of lobster, topped with ice cream. With this benign concoction on our empty stomachs we put on our most courteous behavior and talked formalities for hours. Happily, we all had cast iron questions, due to our healthful outdoor life, so we lived to go on with the evening's performance."

We questioned Miss Simpson concerning makeup for the outdoor productions. She replied that makeup must be intensified, that one could scarcely use too much. Gestures must be broad in both makeup and pantomime. The obvious thing is best.

Miss Simpson, who was born at Hartford, Conn., has had professional experience. After the war she appeared with John Golden's *Thank You* in the ingenué role. She was with the New York Theater Guild in three of its productions—*Peer Gynt*, *The Lucky One* and *R. U. R.* She appeared later in stock with the Gus Forbes Company in Yonkers, N. Y. She had also been on the stage for two years preceding the war. During the war she held the position of secretary with the Village Street Mission in Hartford. One of her earlier professional engagements was with Henry W. Savage's *Everywoman*, with which she spent two years, one in the chorus and the second in the role of Modesty.

Concerning conveniences while on a jitney tour, Miss Simpson stated that they could be accomplished by the use of collapsible sewing tables for dressing tables, over which electric lights are strung; folding seats and ropes strung about on which to hang costumes, which are protected by bags. As each player is provided with an army cot, this may be utilized alongside of one's dressing table as an accommodation for clothes, etc.

### WASHINGTON SQUARE PLAYERS NOW TOUR

Having opened their sixth season with the successful production of Milne's *Mr. Pim Passes By*, the Washington Square Players of New York University placed in rehearsal two more plays, Krummer's *A Successful Calamity* and Gilbert K. Chesterton's *Magic*. The latter will be the second program of the season Saturday, December 13, at the University Playhouse, 109 Washington Square. The Krummer comedy will be presented in March.

For *Magic* Professor Randolph Somerville, director of the company, has retained several of the players who have built up the repertory of the collegians during the past six years. Richard Cough, who has appeared in every program of the company for four years, will have the role of Dr. Grimthorpe. Nelson Pearce, well into his second year with the company, plays the American atheist, Morris Carleon. John Koch, the Mr. Pim of the last play, will have the O. P. Heggie role of the Conjurer. John Keenan plays the high-church clergyman. Mildred Anderson has her second part in that of Patricia Carleon. Seth Kendall, a player of several years of experience, makes his first appearance with the collegians as the Duke. Randolph Somerville appears as the Duke's secretary.

Meantime the collegians are booking their repertory in the high schools of Long Island and New Jersey, offering plays by Barrie, Shaw and Milne.

# LITTLE THEATERS

BY ELITA MILLER LENZ

### LITTLE THEATER DEVOTEES IN ALL WALKS OF LIFE

That the Little Theater movement in America draws its enthusiasts from all ranks of the business and professional world is evidenced in the Little Theater of Galveston, Tex., a typical small-town group of 40 members.

This organization has among its active members who have appeared in one or more productions persons ranging in age from 16 to 60 years. There are six clerks, five college students, four school teachers, four newspaper writers, three high-school students, three furniture dealers, two electricians, two railroad employees, two dry-goods dealers, a commercial artist, a tax collector, an insurance agent, a chemist, an abstractor, a housewife, a milliner, a banker and a school superintendent.

All are banded together in a well-working company which has produced six full-length plays and three one-act

total amount. Five-thousand-dollar subscriptions are especially wanted, but five-dollar ones will be as eagerly welcomed.

More than \$70,000 now in hand and the Little Theater of Brooklyn today an assured fact within the next few months. This, in detail, is the committee announcement, presented by Judge Frederick E. Crane, chairman, and Robert Shaw and Ralph Jones, vice-chairmen, with Thomas L. Leeming one of the most active heads of teams ranging out all over town to secure the balance.

One hundred and thirty thousand dollars, or almost that, is still needed.

### GARRET PLAYERS INVITE VISITORS

The Garret Players announce the casting of three one-act plays which will be produced about January 10. They are *Stolen*, by Malcolm LaPlante; *Widow*, by Sholem Ash; and *Three Hearts in a Room*, by Thomas Kirman.

The first of these is a fantastic,

### FRANCES SIMPSON



The winsome ingenué of *The Jitney Players*, under the direction of Bushnell Cheney, Miss Simpson, altho *Louise* officially as the ingenué, does character and old ways when occasion demands it. She has given us romantic glimpses of the *Jitney Players' life*, which are told on this page.

sketches during the past 11 months, the last production being J. Hartley Manners' *Pay to My Heart*, which drew the largest crowd ever viewing the group's efforts. The players are ambitiously making plans for the erection of their own theater before the opening of their 1925-26 season next September, and are now working on their next play, *Clarence*, which will be presented publicly December 19.

### BROOKLYN'S LITTLE THEATER RAISES OVER \$70,000

Four citizens of Brooklyn have already subscribed \$5,000 apiece to the coming Little Theater of Brooklyn, N. Y.

One Brooklyn woman has made a contribution of \$2,000, a Brooklyn man, a Brooklyn woman and a Brooklyn firm have given \$2,500 each, and two Brooklyn couples, well known in civic activities and society, and one other Brooklyn woman \$2,000 each.

There is one contributor down for \$1,500, seven for \$1,000 each, nine for \$500, 10 for \$250, 10 for \$200, four for \$150 and 31 for \$100 each.

Altogether these amounts account for close to \$60,000 pledged or actually turned into cash up to last week on the Brooklyn Little Theater Fund. Numerous lesser contributions from \$100 down have added more than \$10,000 to the

satirical comedy about three characters moving on a chessboard and was written by the author of *The Flame of Love*, now playing on Broadway. The second has been translated from the Yiddish and portrays the desire of a mother to marry off her old daughter before her younger one. The last of the trio of plays was written by the Garret Players' own talent and describes the events subsequent to the stealing of an engagement ring by a chauffeur.

The Garret Players meet every Sunday night at their studio, 31 West Eighth street, New York, and are extremely anxious to receive new members. Any talent is cordially invited to attend.

### THE DELPHIAN PLAYERS WANT CONTRIBUTING MEMBERS

"Nearly every little theater is supposed to be self-supporting, but sometimes this is not the case," write the Delphian Players of Philadelphia. "No organization can exist without sufficient funds to carry on its work."

"Last year at this time we had about 15 members. Today we have 53 active, 21 honorary and 7 contributing members. With our increased membership it takes additional finances to continue. We must meet certain expenses. At this time we need scenery, property, lights, etc.

"Recently we made a drive for membership, being particularly interested in obtaining contributing members, but we had a large number of active members join our association."

"Philadelphia is very slow to acknowledge a movement of this kind, therefore, we are compelled to seek new members outside of the city."

"We are desirous of obtaining 1,000 contributing members at \$1 each. Surely if you are interested in any branch of stage art you will not object to paying such a small amount to become a member of our organization. It will be appreciated."

"Up to the present date we have been very active this season. On November 20 we entertained the guests of the Presser Home for Retired Music Teachers. This was the first time a little theater group appeared at the home. Our program consisted of a sketch in concert, *Captain Valrus*, with Fred Manning, Katharine Jaquith and Laura Klaus. Adèle Beck Starr favored with recitations, Mabel MacDonald with vocal selections, Durrell C. Koffell piano solos and Frank C. Minster jokes and popular songs."

"November 22 we presented an *Evening of Comedy and Drama* at Fairview Assembly Hall, Fairview, Pa. Four one-act plays and specialties were given. The performance was followed by a dance."

"December 3 several sketches and specialties were presented at the Settlement Music School, 416 Queen street. "The Delphian Players originated during the war as the Philadelphia Branch of the Stage Women's War Relief. We include in our membership the playgoer, artist, playwright, musician, scene painter, etc."

"Our declaration of purposes and principles is as follows:

"1. To operate a club for amateur, semi-professional and professional people who are interested in any branch of stage art.

"2. To establish a paying little theater.

"3. To give aspiring members an insight of the practical side of the theatrical profession.

"4. To encourage, assist and develop aspirants in every branch of stage art.

"5. To promote hearty co-operation and club spirit among members.

"6. To consider all manuscripts written by members and, if suitable, to produce them.

"7. Members to be on the lookout for prospective dates and locations, also to favor the Delphian Players at all times."

"If further information is desired before joining we will be glad to answer any questions that you care to ask. Address all communications to Frank C. Minster, corresponding secretary, 1330 North Alden street, Philadelphia."

### FROM 5 TO 400 MEMBERS IN THREE YEARS

is the record of the Denver Community Players, Denver, Col., and that record was made in three years. *The Denver Post* gives credit to one woman, Mrs. Sally May Stone, for the intelligent methods of organization responsible for this remarkable growth. Says *The Post*:

"Mrs. Stone, long associated with Gilmore Brown, came to Denver filled with the enthusiasm of California, where she had been directing community groups in the art of expression. Three years ago she organized the Denver Community Players, a little group of only five members—small in numbers but great in vision and hope and faith."

"The struggles, the heartaches, the vicissitudes of those early days already are an old history, so completely have they been wiped out in the triumph of later achievements."

"The Community Players, imbued with Mrs. Stone's ideals, caught the vision of a splendid, ever-enlarging group working as one mind to express thru the art of the drama the artistic impulse of a greater Denver spirit. Art is one, they held, above all financial considerations, sacrificing all thought of self. 'Art for art's sake' alone, and their work was to awaken that appreciation and love for art that is latent in every human soul."

"As to actual accomplishments, the little group of five has grown to more than 400. At a conservative estimate the players have entertained more than 20,000 people. They have recently taken over the little theater of the old Wolcott school at 1400 Marion street and are offering a remarkable series of lectures and study classes."

"Besides the vitally interesting plays, the casts of which are made up from such members as desire to take part, there is the opportunity to develop as writers, artists, musicians and directors. There are unexcelled courses in playwriting and drama study. State-wide playwriting contests are conducted and besides standardized productions a number of unpublished plays are put on for the encouragement of writers. Twice a month the playwriting class meets and twice a month the drama study classes are held. These are evening meetings, featuring many distinguished speakers."

"The Denver Community Players have also a fast growing juvenile department under the direction of Mrs. Lillie Wettenfel.

### THE STUDIO PLAYERS OF INDIANA UNIVERSITY

The Studio Players of the Indiana University have been exceedingly active during the past two years, but have been rather quiet as far as publicity is concerned.

It is said that Indiana University was

first university to offer credit for dramatic work.

Last year the Players produced *Honor Bright*, by Meredith Nicholson; *Barrie's Comedy Street* and the *13th Chair*, by Vaillet. In addition to this they produced a score or more of one-act plays during the year.

Through the Extension Division of the University clubs and organizations over the State may book these productions for local appearances. A list of plays available for such bookings is issued at the beginning of each school year. Prof. Frazier is the director of this organization and Eugene Adkins is the coach.

Mr. Frazier is an expert on make-up and students leaving his classes know make-up.

Mr. Adkins is a man with many years of professional stage experience and makes an excellent coach. He conducts rehearsals in a professional way, forgetting the class-room aspect.

This year's first production will be *Charlie's Aunt*, December 16. It will be the first farce presented on the campus in the last few years. Walter Allen Gaine, a most capable young actor, will have a prominent part. Another well-known studio player is Elizabeth Gentry, who comes from a theatrical family and is in her fourth year of dramatics at the University.

**AN ORGANIZATION OF COLORED PLAYERS**

Out in Corona, a Long Island suburb of New York, there is a settlement of unusually high type Negroes, the majority of whom are home owners. One of the group is Francis H. Wilson, the author of about a dozen playlets and sketches and a one-time member of the cast of *Justice*, the first mixed dramatic production presented in the higher-play circles of the city. He was also one of the cast of the much discussed *All God's Children*, presented by the Provincetown Players last season with Paul Robeson as the star.

Since retiring from that production Wilson has become the director of the Aldrich Players, a group of colored players with a playhouse that seats 150 people. The group has been organized for three seasons and is named in honor of Ira Aldrich, the first Negro actor of the country who went to England as a star about 1840. The group has the active support of local churches and fraternalists.

Due to the limited space they have confined themselves to one-act playlets and to appearances for societies and under auspices. However, they are now having a stage and some sets erected. "Meanwhile," say they, "we have attempted nothing big. We have preferred to do small things well. Our motto is: 'There are no small or bad parts, only small and bad actors.' We have a membership of 15, a treasurer who is a real watchdog, a real working secretary and lots of enthusiasm in the group."

The Aldrich Players will present *The Mirage*, by M. P. Baird, and two playlets, *Along With It* and *The Good Sister Jones*, both by Frank Wilson, in March.

**A NEW GROUP IN TEXAS**

The second little theater movement has been started in El Paso, Tex., known as the Little Theater Guild. The first is the Community Center Players. The guild will have both adult and juvenile sessions and a number of performances are scheduled for the season, as well as regular classes in various lines of the theatrical profession.

Mr. and Mrs. Joel Friedkin are the dramatic directors of the guild. Mr. Friedkin is a professional actor of long experience and recently closed a season of stock in the Texas Grand Theater in El Paso. Mrs. Friedkin formerly was Jane Manners, ingenue with the Friedkin Company.

Louis Ehea, president of the local union of stage-hand employees, will have charge of the staging and lighting work, with Estrella Bailey in charge of the music and Karina Deane directing the dancing classes. H. W. Moore will handle the financial affairs of the guild.

**THE PLAYERS' CLUB, COLUMBUS, O.**

The Players' Club of Columbus, O., gave its first production of the season early in November. The program consisted of *The Men in the Stalls*, by Alfred Sutro; *Il Malabar* Bonnets, a new farce by Isidore Newman, and *The Dooms of Oub*, by Austin Strong. These were staged by Stokes Matime, who was engaged as professional director by the Players for this, their second, season.

Early in December an informal entertainment for active members will be given, the principal number being a parody of all three plays, in the formal program, and entitled *Il Malabar Stalls the Dooms*. The Players will give a children's play later in December for their performances.

**TOWN THEATER, SAVANNAH, GA.**

The initial performance by the members of the Town Theater, Savannah, Ga., of *Who Mows*, by Jessie Lynch Williams, November 26 at the Bijou Theater, is

**NO HARTWIG ARTICLE**

Walter Hartwig promised to write a special article on *Avocational Dramatics* for this issue, but, both to his and our regret, illness prevented him from doing it.



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reported as an outstanding success which presages a bright future for the little theater movement in Savannah. A newspaper review by Jane Judge in *The Morning News* reads in part:

"All that has been expected and hoped for from the Town Theater was justified last night when the first performance was presented at the Bijou Theater under the direction of Mrs. Annot Willingham.

"Her skillful direction was evident throughout. The players were thoroughly accomplished, each part being admirably done. The stage setting was gay and attractive and costuming charming. The stage effects were well handled. The play moved swiftly and harmoniously, with none of those delays of awkward movements which sometimes mark even a professional first performance. From its quiet opening, which pleased the audience directly into the story, to its amusing climax, which took everyone quite by surprise and threw the house into an uproar of laughter, it ran rapidly and smoothly, never losing its hold on interest."

Granville Forbes Sturges, who last year conducted a Community Theater in Glendale, Calif., has been spending the early part of the present season giving talks on *Hollywood and the Movies*, *How*

*Movies Are Made*, *A Day in a Motion Picture Studio* and *Community Dramatics*. Assisting Mr. Sturges is Lewis Sargent, who appeared in such well-known films as *Huckleberry Finn*, *Just Around the Corner* and *Dorothy Vernon of Hadden Hall*.

**Community Drama Notes**

Under the direction of Mary Pabst Wilkin the Community Dramatic Class of Whiting, Ind., recently presented two one-act plays in the city's memorial community house. The plays were *Three Pills in a Bottle*, a Harvard workshop product, and *The Pot Boiler*, Alice Gerstenberg's satirical comedy.

The Community Players of Jacksonville, Fla., have announced an extensive repertoire of play readings and productions for the November-April season. *Woplin' Wharf*, by Charles S. Brooke, was their first production, played November 25. Bernard Shaw's *St. Joan* was read November 13. The production repertoire includes *Trifles*, *Belinda*, *Enter the Hero*, *The Good Woman of Midsommer*, *Madness*, while *Icebound*, *Beyond the Horizon*, *Sun-Up*, *The Torch Bearers* and *A Bill of Divorcement* are among the plays to be read.

Early in April these ambitious amateurs will also produce an opera, the name to be announced later. James B. Willard is president of the Players. Birs Shepard is stage manager. The various committees and their chairmen are: Repertoire, Mrs. Lorenzo Baldwin; casting, Mrs. William Macklin; properties and costumes, Mrs. Fred Mullikin; staging and lighting, Richard Grether; membership, J. F. Marron.

**Actors' Equity Association**

(Continued from page 70)

members of the Actors' Fidelity League, the whole legitimate field of the theater has been working under Equity shop conditions since the first of June.

A recent painstaking accounting of all companies which have opened and closed, or which opened and have remained in operation since the beginning of the new theatrical season, was undertaken by *The New York Morning Telegraph*. *The Telegraph* found that:

"Despite the fact that the first half of the theatrical season of 1924-25 has had to compete with national and State politics in a presidential election year, the records of the A. E. A. indicate that up to November 15 the show business has done remarkably well. There is no great discrepancy between the figures of last season's enterprises and failures and those of the present season.

"Beginning August 1, 1923, there were 253 companies organized and opened, and November 15 211 of these companies were still playing. Between those dates 42 companies closed.

"This season, within the same period of time, 265 companies of all classifications have started out and 268 of them are still going concerns, leaving 97 that have closed between August 1 and November 15.

"Of the 97 that have come to grief in New York or on the road this season, *Sancho Panza*, Russell Jannsey's production, closed temporarily November 1 on account of the illness of the star, Otis Skinner.

"The closing of *Fata Morgana* was due merely to its transfer from the Theater Guild to the Shuberts. This play reopened in Philadelphia after two days of waiting for an available house.

"Three of John Golden's *Lightnin'* companies, closing the latter part of August, were last season's attractions but finished so late that they are charged to this season's account.

"John Cromwell's No. 2 *Tarnish* Company closed November 8 because of the early release of the motion picture, killing the road business of the show. The No. 1 company is still running."

**ACTORS' EQUITY ASSOCIATION**

Executive secretary's weekly report for council meeting December 2, 1924:

**New Candidates**

Regular Members—Adean Carelli, William J. Cox and Phillips Neil.  
Members Without Vote (Junior Members)—Semen Apollonoff, Vasily Chernobrovnik, Ann Constance, Hamilton Cummins, Boris Gudunoff, Anatol Grosheff, Hilda Kessler, Peter Kozloff, Irimareh Zragovsky, Alexander Kurochkin, Dorothy A. McCulloch and Gertrude Moran.

**Chicago Office**

Regular Members—Chas. G. Harrison, Edythe Lawrence and Will F. O'Dell.  
Member Without Vote (Junior Member)—Mae Green.

**THE SPOKEN WORD**

(Continued from page 71)

personal charm, and she can let go of emotion without in any sense losing control of her voice and feelings. As Miss Lawrence grows more confident of her ability she will reach the same height in this scene that Florence Flynn reached in the original company.

Many characters in the play stood out particularly well: The Judge of Mark Kent, the Mrs. Pierce of Helen Bay, the McGuire of Fred G. Moran and the Gerrity of Edward Poland.

J. J. Harris was a vigorous presenting attorney, and Thos. A. Maguire, strong and kindly in the sympathetic character of Nellis. J. W. Bayley furnished much comedy in the part of Jim Slade. Russell Fillmore showed an understanding of his business in the last act in the part of Lewis. The last act of this play is well written and its dramatic interest was fully realized by the Seventh Avenue Stock Company.

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**HARD WORDS**

**AFFAIRE DU COEUR** (af'er dy kœ:r). French for 'an affair of the heart.' For (y) pronounce (i) in "see" (si:) and cover it by bringing down the upper lip. The nearest equivalent to (œ) is the obscure E in Eng. "the" (ðe). In "coeur" this (œ) is lowered and lengthened.

**AFFAIRE D'AMOUR** (af'er da'mu:r). Fr.: 'An affair of the heart.'  
**AFFAIRE D'HONNEUR** (af'er d'œ:ne:r). Fr.: 'An affair of honor.'

**AU REVOIR** (œv'wa:r) or (œ'wa:r). Fr.: 'Good-bye.'

**BETE NOIRE** (be:t nwa:r). Fr.: An object of deep dread or aversion; a bugbear.

**LA CITTA MORTA** (la 'titta 'mœrta). *The Dead City*, play by d'Annunzio.

**LA DONNA DEL MARE** (la 'dœnna del 'mare). *The Lady From the Sea*, by Ibsen.

**LA PORTA CHIUSA** (la 'porta ki'usa). *The Closed Door*, Italian play, by Marco Praga.

**LENORMAND** (lœn'œr'mã), H. R. French dramatist, author of *The Failures*.

**LYVEDEN** (liveden), Lond. Member of British Stage Guild.

**NOBLESSE OBLIGE** (no'bles œbli:ʒ). Rank imposes obligation.

**NOUVEAU RICHE** (nuvo 'rif).  
For KEY (see The Spoken Word).

AMBASSADOR THEATER, NEW YORK  
Beginning Monday Evening, December 1,  
1924

BARRY TOWNLY Offers  
**TESSA KOSTA**

— In —  
**"PRINCESS APRIL"**

A Musical Comedy of Youth  
Vitalizing the American Girl  
Book by William Cary Duncan and Lewis  
Allen Browne. Adapted From a Story  
by Frank R. Adams. Lyrics and  
Music by Carlo and Sanders,  
Authors of *Tangerine*  
Staged by Oscar Eagie  
Dances and Ensemble Staged by Raymond  
Midgley. Entire Production Under  
the Personal Supervision of  
Mr. Townly  
Orchestra Under Direction of Louis Kroll  
AS YOU MEET THEM

Flo ..... Louise Mele  
Lisebeth ..... Stanley Reynolds  
Sam Barry ..... Stanley Ford  
A. Sharpe Quill ..... Harry Clarke  
Roger Utley ..... Nathaniel Wagner  
Patrick Daly ..... Harry Allen  
Kathryn Utley ..... Audrey Maple  
Mrs. Swift ..... May Boley  
Marjorie Hale ..... Dorothy Appleby  
April Daly ..... Miss Kosta  
Robert Ballou ..... Ex-ls Luce  
Dancer ..... Sibylla Bowman

**APRIL GIRLS**

Edith Shaw, Ardath DeSales, Dorothy Brown,  
Jane Seis, Blanche O'Donohoe, Ann Langdon,  
Pauline Huss, Kitty Huss, Dorothy Holden,  
Betty Myers, Marjorie Ross, Jane McCurdy.

**WHERE IT HAPPENED**

ACT I.—Floating Pier, summer resort, Sas-  
kanet, N. J.  
ACT II.—Living room of Daly suite in hotel.  
ACT III.—Foyer, same hotel.  
Thrice honored is the American girl.

Florence Ziegfeld glorified her, Earl Car-  
roll exalted her, and now Barry Townly  
is vitalizing her. Townly's vitalizing pro-  
cess, however, does not operate after the  
fashion employed by Ziegfeld and Carroll.  
It calls upon the girls to do, rather than  
to show. Unfortunately, there are not a  
great many vital things for the girls to  
do in *Princess April*.

Barry Townly's offering is a rather  
business-like affair. The book, lyrics,  
music, costumes, scenery and perform-  
ance are too patently expedient—as tho  
someone had said to himself: "I'll put on  
a show and make some money," and forth-  
with put on the show. Of course, shows  
are put on to make money, but the fact  
shouldn't be too evident. That's the  
chief fault of *Princess April*.

To begin with the good things, the most  
enjoyable and most artistic moments in  
the show are the two flashes of Sibylla  
Bowman, who dances and pantomimes in  
such a fascinating manner that her pres-  
ence on the stage seems no longer than  
the twinkling of an eye. Miss Bowman  
could have taken up a half hour of the  
program without tiring anyone except,  
possibly, herself. She is a 100 per cent  
artist.

Tessa Kosta sings her way thru the  
performance in her well-known style.  
Aside from her singing, the book does not  
call for anything special from Miss Kosta.  
Nathaniel Wagner sings opposite her with  
a full and pleasing voice. He spoils some  
of his songs by "jumping into" them  
matter-of-factly, which is probably the  
fault of the orchestrations in not having  
a few bars preliminary for the orchestra  
to play before the singing begins. At any  
rate, Wagner himself is capably equipped.

May Boley, a comedienne who is going  
to create an uproar if she ever gets a  
worthy part, and Audrey Maple, another  
artist capable of doing justice to a better  
part, make what they can of the material  
handed them. Dorothy Appleby, a neat  
little miss with a dazzling line of baby  
stuff, works herself into a big hit by  
sheer force of a radiant kewpie face and  
a voice that surpasses the highest key on  
the piano. There are excellent possibili-  
ties in Miss Appleby.

Harry Clarke, as an impudent scandal-  
sheet reporter, carries his comedy so far  
that it becomes ridiculous instead of  
humorous. This is further accentuated  
by the outlandish scenery that he sports.  
Clarke carries a heavy responsibility and  
tries very hard to be funny. So hard, in  
fact, that the responsibility seems to  
worry him. He presents a striking ex-  
ample of a comedian who is saddled with  
the burden of putting the necessary com-  
edy into a libretto that is basically un-  
funny. It is no easy job, and Clarke is  
not to blame if he fails to succeed any  
better than he does. There is some good  
teamwork between Clarke and Miss Ap-  
pleby.

Harry Allen is given a chance to sing  
a few bars of some familiar Irish melo-  
dies, the other requirements upon him  
being rather negligible, and Stanley Ford  
injects his imposing presence now and  
then.

Louise Mele and Sydney Reynolds, a  
ballet sister team, do some very com-  
mendable work, and the entire chorus is  
well supplied with ability and pep.

Typical of the comedy that the actors  
must struggle with are the following:  
"I'll tell the cock-eyed world," "For the  
love of Madame X reducing corsets," "I  
don't mean maybe" and "Where's your  
chivalry?" "I never ride in that kind of  
a car."

The second night performance was in-  
efficient in several respects. Miss Kosta  
took a fall, after the fashion that turned  
out successfully with Ruth Chatterton  
on her recent opening night, and there  
was some flagrant ad libbing and bung-  
ling of lines.

Of the song numbers, *Tantalizing April*  
and one or two others may be of adver-

tising value to the show, but most of the  
music is below the average. Raymond  
Midgley did a pretty good job on the  
dances and ensembles.

All in all, *Princess April* is just an  
ordinary musical comedy, and as such not  
destined for a long stay among the strong  
competition now on Broadway.

DON CARLE GILLETTE.

BELASCO THEATER, NEW YORK  
Beginning Tuesday Evening, December  
2, 1924

DAVID BELASCO Presents

**LENORE ULRIC**

— In —  
**"THE HAREM"**

A New Comedy  
By Ernest Vajda  
Adapted by Avery Hopwood

THE CAST  
Roland Valetti.....William Courtenay  
Carla ..... Lenore Ulric  
Manon ..... Virginia Hammond  
Betri ..... Lennox Pawle  
Prince Hilmi.....Robert Fischer  
Jucl ..... Marjorie Vonnegut  
Lulu ..... Arthur Bowyer

ACT I—Apartment of Roland Valetti in Bud-  
apest.  
ACT II—A salon in Manon's house. Nine  
o'clock the same night.  
ACT III—Same as Act I. About eight o'clock  
the next morning.

Play produced under the personal direction  
of Mr. Belasco.

Mr. Belasco's latest contribution to art  
is a rowdy and inconsequential little farce  
which he has mounted with gorgeous  
trappings and a first-rate cast. In con-  
sequence, it takes on a superficial im-  
portance unwarranted by its intrinsic  
merit as drama and affords an excellent  
example of what can be done when a  
real showman tackles a slight play.

If the artistes in either the language or  
the situations set forth in *The Harem* I  
have no doubt that the good Messrs. Scrib-  
ner and Herk would have at them with  
bludgeons and brickbats. I am also inclined  
to think that the cheery clang of the pie  
wagon would be heard outside the stage  
entrance if they didn't. But, presented  
by the Belasco and tricked out with fine  
trappings, I dare say *The Harem* is safe  
from police interference. For a last  
guess, I have little doubt that the piece  
will be a hit.

The story of *The Harem* is similar to  
that of *The Guardsman*, at least, to the  
extent that one half of a married couple  
does not recognize the other half under  
circumstances where they should. In  
*The Guardsman* it is the wife who does  
not know her husband. In *The Harem* it  
is the husband who does not know his  
wife.

The latter play deals with a husband  
who is unfaithful to his wife, in thought  
at least, but who is outguessed by her.  
By assuming a disguise as a Turkish  
princess, which includes a veiled face,  
she passes herself off to the husband as  
his lover. The situations which lead into  
this and the denouement, where the  
wife informs the husband of what has  
taken place, are the heart and soul of  
the play. They include much free speech  
(hardly in the sense implied in the Con-  
stitution) and a liberal display of Miss  
Ulric's anatomy.

Mr. Belasco has assembled a splendid  
cast for his play. Lenore Ulric is  
excellent as the masquerading wife and  
handles the more ribald bits in the piece  
with discretion; William Courtenay is the  
husband and gives a corking rendition  
of the part. Lennox Pawle, as the  
husband's confederate, had an amusing  
role and quite realized its possibilities;  
Robert Fischer portrayed a Turkish  
prince well and Virginia Hammond gave  
a delightful account of herself as a fair  
creature with a genius for intrigue. Two  
servants, played by Marjorie Vonnegut  
and Arthur Bowyer, were well done.

As the only manager we have with a  
real institution at his beck and call, Mr.  
Belasco put all its resources into *The  
Harem*. Because of this you see beauti-  
ful sets, masterful lighting, a cast of  
talented players and rarely skillful direc-  
tion lavished on a paltry farce. The  
result, as you may well imagine, is to  
make it seem a much better play than  
it really is. Also, this treatment is  
imperatively needed to put it over as a  
hit. But, and here I speak both as an  
admirer of Mr. Belasco's skill and as a  
lover of the theater, what a splendid  
thing it would be if Mr. Belasco were to  
lavish all he can command so easily on  
a dramatic masterpiece. One cannot  
help grieving that he wastes all this  
talent, all these resources, on flippery.

In the Belasco Theater smoking room  
you will find a good analogy to what  
I have referred to above. High on the  
walls of this room is a series of very  
good mural paintings by Chini-Lewyck.  
Hung on the top of one of them and right  
in the middle is a cheap electric bell. Its  
purpose is to call the audience into the  
theater as the curtain rises. That is  
typical of what Mr. Belasco has done  
with *The Harem*. He has taken a cheap  
device to summon people to his theater  
and surrounded it with beautiful the-  
atrical art. In the same way as he has  
surrounded the bell in his smoking room  
with a beautiful painting. In both cases  
it is disfigurement, pure and simple.

A rowdy farce; splendidly pro-  
duced and played.

GORDON WIYTE.

GAILEY THEATER, NEW YORK  
Beginning Monday Evening, December  
1, 1924

ARTHUR HOPKINS Presents

**"CLOSE HARMONY"**

A Comedy  
By Dorothy Parker and Elmer Rice  
(By Arrangement With Philip Goodman)  
Staged by Arthur Hopkins  
Settings by Woodman Thompson

THE CAST  
Harriet Graham.....Georgie Drew Mendon  
Sister Graham.....Arline Blackburn  
Annie ..... Marie Bruce  
Ada Towseley.....Marie Curtis  
Belle Saeridan.....Wanda Lyon  
Ed. Graham.....James Spotswood  
Bertram Saeridan.....Robert Hudson  
Bill Saunders.....Paul Peter  
Dr. Robbins.....Frederick Burton

ACT I—The Grahams' living room in their  
house in Homecrest. Forty-seven minutes from  
Grand Central Station.  
ACT II—The Saeridans' living room in a  
duplicate house next door. A few days later.

ACT III—The Grahams' living room. Five  
minutes later.

To my way of thinking, one of the most  
significant trends in the American  
drama is the growing tendency of the  
dramatist to bore into the lives of com-  
mon folks in search of drama. That they  
so often find a vein of pure gold there  
would seem to indicate that the pros-  
pecting is good, and the outcroppings  
have so far only been utilized.

I am moved to this thought by *Close  
Harmony*, which Dorothy Parker and  
Elmer Rice found in the lives of some  
suburbanites, people who could be du-  
plicated by the thousands thru the length  
and breadth of the land. From the doings  
of these folks they have wrought a  
poignant comedy, a comedy with an  
aesthetic bite, a comedy in which exaspera-  
tion for the characters is tempered with  
pity for their middleheadedness, for the  
degree in which they allow paltry con-  
ventionality to oppress them. The full  
flavor of all this is brought out thru  
honest treatment, by an uncompromising  
fidelity, which, while it may not alway  
work for the best theatrical effects, does  
convince by its truth and compel admira-  
tion thru its sincerity.

The plot of *Close Harmony* is one  
which is hard to make clear, because it  
depends so much on characterization and  
small incident. In its broad outlines it  
has to do with a pair of married couples,  
next-door neighbors in duplicate houses.  
One of these couples consists of a hus-  
band who is the victim of petty brow-  
beating on the part of his wife, while  
this lady is one of those creatures who  
is wrapped up in a small, spoiled  
daughter. Next door is a former actor,  
married to a gentlemanly bum and the  
victim of his indolence and insolence.  
After she has spent an afternoon of  
real release from her troubles thru a  
visit from the plain fellow of the next  
house, they fall in love with each other  
and prepare to elope. He, returning to  
his home to pack a bag, is caught again  
in the toils of his hateful domesticity  
and the girl goes off alone. That is re-  
ducing the plot to very bald terms, but,  
without running into columns, I am  
afraid I cannot do better.

It is what I have left out of this sum-  
mary that really makes the play. It is  
(Continued on page 184)

**BOSTON PLAYS**

SELWYN THEATER, BOSTON  
Week Beginning Monday, December 1,  
1924

CHARLES L. WAGNER and EDGAR  
SELWYN Present

**"QUARANTINE"**

A Comedy in Three Acts by  
F. Tennyson Jesse

With  
**SIDNEY BLACKMER**

AND  
**HELEN HAYES**

Revised and Staged by Edgar Selwyn  
Scenery Designed and Executed by  
Norman-bel Geddes

CHARACTERS  
(In the Order of Their Appearance)  
Mrs. Burroughs.....Jeanie Dickerson  
Miss Largent.....Mary Scott Selton  
Silent Largent.....Percy Ames  
Mr. Burroughs.....William Postasse  
Mr. Dobson.....Philip Bishop  
Lola de la Corte.....Olga Obonova  
Tony Blunt.....Sidney Blackmer  
Steward.....A. P. Kuye  
Doctor.....Bernard A. Reinold  
Pinsent.....Beryl Mercer  
Isiah Parle.....Helen Hayes  
Walter.....Edward Blinn  
Penela Joseph.....Kay Lovell  
Mackintosh Joseph.....Charles Estale

ACT I—Deck of S. S. Angostura.  
ACT II—Scene 1: Honeycomb Bungalow on  
Pigeon Island. Scene 2: On the veranda. Same  
evening. Scene 3: Same as Scene 1. A few  
minutes later.  
ACT III—The bungalow again—several days  
later.

A drab play in a colorful setting is  
*Quarantine*. The one element decidedly  
lacking in this much scrambled script is  
comedy. Even were the comedy there  
what chance would the merry Muse have

with the emotionally awkward, person-  
less Sydney Blackmer in the cast?  
*Quarantine* may have been a success  
in London but unless the script, the cast  
and everything except the scenery and  
costumes is completely overhauled, the  
thing should be quarantined before it  
meets its dismal fate on Broadway. But  
only a miracle can save it. Yet, said I,  
the contemplation of this beautiful piece  
of scenic creation being so quarantined  
in some 10th avenue "honeyard".

The fairly adequate talents of Helen  
Hayes are unfortunately wasted on the  
mass of words, words, words, and more  
words. The thing just floods itself out  
with rehashed and hackneyed aphorisms,  
paradoxes, gags and situations.

According to the program *Quarantine*  
and went some revision at the hands of  
Edgar Selwyn. It is likely that Selwyn  
in his effort to blow a little language  
gas into the opus tampered with it so  
much that it became too heavy to float.  
Not once does the action or the wit of  
the thing glide thru a gust or breeze of  
laughter. It just goes on bumping along  
the ground.

Even the choice talents of that finished  
little character-role veteran, Beryl Mer-  
cer, are actually thrown away on the  
play. And what a pity.

There is nothing distinctive about Miss  
Hayes' handling of her part. It seems  
most of the time this little corking can-  
dide of *To the Ladies* is going thru a  
terrible tussle with her job, vainly trying  
to keep the sorry mess from flopping to  
its doom. Her struggle arouses much  
sympathy, but little appreciation. Inci-  
dentally, Miss Hayes is quite a favorite  
with the theater-going folks up Boston  
way and no matter what the vehicle folks  
are ever ready to ride along with her.  
In other words, the house is jamming  
them in, all thanks due to this little fair-  
haired favorite.

There's one girl in the cast who's  
quite a sedative for the eyes. She is  
Olga Obonova. Her acting is nothing that  
will tickle the artistic faculty. Her role  
doesn't call for much of it and Olga  
doesn't go out of her way to make one  
wonder otherwise. Olga does confuse one  
with her "interpretation" of Spanish  
dialect. The accents—and why not  
blame that, if anything?—make it sound  
lavishly Slavic. But with Olga's ravish-  
ing dark eyes and lovely figure, any  
dialect would do.

As usual, Sydney Blackmer clogs up  
the proceedings with his emotionless voice  
and unbending physical makeup. For-  
tunately, he makes no attempt to act and  
the thing is brought to a much-hoped-for  
close without disaster.

Let's take the plot and mull over its  
originality and cleverness and piquancy  
of attack.

The scene is aboard deck of some  
steamship bound for some place—the  
author only knows where. There is much  
ado among the gossips as to the mysteri-  
ous antics of a bride hiding from her  
husband (Sydney Blackmer). When the  
"bride" finally appears on deck the bride-  
room is astounded. It's the wrong girl.  
(Now the mystery unsolves itself.)

Little Dinah Partlet (Helen Hayes),  
determined to save her cousin, Pamela  
Joseph, already married, from herself,  
determines to take the latter's place in  
the runaway cabin provided by the  
famous explorer, Mr. Blunt. She takes  
her cousin's maid, Pinsent, along with  
her.

Her action, she tells Blunt, has been  
prompted by an impulse of sacrifice.  
But, ah, we later learn that she did it  
because she had always been involved  
with her cousin's would-be seducer and  
she took this means of getting him for  
herself.

Anyway, the ship is suddenly ordered  
into quarantine. On the quarantine  
island the supposed honeymoon couple  
are assigned the only cottage. And what  
a magnificently appointed cottage for a  
South Sea Isle! A corking piece of  
scenic creation! And the hypnotic,  
sensuous atmosphere of the arch-polygo-  
produced by that cottage scene! Two  
bits of scenic investiture that titillate  
the emotions but, alas, the barren void  
of the emotionless barren Sydney Black-  
mer must intrude to spoil this moment or  
two of joyous languor.

To get back to the story, the usual  
complications are piled on to this situa-  
tion. But Mr. Blunt is an honorable  
man. And never for a nonce does one  
fear for the coy little Dinah. Anyway,  
to make a hop-less story still more hope-  
less, things straighten themselves out  
after Pamela and her husband appear on  
the scene, and the honorable Mr. Blunt  
and the coy little Dinah realize that  
they love each other and that the play  
must at once be dispatched with a snappy  
curtain line before the thing snaps under  
them.

We forgot to mention in listing the out-  
standing characterization, a term used  
for want of a more happy one, the Key-  
stone comedy makeup and antics of one  
Percy Ames. His is a Bozo Snyder  
stunt. Not a word does he utter. At  
frequent intervals he appears in the first  
net in his Clyde Cook mustache, Sherlock  
Holmes get-up and steamer robe, screws  
up his face into a seasick grimace, strikes  
a feeble-the-B-hes attitude and then  
shuffles off again. By sheer repetition  
the gag works out a succession of  
giggles and guffaws, but without it's sev-  
eral to chuck into this ambitious attempt  
at high comedy.

Some of the lines are a bit spicy, yes,  
even pacy. The costuming is almost on  
a par with the scenery, and the lighting  
is quite excellent. As for the direction, it  
is just mediocre.

If *"Quarantine"* does manage to  
reach Broadway, here's luck to it.

JACK MURRAY.

PLAYERS' and PRODUCERS' REPRESENTATIVES

Rochm & Richards

Among the interesting engagements offered recently by this office is that of Gladys Yates, 17-year-old society girl of Pittsburg, Pa., where she appeared with great success at the Nixon Cabaret, with the Venetian Gardens, Montreal, called the finest ballroom in the country. Miss Yates has a repertoire of more than a dozen dances, with a change of costume for each. Rochm & Richards also have placed White and Mills, Hazel Romberg and Marie Tolman at the Nixon, opening this week. Conforti & Tucci, who own this well-known Pittsburg cabaret, have made it a very popular place by offering well-known vaudeville and musical comedy stars as entertainers. Other players by the Rochm & Richards office include Loretta Flushing, with Josie Flynn's Dancemania; Betty Marvyn, at the Little Club, New Orleans; Winifred Bean, Elizabeth Noble, Emily Dyer and Florence Bristol, with Hockey & Green's Stars of the Future act.

Murray Phillips

Murray Phillips has placed Donald Macdonald, Frank Fanning and Julio Brown in the new Friedlander production, High Tide; Doris Wayne, Margaret Daley and Earl Mayo in Davy Jones' new vaudeville revue, and Burdette Dietsch with the Little Jessie James Company.

Helen Robinson

Harold Thomas has been sent by Helen Robinson, to Boston for a part in the Seawyn play, Quercetina. Miss Robinson also has arranged engagements for J. W. Cowe, Irene Cattell and Myrtle Turner, for the Harder-Hall production of Red-Light Anne at Port Richmond, S. I., week of December 8; Kevin Manton, for the Christmas pantomime to be given by the Vauchan Glaser Players, Toronto, Christmas week; Sazanove, for the Kathryn Roth act in vaudeville, and Allen Lee, for Loew's Seventh Avenue Stock the week of December 1.

Leslie Morosco

Leslie Morosco has placed Elsie Lee and Claudia Lewis, who was understudy to Mary Nash in Hassan, with the new John Cort musical show, China Rose, and Jean Hazleton, prima donna, at the Poppy Club, New York.

Ike Weber

Bunny Howard Platt, George S. Banks and Billy Eiman have been put into vaudeville acts by Ike Weber, who is the artists' representative of the Columbia Burlesque Booking Exchange.

Paul Scott

Paul Scott is getting together the company numbering about 12 in all, which Gladys Clark will take on her next trip to Bermuda and the West Indies. The troupe will sail around the holidays. Lewis R. Wolfe, the steamship agent, is now arranging passage.

Georgia Wolfe

Like practically every other representative, Georgia Wolfe did very little the past week. The usual pre-holiday dullness seems to prevail, but there is a general indication that considerable activity will break forth after the first of the year. Eddie Edwards, of the Wolfe office, sent Harry Glover up to Brockton, Mass., to join the Charles Withers rube act, playing the Keith Tones.

Julia Hurley's 62 Christmases on the American Stage

(Continued from page 73) occasion of general and generous jollity for all, from star to stage crew. To digress a bit from the subject of Christmas, speaking of Lester Wallack reminds me that I should have liked to have been present at the recent re-dedication of the old Wallack's Theater, as I was a member of the original company that opened that theater. The last production I rehearsed there was The Jill. Of course, I was not one of the big stars—just a dancing and singing soubrette known sometimes familiarly as "Little White" to a nickname bestowed on me by Boucicault. Christmas Comedies "And now for a little Christmas comedy. When Uncle Tom's Cabin was put on for the last time with the original Howards in the cast and sponsored by Dorothy Donnelly's father and John P. O. at the old Grand Opera House, at 23d Street and Eighth Avenue, my husband, Mr. Hurley, a well-known scenic artist of his time, was acting as stage manager. One of his duties was to borrow props from other theaters and to return them (such borrowing was common in those days). For each performance he would borrow Simon Legree's hat, whip, revolver and other articles from the old Bowery Theater. The day before Christmas when Mr. Hurley was paying salaries he remarked that there was \$18.00, the salary of an extra property man hired by him. Mr. Donnelly, his Irish up, said that the \$18 would not be devoted to any such

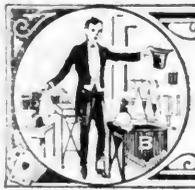
purpose, as he had not sanctioned the employment of the extra property man. "Then," cried Mr. Hurley, "there will be no Christmas performance of Uncle Tom's Cabin—spike that curtain!" "At the last minute, when it looked as though Mr. Donnelly's prediction would come true, Mr. Donnelly relented. In the wild excitement of hastily getting the props together again Mr. Hurley overlooked the borrowing of the Simon Legree props from the old Bowery Theater. Uncle Tom's Cabin was given, but Simon Legree was minus hat, whip and gun!" "When you speak of the original Howards," we interrupted, "we are encouraged to believe that you can settle the dispute as to who was the original Little Eva." "Of course I can," replied Mrs. Hurley. "Cordelia Howard was the original Little Eva. When her mother, Mrs. George C. Howard, who was the original Topsy, became too old to play the frisky Topsy Cordelia Howard forsook the role of Little Eva for that of Topsy. There has also been some controversy as to who originally dramatized Uncle Tom's Cabin. It was positively George Aiken, brother of Frank Aiken. "Another Christmas of comedy" was when I was traveling with Mrs. Francesca Redding's company. We had with us Eva Tanguay, then a lovely, rosy-cheeked, very talented child, whom Mrs. Redding hoped would be a second Lotta Crabtree. We were playing Elizabeth, N. J. Christmas eve. There was but one hotel in the place and the members of the company had no choice but to avail themselves of its third-rate comforts. The presence of the child, Eva Tanguay, made a Christmas banquet an absolute necessity. So, borrowing a tablecloth from the hotel, I spread it on my bed, placed the turkey in the center and surrounded it as temptingly as possible with olives, celery, etc. With us was William Morris, now deceased, who, I believe, was Eva Tanguay's first admirer. My banquet was followed by another on the stage of the theater, given by Mrs. Redding. A Bit of Christmas Punch "During the Christmas of 1913, when traveling with the Experience Company, we found ourselves at the Peabody Hotel, Memphis, Tenn., on Christmas eve. To make the occasion merry I announced to the company that I would give a banquet and would serve old English punch, made from a recipe given me by E. L. Davenport. A toast was drunk that night to the memory of E. L. Davenport. A Christmas of Tragedy "The most tragic Christmas of my career occurred in 1876, when I was a member of Kate Blaxton's Two Orphans Company, playing in Brooklyn. With us were Harvey Murdock and Claude Burrows, who, after our happy Christmas banquet, prepared to leave for Boston, where they were to appear in a revival of Our Boys, in which they had attained considerable success in the past. Both of these young gentlemen perished in the Brooklyn fire, which shocked the world at Christmas time, 1876. Claude Burrows had received a gold watch and chain from his mother for a Christmas gift. After the fire started he returned to his dressing room, accompanied by the ever-faithful Harvey Murdock to get the watch and chain. They had to pass thru a long tunnel to get to the dressing room and were trapped by the flames. (I still treasure a link from that chain, which my husband found in the ruins.) "The saddest Christmas I have ever spent of late years was with Blossom Time, last season. There was no banquet, no Christmas party, no gaiety to divert the minds of the girls from homesickness, so they, like me, spent the day in tears. Our property man was found dead December 25. He died in a moment of supreme depression, which affected his heart. "Christmas in the theater today compares not at all with the days when I toured thru California with Charles Dillon in Belphegor in a stagecoach drawn by four, a method of travel also enjoyed by the late Frank Bacon. Then Christmas was the day of days, each member of the company striving to forget homesickness by helping others to forget. "Of course, in stock," added Mrs. Hurley, "one still finds the spirit of friendship, for there is a closer bond of friendship there than constant association. I always did prefer stock to Broadway. This preference causing the late A. M. Palmer to declare that I was ruining a splendid future in New York. But my preference for stock is a thing of later growth. You see, I was used to the splendid chivalry of the old Broadway managers, who received one with deference, arising to place a chair at one's disposal and not remaining seated with hat on head and cigaret in mouth." We could not help wishing, as we gazed at Mrs. Hurley, that we might rub our magic lamp with the result that the spirit of a Miner or a Wallack be reincarnated in some Broadway producer, who would present to Broadway one of America's very own veteran actresses who is still imbued with the spirit of youth and who frowns upon the idea of an early retirement. We venture to say there is, too, not a man or woman of the profession who would not eagerly welcome the opportunity of seeing her in action, this beautiful little lady of 77 summers, who reads without glasses, who still possesses charm and vivacity and who has devoted 62 years of service to Theatrics. Proposes an Actresses' Home Our thoughts were interrupted by Mrs. Hurley wishing for a cheery New York home for actresses. "The men—the Lams and the Friars

and the Players," said Mrs. Hurley, "have cheery homes for men, but the theatrical women have no such havens. "When they paid tribute to Charlotte Cushman in Philadelphia recently and I was invited, as her protegee, to address an audience, I made a plea for more Charlotte Cushman homes, like that now existing in Philadelphia, in other large cities of the country. Since that occasion a movement has been launched to establish such a Charlotte Cushman home in Chicago, but New York still remains inactive. A Charlotte Cushman home for actresses in New York, such as they have in Philadelphia, where two girls may share a room with excellent meals for \$15 a piece, would insure happier days for thousands of actresses away from home on holidays. "When we were leaving, Mrs. Hurley suggested that we call on another Reminiscent Lady, Emma Marble, adding: "Emma Marble and I were in the first production of the play, Peep o' Days, Boys' which made the Irish comedian, John Dillon. I sang the old song The Weavarn' o' the Green with Mr. Dillon, while Miss Marble played an important role. Emma Marble will undoubtedly verify my statement that it was no unusual sight in the old days to see an actress venturing abroad wearing a sun-bonnet." ELITA MILLER LENZ. Costumers (Continued from page 75) the production very nicely. The Brooks Costume Company executed the costumes. "Shoes by I. Miller" at the end of a program is almost as common as "Yours truly" at the end of a letter. TABLOIDS (Continued from page 69) letting clever, original people get the fullest benefits out of their own material and conceptions first. Jack Kimm and Oscar Conrad offered a neat hoofing specialty, doing a routine smart and fast. Since this was a heavy script bill the chorus was not seen to much advantage, but in their several numbers the seven girls revealed attractive soubrette wardrobe, stepped briskly and looked nicely. We must hear more of them in a revue bill later to learn if they are singers. This bill lacks big specialties, but so much can't be expected when a rollicking, fun-provoking, laugh-evoking comedy is the presentation. In the chorus were Myrtle Known, Teddie Hyland, Ruth Golden, Leon Hanley, Violet Lewis, Rita Delta and Gertrude Sourlet. FEATURED AND DESERVINGLY so is Gene (Honeygal) Cobb in Honeytime, the tabloid which Ray Andrews has had on the road for several seasons. For Cobb portrays a character out of the ordinary and which is not duplicated in any other tabloid presentation of our knowledge. It is that of a Negro wench, and the low comedy and hokum derived from this role is so noble that it leaves nothing to be desired from the reviewer's viewpoint. The tabloid editor "caught" Honeytime at the Gordon Theater, Middletown, O., Sunday afternoon, November 30, and was delighted with the entire offering. Songs in use are not the latest, the several were of the lingeringly pleasing variety, including Just a Girl That Men Forget, sung by Murray Bernara, straight man in which the chorines were introduced in the characterizations that the song wording permits. This show has a strong quartet feature which pleased the auditors tremendously. In it are Bernard, Stanley Crable, Jack LeVois and Karl Michel. Later emanating from this group was Crable, lyric tenor soloist par excellence, whom the writer reviewed earlier in the season when he was identified with the White-Bang Revue. Crable sang Ten Thousand Years From Now, and, although he received a great hand and answered an encore, we readily observed that his voice is not of a caliber which naturally blends into a tabloid production. The audience simply wasn't able to grasp what it was all about—in other words, Crable's "pops" (if we may use the operatic parlance) were far too powerful and his singing much too artistic for the rest of the show, tho' this casts no reflection on Honeytime in general. As we have said before, Crable is a misfit in tabloid. Vaudeville audiences, expecting a great deal from performers, could appreciate him as a featured soloist; opera audiences, with an ear trained to vocal perfection, could glory in his appearance before them. But tabloid audiences are not accustomed to such talent as he displays. Since we last commented upon this young man he has received several Eastern offers. The sooner he gets one in a bigger field the sooner he will be heard of as renowned, we believe. He is distinctively big time. But back to Honeytime. Jack LeVois as a light comedian acquitted himself admirably and his work was enjoyable. Bernard, straight, favor with his fine work. Hazel O'Leary, ingenue-prim, and Dolly Buschman, soubrette, handled their parts nicely. Karl Michel plugged a banjo-duety specialty to several encores. Cobb is surrounded by a well-chosen cast and chorus, and that means much. Ten girls in line have grace, rhythm and a good routine of steps, and voices that registered fine emotional and volume. They were costumed natively. Al Price is musical director. The chorus: Helen Downs, Ella Caster, Mildred Gilbert, Edna Boushy, Helena Steeves, Bonnie Crable, Vernoy M. Farland, Carol Polk, Elsie Hearn, Madge Stevens. A tabloid offering strong in entertainment value.

DRAMATIC NOTES

(Continued from page 53) Harry Boreford will read the cast and the opening will take place late this month. Mary Carroll is to leave the cast of The Potters, now on tour, and will shortly begin rehearsals in a new Irish drama. Franklyn Underwood will direct the staging of Window Panses, a play by Olga Printzlau. The cast includes Henry Herbert, Helen Gill and Lee Baker at least tentatively. Albert Bruning is to direct Don't Bother Mother, a comedy by E. B. Downing and C. Courtney Savage which Carl Bender is to produce. Margaret Hawkins will be seen in the cast of The Skywriter, the new "thriller" by Langdon McCormick, which is to be produced by Ray Productions. Myron Fagan may again try out Judy O'Grady, which he recently tested out of town. He is said to want Mary Nash to play the leading role. Stuart Walker has decided to present The Proud Princess on Broadway. This is the play by Edward Sheldon and Dorothy Donnelly he recently tested in stock in Cincinnati. Abie's Irish Rose is liable to have a little relative on Broadway ere long. Frank L. Teller has a piece called Koshier Kitty Kelly which he contemplates producing. Shipwrecked may be seen in London, where they show a partiality for spectacular melodrama. Daniel Kusell says it will be seen at Drury Lane shortly after the holidays. Two Married Men, a new play by Vincent Lawrence, is to be produced by William Harris. The piece is now in rehearsal and will open in Baltimore during Christmas week. H. William Dolhoff has been appointed company manager of Fool's Gold by Herman Gantvoort. This play, by Barry Connors, is being tested on the road and will be brought to Broadway if it shapes up to expectations. Frederick and Fanny Hatton, who have not been represented on Broadway for

some time, have written a new play which was tried out on the Coast by Thomas Wilkes. It will shortly be seen in New York if all goes well. Rehearsals for The Valley of Discontent have been postponed until the end of the month. Maricrie Rambau is to appear in this play under the management of Thomas Wilkes, and will continue in vaudeville until rehearsals begin. A. H. Woods tried out Gentlemen of the Jury, a new play he bought from Benjamin Kaye with the Poli Stock Company at Waterbury, Conn., last week. He sent Josephine Drake to that town to play the leading role in it. William A. Brady says he will give daily matinees of Simon Called Peter at the Klaw Theater, New York, during Christmas and New Year weeks. The matinees will be played by the Western touring company and the New York company will hold forth at night. The habit of changing show titles has hit Arthur Hammerstein. The piece he is to produce for Dorothy Dalton, once named The One-Way Street, is now dubbed Undertone. Rehearsals are now in progress under the direction of John Cromwell. Rosalie Stewart now has three companies of Meet the Wife on the road. One is touring the Middle West with Mary Boland at its head, another is in the South with Mabel Brownell, and still another has Virginia Zolman in the lead and is headed toward the Coast. Robert Lorraine is sailing back to England now that Tiger Cots has closed. He has closed contracts for a London theater and will produce three new plays there during this season. It may be that he will take over a prominent American actress to appear in one of these productions. A. H. Woods came back from Europe with a few plays on his brief case. Besides The Prison and The Green Hat, as previously announced, the genial A also acquired the American rights to The Profitable Pet, a French play by Armand and Mareland; Yoshicora, a Japanese play from Berlin, and the Viennese success, The Javanesé Doll.



# MAGIC AND MAGICIANS

Bide Dudley, of *The New York World*, had this one in his Stage Column last week:

"The Lexington Hospital just at present is housing a coterie of carved notables whose names are familiar to Broadway. They are proteges of Dr. Samuel G. Gant, who not only wields a deft knife, but who is the best sleight-of-hand man identified with surgery. Staked out in the hospital's various rooms are Louis Cohn, ticket broker; Hale Hamilton, actor; Warden Lawes, of Sing Sing; Hugh Ward, Australian theatrical manager; Jed Prouty, actor, and Marty McCue. All have been operated on for stomach or intestinal ailments. Mr. Hamilton entered the hospital yesterday. We dropped in to call on the boys yesterday.

"They're all on the road to recovery," said Dr. Gant as he made a half dollar disappear and took a dime's worth of peanuts out of Mr. Cohn's left ear. "Think of a number between 20 and 20."

"We thought of 16, the age at which we first began to consider matrimony seriously. The doctor drew a sheet of paper from his pocket. On it was No. 17. "Bshaw," he said. "Most men guess 17. Drop in tomorrow and I'll show you how to take a live chicken out of an orange. Excuse me now, please. I've got another operation to perform."

## Irving in Philly

Magical Irving, who does a crystal act with Princess Yvonne, recently closed his second season with the T. A. Wolfe Shows and is at present in Philadelphia playing clubs and vaudeville. He writes from that city under recent date:

"By the looks of things everything will be magic hereabouts during the holidays. At present there are a dozen magicians active in Philadelphia. Among them are Harry Alpgini, Gus Bohm, Pop Cory (Pittsburg magi), Gus Ramstien, Archie Lingo, Rosseau, Hall, Amazo, Rienhart and myself.

"We are doing our combined show consisting of magic and mindreading and are kept quite busy, and so are all the others. Princess Isis and Prince Ali Sachloo recently left town after playing all summer in and around Philadelphia, leaving the only mental workers in this vicinity, Princess Yvonne and the Sunshines."

## George at Panama

The Great George, making a South and Central American tour under the direction of Felix Blei, wound up his engagement in Costa Rica at the Teatro America, San Jose, last Saturday night and is now in Panama, where he has three weeks booked in the Canal Zone. After Panama the next stop will be Kingston, Jamaica.

The George Company opened recently in Havana, where it played four weeks to considerable success, according to Blei. The Costa Rica engagement followed. The president of the Island Republic was an interested spectator on the opening night. Blei writes that the weather has been wonderful—warm during the day and cool at nights, and that so far the theaters have all been modern in every respect.

## The Floyds

This well-known team of mystery workers writes:

"We have just closed our third big week in New Jersey and Pennsylvania. Have appeared in all the large cities from Atlantic City to Pittsburg. Followed Houdini in several cities and hear his lecture well spoken of everywhere.

"Our work is almost entirely in schools and colleges and it is going over better than ever. This is our 10th season with the Antrim Lyceum Bureau of Philadelphia. After the first of the year we have 10 weeks booked with the White Entertainment Bureau of Boston.

"Magic appears to be more popular than ever all along the line."

## Will Return to Australia

Mildred Sydney, well known in this country as a foremost clairvoyant and equally celebrated thoutout the Orient, in Australia and elsewhere, and who returned here some time ago from a five-year tour around the globe, soon will terminate her visit with friends and relatives in these parts and sail for Australia to tour with her business partner, Percy Abbott, popular Australian magician and performer.

Miss Sydney left here in 1919, going across country to the West Coast, thence to Manila, Hongkong, Saigo, various points in Australia, Colombo, Bombay, Egypt, Marsilles, London and back to New York. An adventurous journey it was. Among the things she brought back with her were some beautiful costumes, Indian effects and wonderful Chinese bowl effects. Miss Sydney claims to have in her possession the original and only method used by the Chinese for producing 14 bowls filled with water and goldfish at one time. She relates that the Chinese magicians guard this trick very carefully. Miss Sydney and Abbott spent several weeks cultivating the good will

## PERCY ABBOTT AND MILDRED SYDNEY



Well-known Australian magician and his partner, internationally noted clairvoyant, at annual Australian Agricultural Exhibition.

and confidence of a Chinese magician and, she says, finally induced him to reveal the trick to them. Once his confidence has been won, a Chinese magician will tell everything he knows, Miss Sydney states, but it is a tough job to get him started.

To give further variety to the incidents of her travels, Miss Sydney occasionally entered a beauty contest and walked away with several prizes.

## Likes Mysterious Smith

Charles F. Stewart writes from Muncie, Ind., as follows: "Recently had the pleasure of seeing Mysterious Smith, now playing the Gus Sun Time. Conforming to the policy of the houses he is now playing, he is giving, on each engagement, three complete changes of program a week, which is no small task, considering the kind of a show that Smith gives.

"His show consists of three parts: magic, mindreading and escapes. The mindreading is done by Mrs. Smith, known to the public as Mme. Olga. Her work is the acme of perfection. She works fast and her answers are clever and entertaining. She takes her work very seriously and does not try to take unfair advantage of her patrons by giving 'outside readings' or 'consultations.' More power to such a splendid example of what all mindreaders ought to be!

"As for Mr. Smith, well, I have traveled a lot, being a performer myself, and have seen the shows of all well-known magis and most of the not-so-well knowns and I have never witnessed a more clever magician than he nor seen as beautifully a staged magic show as his. His illusions are clever, his presentation of them perfect. He does the levitation of a woman in the most convincing and entertaining way I have witnessed. His Vanishing Trunk and Lady is mystifying to the last degree. When it comes to getting something out of a small trick here is a magician who undoubtedly ranks with Keller. I saw him completely astonish his audience with such tricks as the Wine and Water, the Inexhaustible Bottle and the Nest of Boxes. His presentation of the smaller tricks, as well as the larger ones, will never be improved upon.

"A big publicity stunt of Smith's is the featuring of an escape from a casket furnished by a local undertaker. This feature packs the theater and sends everybody away talking and wondering.

"Off stage Mr. Smith is a mighty fine chap, congenial and glad to meet a fellow performer or anyone interested in magic. Don't fail to see his show and be sure to introduce yourself if he ever comes your way."

## Morton in New York

Ervin Frank Morton, a magician, who was formerly associated with the Zeidman & Pollie Shows, will make New York his residence for the balance of the season. He has booked a number of club dates in and around town.

## Pearson Closes Tour

Mysterious Jack H. Pearson has closed his season in Salt Lake City following a year's tour with *You Tell 'Em, Old*, the Great Eastern Amusement road attraction. Accompanied by his wife and daughter, Pearson will journey to Kansas City, Mo., where he will spend the winter and incidentally make preparations for next season.

Lola Doing Plimner Circuit  
Princess Lola is presenting her cabaret

act in conjunction with Walter Levina and his comedy magic on the Walter J. Plimner Circuit in the United States and Canada. As an added attraction Lola recently introduced in the act a black bear on roller skates.

Paul R. Semple records the following magical acts and shows that have been appearing of late in and around Wheeling, W. Va.:

Blackstone recently played in Zanesville, O., and was to have played the Cort Theater in Wheeling, but on account of not getting the dates he wanted did not show in the latter city.

Mysterious Smith was in East Liverpool, O., for three days and played to good business.

Howard Thurston is expected to appear in Wheeling at the Cort some time in April and, altho several months away, the magic fans already are looking forward to his visit.

Joe Devoaux, magician and ventriloquist, was at the Pastime Theater, Wheeling, for two days with an interesting and humorous act.

Robert S. Callender recently put on a magic show in Steubenville, O., where it was reviewed favorably by the newspapers.

A. W. Fletz, of Martins Ferry, O., put on his act at the Lutheran Church in Wheeling. It was considered a positive hit. He was capably assisted by his little daughter, Bertha, who is surprisingly clever.

Other Wheeling activities among magicians include Si and Mary Stubbins and J. Stewart Payne, hypnotist and psychologist, who presented laughable and entertaining acts at the Victoria Theater.

## MAGIC AND THE CHURCH

By CHARLES ANDRESS

(EDITOR'S NOTE—Thru the ages magic and religion, whether it be the religion of the African savage, of the yellow races, the Indian hordes or the Caucasian, have been connected. In the earlier history of mankind, when education belonged only to the few, the few were the priests, the men of magic. As civilization has progressed there has been a separation between the priests and the magicians. Among educated peoples the magician has not claimed supernatural powers but instead has openly confessed that his magical powers are not a divine manifestation, but are instead the manifestation of years of concentration and practice. But to the average person the line of demarcation between the miracles of religious lore and the tricks of the magician is very dim. Broader education brings broader understanding. Mr. Andress, who as a worker of magic has during a long and eventful life given much attention and study to the subject, has long been a contributor to *The Billboard* in a department called "Shadowgraphs". In the contribution which appears here he takes up the subject of magic and what the Bible has to say about it.)

"Shadowgraphs" this time will be entirely devoted from anything I have previously written from the fact that I shall endeavor to delve into the history of magic from ancient Biblical history on thru the ages up to the present time. Magic has played an important part in the realms of mystery and amusements. History is constantly exhibiting man as a bold inquirer and it is difficult, if not impossible, to determine the boundary line between the seer and the prophet. It becomes a task to separate the true and the false prophet, because the same principles obtained in magic as in prophecy, viz., the intercourse of man with a spiritual world to obtain special knowledge, or the entrance into a supernatural sphere. We look upon Daniel as a prophet, but the Babylonian King cried: "Bring in the astrologers and soothsayers, the Chaldeans," and so he must have considered Daniel in this class. Magic takes us back to the Persian magi, or priest of Zoroaster, and as we trace it onward it becomes associated with witchcraft and hence misunderstood. It is conceded by eminent scholars that magic has played a great part in the development of the human mind, and Frazier says it preceded religion. Magic is, of course, the mystic and should it become real is no longer magic but science.

The magician and the priest during the early centuries of Persian, Egyptian and Babylonian history were often quite similar in method and movement. It is claimed that in Egypt medicine came from magic and running thru history even to this day magic and history are inseparable. In our modern churches we have succeeded in making our services

quite simple, as Christianity should rightly be, but, in many churches and fraternities, magic still displays the picturesque. The ancients considered that magic had control of the wind and weather, and in India magical rites are practiced at weddings, in plowing and seedings, and the religion in India is a belief in a multitude of spirits.

At an early age sympathetic magic formed a regular science applied to religion and furnished with rules and regulations and its origin was not in fraud, but it developed into a fruitful source of imposition. We immediately think of it as connected with the theater and show tents, the circuses, the fortune-tellers, crystal-gazers, etc. The earliest magic in antiquity arose among the Chaldeans in their astrology, and during the Babylonian period the prophet, the soothsayer, the necromancer and the magician were considered very much alike; they acted in the same manner, and one appealed to Dagon, another to Bel, and another to Baal, and others to the God of Israel.

The practice is forbidden in mosaic law, Lev. 19-26. It informs us: "They shall not commit several practices, nor regard them that have familiar spirits, neither seek after wizards to be defiled of them." Again in Leviticus, 18 Chap. 10-11: "There shall not be found among you that maketh his son or daughter to pass thru the fire, or that useth magic, or an observer of the times, or an enchanter, or a wizard, or a charmer, or a consulter with familiar spirits, or a necromancer, they are an abomination to the Lord." It is interesting that in the 17th chapter we have the first account of the magician's wand where Aaron's rod budded, blossomed and yielded almonds. This reads like the magical wand in Arabian Nights. It is reported that King Saul expelled familiar spirits and wizards from his kingdom, yet he himself went and consulted the witch of endor before the battle in which he fell

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This clearly indicates the powerful custom of divination or magic.

Between magic and religion there is but a faint line of separation. The Jewish and Christian formula is found in magical writings. Dr. Glover in a recent volume says "that Rabbinic Judaism did not capture or convince the old world, and, superstitious and magical as they were, the mystery cults of the heathens were more the truth of sin." Divination as a branch of magic is still practiced by a large number of people and it is so firmly entrenched that it will not yield to science or common sense.

Madam Blavatsky created an excitement in theosophy, but was exposed as a mere trickster, and the magicians duplicated all her effects. The sanctified handkerchief by a new sect appears amazing and is ridiculous.

Omens, signs, dreams are still indulged in by people of civilized races. Many believe Friday to be unlucky (simply because it is the usual hangman's day) and a black cat is still an omen of misfortune. The number 13 by many is considered unlucky, but still if any other number were watched closely one could find just as many misfortunes on it as they would on 13, but all these superstitions are not given credulity so much now as years ago, for the world is growing wiser and less addicted to myths and omens.

Many Christian people have adopted a system of "Sortes Sanctorum", which is opening the Bible at random and the passage that the eye first observes is the one that contains the blessing. The clergyman advised his congregation to do this and read one verse every morning. So when John, rushing off to his work next morning, was reminded by his wife to read a verse, he immediately opened the Bible and read: "And Judas went out and hung himself." Next morning he hurriedly opened the Bible again and read: "Go thou and do likewise." Sufficient to say he considered this a dangerous practice. Christianity discourages magic in its church services and endeavors to adhere to moral truth. But let's observe what important part magic has played in the developing of religion, mental thinking, medicine and innocent amusement. When the chautauquas come the magician is one of the crowning features, and when the magician is gone he is talked of more than any other feature, especially with the children, who always talk of him until he comes again, and a common expression among them is: "We know he didn't do it, but how did he do it?"

### My Dream Theater By MILO B. DENNY

For a number of years I have been giving considerable thought to the designing of a new type of theater, a theater that will better lend itself to modern photoplay presentations on an elaborate scale, where all of the arts are presented, for in the modern theater all arts are allied. To me the old methods in theatrical architecture with its gilded "finger bread" and excessive decorating have become monotonous, in fact offensive in many cases. With very few exceptions there has been little progress in theater building during the past half a century to keep pace with the other developments of the theatrical world. Constant contact with the building of theaters throughout this country has so forcefully brought the above conditions to my attention that I have endeavored to design in complete detail an innovation in theater construction, which architects and theater managers have pronounced not only unusual in attraction value but very practical as well.

One of the principal features of my dream theater is a plaster dome ceiling extending over the entire auditorium and stage alike, for there is no proscenium arch used in this construction, no rigging left, not a rope used on the stage, yet through an ingenious and simple device interior sets of any nature can be set up on the stage and the plaster cyclorama dome lends itself beautifully for use with exterior sets and places the audience under the same sky dome with the stage picture, which creates a feeling of intimacy regardless of the size of the theater. The picture-frame principle of presenting stage productions is entirely abandoned in this new-type theater, yet large scenic productions may be staged on this new-type stage without loss of detail in any way.

The auditorium dome is ventilated by a system entirely hidden from view, in fact a patron seated in the auditorium looking up at the dome is impressed as looking out of a beautiful garden court into a starlit sky. The illusion in this matter is carried out even to the twinkling of tiny stars above. Indirect lighting on various circuits illuminate the dome to the proper tint, while another three-color series of circuits light the lower auditorium by being indirectly reflected from under a heavy red wall treatment. As the present design which is being brought out for construction is of Spanish architecture, clinging vines, tropical plants, pottery and fabrics of Spanish origin will add decoration for the auditorium and large sound-proof lobby.

At the entrance a large open court with growing foliage, blooming flowers, sparkling fountain and inviting seats entices the passerby to stop and enjoy the beauties of this most unusual theater, which has thrown off the cloak of everyday theaterdom and endeavors to give the public an artistic home for the theater



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**No. 5—THE NUMERICAL TRAVELER.** A card is selected, returned and shuffled into the deck. Any three people name any number less than 10. Whatever the total of the three numbers may be, the selected card appears at that number from the top of the deck.

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arts, a theater which is restful and interesting to people. This is my dream theater which springs in itself, a theater which has character and a silent appeal to exacting nature.

# FROM LONDON TOWN

The Vaudeville Field  
Billboard Office, 18 Charing Cross Road, W. C. 2  
By "WESTCENT"

British Vaudeville Thru 1924

**L**ONDON, Nov. 26.—A bad year as far as engagements in Great Britain has been concerned. Prospects looked good at the start and got folks hoping that at last the turn had come. The summer soon dispelled this, only to have it again revived in the early fall, but the last three months have been worse than at any period during the existence of vaudeville in this country. When records show that out of a minimum number of vaude houses—130—but 131 acts were working in a given week, the zero mark has certainly been hit. Yet the Victoria Palace, even with its diminished earnings, showing a profit of more than \$100,000 and paying 20 per cent has not been doing all it should and the balance sheet for this year should make interesting reading. Sir Oswald Stoll predicted that Wembley would be a great opposition, but we are of the opinion that Wembley and the wet weather turned out a good thing for show business for London. Maybe it hurt the provinces. But in London Wembley has been synonymous with wet weather.

The terrible unemployment among "attractions" and "specialty" acts caused the V. A. E. officials to look to Germany as an outlet for the British unemployed, and accordingly Voyce and Bayly made a visit of inspection in February to Berlin. What they saw there induced them to alter their embargo opinion, so it must be confessed they did not underestimate the case that the exchange of acts would of necessity for many months be in favor of the British acts and against the Germans thru there being no vaudeville in Great Britain. The embargo was raised forthwith March 28, with immediate and gratifying results to Britishers. Many acts were engaged at salaries far beyond their expectations, with the result that some suspicion has arisen in the minds of German managers that they had been caught, but this is fast wearing away and performers willing to accept work at salaries about 25 per cent of their home value can find a ready and good market in Germany. We have not had many American acts here this year—for the same reason—no vaudeville. Nora Bayes put up a very big record for an American performer, while Joe Jackson and Frank

Tinney kept the Stars and Stripes flying at the Empire. This latter house, although only opened in July by Sir Alfred Butt, is rather handicapped by size and the "overhead" charges. Still Sir Alfred knows his own business and Jack Hayman certainly knows how to book a program if he is let alone.

Our orchestra arrangements are in a mixed state, for, although the vaudeville managers gave notice that from April 1, Continental pitch would be universally introduced in all their halls, it has not been carried thru. Thus at one hall a singer will find it's philharmonic pitch and at another hall the following Monday that it is low pitch. For this state of affairs the Musicians' Union has something to do with, as it has put forward the plea that the change should be borne by the management and not by the individual musician. It certainly has caused much annoyance, trouble and friction between musical directors and musical acts.

A foreboding result was the death of the society known as "The Wolves". This started off in a quiet way, but it was soon apparent that the managerial element and others were out for a bigger idea, more on the lines of the N. V. A. The organized artists here were not having any interference with the existence of the V. A. E., which they formed to protect performers. Nevertheless, certainty against any possible rival was better than awaiting development, so steps were made by so framing the "Wolves" constitution that it disbanded. In their short existence the V. A. E. benefited to about \$5,000.

The question of the Amusement Tax occupied a lot of attention for all concerned, the more so when the figures for 1923 showed that more than \$48,000,000 had been taken out of the industry for this purpose. The Tax Abolition League organized by all kinds of managers put up something like \$25,000 to fight the tax, and were successful in getting the ex-Later Chancellor, Philip Snowden, to cut the tax in half—as to the gross amount—by reducing it in part. The reduction only affected seats under 25 cents and gave no relief to the big-time halls or West End theaters. Thus the agitation continues. The only theaters to benefit were the middle-class cinemas.

There has not been a material change in the personnel of vaudeville, except that Harry Masters got his envelope as Chief of Staff of the L. T. V., and his bookmate, Alf Goldstein, followed him into the wilderness likewise. Harry Masters was accorded a benefit at the Palladium and, being a Sunday night with a regular vaude show, the receipts were of a substantial nature. Some criticism against this benefit appeared in the British and American trade press as to the giving of it, inasmuch as for years Masters had been in receipt of a sufficiently fine salary from the L. T. V., as to have not made it necessary for him to appeal to friends to "pass round the hat". The fact also that Masters was known to have the reversal of Bill Boardman's job as manager of the Hippodrome, Brighton, at a salary reputed to be \$75 weekly and a flat, doubly stressed the fact that there were more needy people than he. Goldstein is tempering and doing very nicely, so it is possible that change of environment will be a better financial proposition than his former booking desk.

Gillespie reports a successful year, and so does Gulliver, the much speculation was aroused by the reports from your side that the Shuberts were dickering for the tour. A flash in the pan was made by Gulliver as to the return of variety when he took a short lease of the New Oxford Theater to play off the Nora Bayes contract. It is curious to note the whole of the West and East End Ghettos were whole-hearted supporters of "Britain's most popular American star", and the reception and nightly ovations caused many folk to suspect that all this attention was handled by a master hand as regards organized boosting. It is safe to say that such a concentration of collective effort—if really spontaneous—has never been seen this side. The Stoll Tour, never unduly excited over "overnight" sensations, has pursued the even tenor of its ways, always willing to handle a vaude show in preference to revue, but not saddling itself with forward bookings at prohibitive salaries. Neither has Sir Oswald fallen for the excessive prices for German or foreign acts, and thru this the number of German acts which have played here about one-twentieth of the number of British acts that have played Germany. The number of British acts to play the States has been on the increase, and in no case have the home authorities had any complaint as to bad treatment from American managements to British artists. In fact, if anything they seem to have taken their path made exceptionally smooth for them by all the managers over the States. This is a very happy state of affairs, and the exchange here again has been in favor of the British act. As a result, we had the cream of our vaudeville talent here this year, and the death of vaude headlines has been such that vaude programs have been hard to get for the reason. They had to come to the States because there was no work for them here. Thus it may be seen that England has not been a happy country for real individual artists.

Luckily there has been an outlet for many vaude artists by being absorbed in the all-penetrating revue. Verily hundreds of vaude artists have found a temporary salvation in these burlesque shows, the life of which, with the exception of the superrevue of Harry Day, Wylie and Tate and the Clayton and Norris shows, has not been of too lasting

(Continued on page 32)

FOR OBVIOUS REASONS  
The Billboard  
DOES NOT NECESSARILY  
INDORSE THE VIEWS  
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EVERYTHING YOU SAY  
SIR, BUT WILL DEFEND  
TO THE DEATH,  
YOUR RIGHT TO  
SAY IT."

**Takes Exception to Reviewer's Opinion**  
Cincinnati, December 2, 1924.  
Editor *The Billboard*:

Sir—Why belittle the good name of your paper by publishing such an incompetent review as the one in the December 6 issue on the Palace Theater, Cincinnati? Speaking personally, the time of our act is given as 19 minutes. It really was 16 minutes. We are listed as a song-plugging act. We never were and never will be, and finally were told we forced a how. We have taken no less than three at any performance.

For your information, all acts that can be re-acted to cut by the management, so the four performances can run within the time limit. Your reviewer should know that. And when an act cuts six or eight minutes out of an act it should at least be given credit for doing the best it can under the circumstances.

(Signed) HERBERT ASHLEY,  
Palace Theater.

**Actress Defends Performance**

Santa Fe, en route, Nov. 2, 1924.  
Editor *The Billboard*:

Sir—In happening across a criticism in a recent issue of *The Billboard* I am prompted to take the privilege of writing a few words in defense of my performance in *Empty Hands*.

I should like to think that possibly your conception of my performance was somewhat prejudiced by the rather horrid character I was trying to portray. She was not very admirable, certainly not in the first or very last episodes in the story. So if I succeeded in making you feel I was vulgar or hard, I have not altogether failed to be convincing in a part a little different from the usual ones I am given to play.

My real motive in writing this note is to tell you how grateful I am to you for any words of praise you have given my work so far. Also that any little success I may have is due to four and a half years of rather hard work. Of course, you have no way of knowing that I was one of the many weary job hunters of this profession in New York before I got the opportunities for which I am so grateful.

(Signed) NORMA SHEARER,  
Metro-Goldwyn-Mayer Studio,  
Culver City, Calif.

**Tells Why He Thinks Plays Fail in Canada**  
Editor *The Billboard*:

Sir—*The Billboard* of November 29 states that "Mantell closed his season owing to bad business." There's a reason for this, as there was a reason why Sir John Martin Harvey failed to draw audiences last year in Canada. Mr. Mantell is a clever tragedian, and he has one of the most beautiful and talented leading ladies in America, but Shakespearean students cannot any longer endure the punishment of listening to the impossible members of his company "spout" Shakespeare. Sir John should engage a new leading lady. It is not nice to witness an actress about 50, with a screechy voice and a spacious waist, playing the fair Ophelia and the girlish Ada Ingot. Anything won't do on the stage today, when we reflect that the dramatic profession has a great rival in the movies.

Two other theatrical advertising stunts are now completely worn out in Canada. I have reference to the "show" that advertises that it is "something different," and the production which hands us out the news that it will be produced with "the original New York cast." We have been stung so often with these worn-out stunts that the show which now uses them chases people away from the box-offices. It is a good thing for the dramatic profession that the law of survival of the fittest is weeding out the productions which find it necessary to resort to worn-out subterfuges to secure audiences.  
(Signed) EDGAR FEN

**Old Act Didn't Need Smut**

130 West 44th Street,  
New York City, Nov. 24, 1924.

Editor *The Billboard*:

Sir—In the issue of November 22 I read "E. F. Albee determined to cut all objectionable material, not merely smut," etc.

When I was a vaudeville performer, it seems as if it was only yesterday, I remember there used to be posted on the back of the dressing room doors of the first-class houses of the country, among which were the Keith theaters, a certain legend that was duly noticed. Some of the theaters, among which was the Chicago Opera House, at the Monday morning rehearsal placed an easel on the stage, on which reposed in a neat frame this same legend in large letters, which, as well as I can remember, read something like this:

"Any act that contains the words liar, slob, d—n, fool, God, or refers in any way to the 'Banks of the Wabash far Away', will eliminate same, or, if it does not, the act will be discharged at once." I want to tell you the acts that contained the above restricted words "cut it out". If they didn't their trunks were dragged out in the alley. It is a rare instance with your critics in covering a vaudeville performance that they do not speak of an act whose filth should be deleted. Who is the one that can stop it? I am sure the stage doorkeeper can't. Maybe that is the reason.

John Rice and Sally Cohen, George Monroe, The 4 Cohans, Bobby Gaylor, Ezra Kendall, George Evans, Haynes and Pettingill, Waterbury Brothers and Tenney, Filson and Erroll, James Thornton, Press Eldridge, The Russell Brothers and a large number of others with whom I played on the bill were all big hits, and I do not remember in all the thousands of laughs they got that they resorted to the slightest suggestiveness to get them.  
(Signed) CHARLES M. SEAY.

**FROM LONDON TOWN**

(Continued from page 81)

a type. As these shows are engaged all on the percentage "sharing" basis, managements have found them useful in keeping their halls open, as however small have been the takings it is seldom that the management ever lost, whereas if the same management had to play vaudeville it would have had to carry the whole of any loss on its shoulders.

The most sensational thing as regards show business has been the inter-union

fight between the A. A. and the V. A. F., and arising therefrom the formation of the Stage Guild. This is of too recent date to reiterate, suffice it, it has been carried on with vigor on both sides and the spending of money galore. We do not desire to enter into the merits or demerits of the case again, but it seems that the A. A. activities have sufficiently aroused the V. A. F. that they have enlarged their activities, or at least availed themselves of their constitution to go right into the fight with the determination to enroll every revue artist, chorus girl, musical comedy artist or actor who desired to join. This was their constitution in 1906, and has remained unchanged through.

The secession of a number of prominent men and women from the A. A. and the joining of many West End unorganized ditto to the Stage Guild has added a new angle to the fight. The Guild has been banned with bell, book and candle by the British and Scottish Trade Union Congresses, but the A. A. boycott of Macdonald & Young's shows—and also that of Eva Moore and Sir John Martin Harvey seemed a real failure. This boycott of "Bobby" Macdonald's *Maid of the Mountains* at the Olympia Theater of Varieties at Liverpool brought the V. A. F. into another conflict with the A. A., as the V. A. F. had 75 per cent of the members of that company on its membership rolls. Again, when the A. A. declared its intention to form a national branch in Scotland, the V. A. F. was highly suspicious. In case there be any mistake, the V. A. F. this side stands in the same relationship and power and prestige as Equity does on your side. Even theatrical managers are more favorable to the V. A. F. than to the A. A.

Maybe this is because the V. A. F. goes about its work in a different manner. To sum everything up, the year 1924 has been a year of bitter reflection for 70 per cent of British vaude acts, and they look forward to 1925 with anything but good hopes, as the cry is still for a class of show which will have to carry the percentage losses, while the theater man stands to lose a minimum if at all. Hundreds and hundreds of vaude acts and many, many feature and headline acts have not a week's work in their book for 1925, and are at a loss which way to turn to get the necessities of life. Yet the most pessimistic cannot possibly think that any worse can be in store, as that would mean the total elimination of vaudeville from our places of entertainment, but before it does come back to its own, or to a 50-50 basis of its own, many will have perforce changed their occupation. 'Tis true, 'tis pity, and pity 'tis 'tis true.

**Tin Pan Alley and Pantomime**

Every little soubret, principal boy and principal girl, be they in receipt of \$15 weekly or 10 times that much, is at this moment busy working up these "free" numbers for their own particular efforts in the hundred and one pantomimes running round this old country of ours for weeks. They have been worrying the publishers, like Lawrence Wright, Feldmans, Francis and Days, and all the other song factors hereabouts. They are a curious lot of stuff, and we had a good assortment of these the other night at the V. A. B. F. Ball at Covent Garden. There's *Say It With a Ukulele*, which we believe has been responsible for the sale of grosses of these, to us, most tuneless of instruments. Yet all these little losses are assiduously crooning and numbing the words of this song to the vibrant strumming of these strings. Feldmans is responsible for this song. We also are to have a plethora of stuff about *California, Put Away a Little Ray of Golden Sunshine for a Rainy Day, From One Tilt Two*, and all sorts of junk of this kind. Lawrence Wright has a number called *Sahara* that is supposed to beat the *Sheik of Araby*. Lawrie was in fine fettle at the aforesaid ball in conducting this number and had the assistance of a male octet dressed in Eastern clobber to give more emphasis. His minions likewise "impressed" all and sundry sedate and frivolous into wearing sheik hats. Oh, yes, these Tin-Pan-Alley Men have a way wild 'em. Wright also has *Honolulu* and *You're in Kentucky as Sure as You're Born*. Francis Day and Hunter are handling *What'll I Do, Chilli Bom Bom* and *It Ain't Again To Rain No More*. Then comes Herman Darewski with a number which tells you *Don't Eat Bananas With the Skin On*.

There will be a lot of excitement with the principal boys, etc., all writing up to these publishers, enclosing photographs in costumes and telling them that such and such a song was a riot at Tulsa or Cohoes or their British equivalent, as sung by "Moon-Face May—the Child Marvel".

**"Billyboy" Unique**

At a recent visit to Amsterdam, walking into a cafe, we came across the postman delivering the American mail, and there, lo and behold, we saw *The Billboard*. It was at the Cafe Mulder in the Amstelstraat, just opposite the Flora Theater, and an artistes' rendezvous. Modesty not being one of our virtues, at least when *Billyboy* is about, we told Herr Mulder the vast world power of the journal, and believe us he was duly impressed. The news got around, as down the next block is the Eden Cafe, where all the agents and pros. congregate Monday mornings to get work—it's the theatrical or at least the vaude, exchange—and many were the strong and specialty acts eager to trace who were suitable American agents for their acts. Wherever there is a copy of *The Billboard*, there you will find performers scanning its many and wonderful pages.

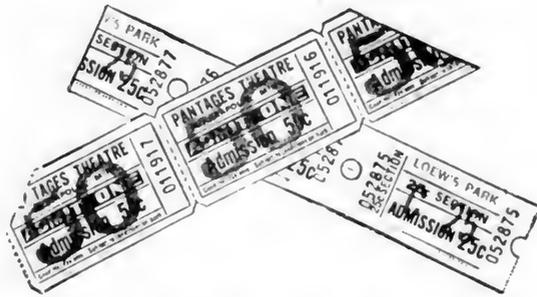
**Fox Postpones Release**

New York, Dec. 6.—*Gold Heels*, Fox Film Corporation special production, announced for release tomorrow, will be held up until December 21, according to an announcement made this week by officials of that concern. The production is an adaptation from the stage play, *Cheekers*, by Henry M. Blossom, Jr., and deals with the Sport of Kings and its followers. Bobby Agnew and Peggy Shaw have the leading roles, with William Norton Bailey as the heavy and Lucien Littlefield supplying the humor in the role of "Push" Miller, race-track tout.

**Harriet Hammond Returns**

Los Angeles, Dec. 6.—Harriet Hammond makes her screen reappearance in *Soft Shoes*, a Hunt Stromberg picture starring Harry Carey, now being produced. Miss Hammond was formerly a Semett bathing girl and left comedies about a year ago to be leading lady in a Fox feature. A premature explosion in one of the scenes injured her so severely that when she left the hospital she suffered a severe nervous breakdown and was ordered to retire to the country to recuperate, where she has been until now.

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By THE MUSE

(Communications to Cincinnati Office)

R. L. Nelson is playing first trumpet at the Alhambra Dance Gardens, Winnipeg, Minn.

"Doc" Boss and His Band just finished a successful two-week engagement at the Wintergarden, Oklahoma City.

J. McElroy, late of the Royal American Shows' band, recently spent a few days with Elgin (Ill.) friends.

Ed T. Scouton, bass drummer, recently closed with the Zeldman & Follie Shows, he informs from Chicago.

Saunty Lynn's Hickum Band is now playing at the Baltimore Cafe, Dallas, Tex., and doing fine, Saunty reports.

John F. Dusch is now leading the band with Mason Bros.' Uncle Tom's Cabot Company.

Clyde Van Lier, late pianist with the Ray modians of Los Angeles, has signed for the season with Lucy Papka and Her Entertainers.

"Bob" Dickson, known to many circus and carnival folk, who has been playing with the Melody Boys at Roseland Dance Gardens, Winnipeg, Minn., has returned to his home at Elgin, Ill.

Answer for Carl Hughes from Harry Shell, of Christy Bros.' Circus band; means Brooks is now in Chicago at 1515 West Monroe street, playing with a dance orchestra. Harry says he prefers it to tramping.

O. A. Gilson writes that his band is receiving favorable comment from the press and public of Tampa, St. Petersburg and surrounding cities of Florida. Gilson expects to remain in Florida until the white-top season starts in the spring.

The Cravens Family Band closed a 33-week engagement with the Campbell and Lanky Bill Shows at S. Tex., November 17. The band will winter at Clayton, N. M., where trouper friends will always be welcome.

H. J. Christie, formerly manager of the Kentucky Aces, playing at the Rainbow Gardens, Appleton, Wis., has joined Davison's Luons on the Orpheum Time. His place with the Aces has been taken by Ralph Smith. Lew Gouery has taken Christie's place on the banjo.

Jean La Mar, Eastern States dance promoter, writes that Harold Oxley's Pride of the South Orchestra, of Roanoke, Va., finished a two-week engagement and played a big hit at the Boulevard Theater, Poughkeepsie, N. Y., where it played for five days.

The Muse has received a picture of Vera Youngblood Corson and Company, a women's band that is making a trip around the world advertising Conn instruments. They make an excellent appearance and, from all accounts, the same adhesive applies to the music they dispense.

Ted Jennings and His California Banders will sojourn in Texas until the first of the year, when they move to Albuquerque, N. M. The personnel of the band reads: Lee Paris, piano; Delph Spauldore, sax; Chick Landig, trumpet and sax; Archie Andrews, banjo; Omar Lebanon, drums; Ted Jennings, director, clarinet, saxophone and bass clarinet.

The Park Bros. Orchestra, which recently closed a successful season at Sylvan Park, is reported to be playing some very successful dances in and around Houston, Tex. The personnel of this band reads: Ralph Park, leader, piano; Duke Miller, sax, and clarinet; Lou Thomas, sax and clarinet; Hugh Smith, trumpet; Bill Clemmens, trombone; Spud Wheeler, banjo; Bruce Yantis, violin; and Raymond Hobbs, drums.

The Ray Mullins Orchestra, just having closed an engagement with the Big Kid Palace Cafe, Juarez, Mex., has returned to the De Sota Japanese Ballroom, Hot Springs, Ark., for the winter. The personnel of the orchestra reads: Ray Mullins, leader and sax; Earl Mullins, sax; clarinet and violin; Claude Foley, bass; Abolin and voice; Erwin Kurtz, trumpet; "Cheekers" Wright, piano and arranger; Leslie Eckert, saxophone and voice; and Billy Switzer, drums and entertainer.

Don Warner, of Don Warner and His Synopators, shoots in an entire column of news from Oklahoma City. He states "Times happen fast in this man's country and musicians come and go whenever they feel like it." He is holding forth in the Wintergarden, Oklahoma City, having moved from the Cinderella Roof, Howard, Okla and Manuel are now with Max Pink and His Entire Orchestra, Houston, Tex., and have been replaced by



(Communications to Our New York Offices)

CONSIDERING THE DRAMA

DRAMA AND MANKIND, by Halcott Glover. Published by Small, Maynard & Company, 41 Mt. Vernon street, Boston, Mass. \$3.50.

It is a splendid plea for the drama which Halcott Glover makes in Drama and Mankind, a plea that is based upon a very broad, and, it seems to me, a very true principle.

Mr. Glover does not plead for the drama as art for art's sake. He goes deeper than that. He says the drama is revelatory of mankind, and, as such, needs the support, the co-operation of mankind.

Now this may seem farfetched to many people; it may seem an extravagant claim for an art form which is almost exclusively concerned with amusement. But the author of this work, admitting all this, says that the drama must be the mirror of man; that no drama can be satisfying unless the men and women in the audience see themselves, in some degree or another, in the persons of the drama.

This thought and what it implies is forcefully put by Halcott Glover. He has a downright style of writing that is convincing; his arguments are well worked out and plainly expounded; he will carry you to his conclusions if you will allow him his premises. I for one see no reason why they should not be granted him.

After all there is something to the drama besides the amusement factor. It is true that its didactic possibilities do not set far unless the audience is amused first and instructed afterward. To use the stage as pulpit or forum is possible if the art of the author is sufficient to gild the pill, and if this is done, I know of no means of teaching a lesson more effectively than the drama can.

This is the possibility which Mr. Glover would see realized. He claims that mankind would be vastly benefited if the stage were directed to this end, and the essential unity between an audience and the characters on the stage make the best reason in the world for the attempt, he claims.

I would like to quote generously from Drama and Mankind. There are many spirited passages which illustrate what I have given a very general idea of. Unfortunately, space is lacking to do that, and my readers, I am afraid, will have to do without samples and take my word that the book is well worth reading. I commend it to all who think of the stage and wish it well. I do not think the author has exaggerated the importance of the drama in the least; rather, that he succeeds in waking us up to possibilities ever latent in it, but, also, too long allowed to remain dormant. By all means read Drama and Mankind if you love the theater.

A TENSE ONE-ACT PLAY

THE VALIANT, a one-act play, by Holworthy Hall and Robert Middlemass. Published by Norman Lee Swartout, Summit, N. J. 50 cents.

It is a good while since I have read as tense and dramatic a playlet as The Valiant. It is interesting from beginning to end, it has excellent characterization. It tells a thrilling story. That is about the maximum in one-act play requirements and The Valiant fulfills all of them splendidly.

In am informed that this play was presented with success in vaudeville, with Bert Lytell in the principal role. Since it passed this exacting test, I need say nothing as to its playability.

The story is of a condemned man who conceals his identity for reasons of his own, and goes to his death unflinchingly, with the secret still kept. The authors have written the play without overdoing the tragedy of the situation, yet have taken full advantage of what it offers for effective stage presentation. I am sure the little theater producer will find The Valiant an admirable addition to his repertoire.

IN THE MAGAZINES

Vanity Fair, for December, has several articles which should be interesting to those of the theater. You will find in it The House of the Second Chance and The Thirtieth Mrs. Tanqueray, both by Alexander Woolcott; The Neglected Genius of the Movies, by Edward Wagenknecht; Light and Heavyweight Music, by Ernest Newman, and Merdakin Returns, by Oliver M. Saylor.

Charles Henry Meltzer contributes an informative article to The American Mercury, called The Ring That Rules Our Opera, and the musically inclined will also be interested in The Emancipation of Music, by W. J. Henderson, which is in Scribner's Magazine for December.

Mary B. Mullett has a story of Olga Petrova in The American Magazine for December, called The Ugly Duckling Who Became "The White Peacock".

"Rube" Smyra, Bert Knopf and Billy Mison. Blane has joined Al Gabel in Chicago and "Rus" Winslow now maintains the rhythm. "Doc" Demaris, from Des Moines, Ia., has the band at the Cinderella Roof now. Don adds that besides working at the Wintergarden he also has been contracted for Billy Craig's Blossom Heath Inn, a \$50,000 chicken farm on the outskirts of Oklahoma City.

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

The management of the new Capitol Theater in Seattle, Wash., recently filed a petition in Superior Court for a restraining order against four local trade unions. The petition sets forth that representa-

tives of the American Federation of Musicians, Theatrical Stage Employees, Motion Picture Operators and Building Service Employees are picketing the newly opened theater and driving away patrons. The house opened November 8.

Representative Brown was instrumental in bringing the dispute between Saginaw (Mich.) Local, No. 125, and the management of the Jeffers-Strand Theater to a satisfactory close.

Representative Krouse finally managed to straighten out the financial difficulties of Scranton (Pa.) Local, No. 229, and is now in Lebanon, Pa., where Local 554 has been suffering from internal dissension. Krouse reports that the situation there should be entirely clarified within short notice.

The controversy between Boston Local, No. 180, and the Liberty Theater management has terminated to the mutual satisfaction of both parties. Representative Sherman, one of the principal figures on the board of arbitration, was largely responsible for the settlement.

International Representative William A. Dillon, in acting as advisory council for

Lawrence (Mass.) Local, No. 111, recommended that an official card be issued against the Winter Garden, to become effective December 13. Efforts to reach a satisfactory settlement in the union's dispute with the theater management have been to no avail, according to Dillon's report.

Vice-President George E. Brown was assigned to assist Janesville (Wis.) Local, No. 493, in its differences with the management of the Majestic Theater, of Beloit, Wis. This house comes under the local's jurisdiction.

Several New Orleans locals are carrying on a bitter fight with the Saenger Amusement Company, which has given notice to musicians playing their Canal street theaters, despite existing contracts that call for a two-year engagement. The Saenger concern is planning to replace the musicians with mechanical organs. Representative Raoul has been deputized to act for the musicians.

Stage employees, operators and musicians of Springfield (O.) Locals, No. 34, 160 and 352, will hold their fourth annual Christmas party Tuesday, December 23, at the home of John W. Potter. One of the outstanding features of the occasion will be the decorations as conceived and contributed by Brother Potter, who, incidentally, will play the role of genial host. The setting will be Japanese in design with chrysanthemums as the predominating flower. Draped through the house will be thousands of feet of Jap roping and tinsel, illuminated by small Christmas and colored shower lights. The vaudeville entertainment will include Burke's Music Makers Jazz Orchestra, Thelma Ison, Joe Wagner, in black face; Carl Burkhardt, at the piano; Burke, Mansfield and Meyer, instrumentalists, and Jeff (Slim) Creager, late of the Tangewine Company. The identity of Santa Claus will be disclosed following the Ladies' Popularity Contest.

New York Local, No. 206, will hold its annual election of officers December 31 at Beethoven Hall. The list of nominations includes Harry Mackler and Sam Kaplan for president. It is a conceded fact that Abe Horowitz will be retained as recording secretary, which office he has held for the last five years. There are four candidates in the field for New York business agents, namely, R. E. Weis, Sam Goldfarb, Alex Polin, who is vice-president of the local, and Frank Day. For Brooklyn business agents the nominees are: James Lafante, the present incumbent; Simon Tarr, Jack Winick and Max Silverman. Dave Engel will again run for financial secretary, with Jack Tillman and Louis Weinberger as opposing candidates.

More than 100 delegates attended the convention and banquet of the Canadian locals of International Alliance of Stage Hands and Motion Picture Operators, which was held recently at the Marlborough Hotel in Winnipeg. Mayor Farmer welcomed the delegates. Other addresses were made by J. S. Woodsworth, M. P., who stressed the value of the eight-hour-day law, and Edward McGrath, who emphasized the strength of the International union; G. Dealtry, secretary of the Saskatoon Trade Council; J. L. Aaron, president of the motion picture operators of Calgary; W. B. Allen, president of the Edmonton operators' union; T. D. Cooke, also of Edmonton; J. Dear, of Regina; F. D. Frazer of Moose Jaw and B. Garrow of Winnipeg.

R. P. Devine presided at the first session and V. Armand entertained the delegates during the banquet proceedings.

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**WHO'S WHO IN ELGIN**

By JACK G. ELBERINK

I, like my old friend "Doc" Waddell, want to do a little broadcasting—broadcasting from the largest station of its kind in the world. So "tune in" on Station B-I-L-I-B-O-A-R-D and listen to what I have to say as to "Who's Who in Elgin."

It is indeed a great pleasure to be able to announce to the public thruout the world just who I am and who the artists will be on this feature program. The caption pertains to only professional folks of Elgin, Ill.

First let me tell you about Elgin. Of course it is needless to state where it is located, as people, whether in the profession or not, from coast to coast have no doubt at some time or other heard of it. It is with pride that I say it is the largest city in the world in point of "faces". To be exact, we have 28,218,000 made-in-Elgin watches and each, as you know, requires a "face", or a dial as we Elginites call it. Elgin is also noted for its butter, milk, watch cases, and especially its beautiful women, altho my side pal for life says that "along came the devil and gave us a tongue," and that's no lie either; I must admit that there are times when some women can do some tongue lashing. My friend from Missouri probably will say "I'm from Missouri, you'll have to show me," but that's an old one. I have a later and better one—listen closely—"I'm from Elgin, you'll have to WATCH me."

**On With the Program**

Now, ladies and gentlemen, I am first going to introduce to you one who is known the world over, like our Elgin watches—Mrs. Elizabeth Cornish, who is perhaps better known as "Mother" Cornish to show folks, as well as Elginites. "Mother's" pies have made her famous, especially to the show folks who have played our beautiful city. If you have not eaten one of "Mother's" pies you have missed a treat.

Next we have Mayme Wainwright, who was not only a great artist in her day but one of the highest paid actresses in this vicinity. The rest of the story of Miss Wainwright, who is now Mrs. Alfred Hudson, one of Elgin's largest costumers, cannot be told in a few words. But I will state that she has many friends, both in the profession and outside, who usually go to her place of business, which is located in the downtown district and have a chat with her. Mrs. Hudson is always in big demand by the amateur show folks, and she is known as the "make-up lady" for such theatricals in our community.

Another whose name has appeared in the casts of such plays as the *Follies* and *Sally* companies is Geneva Mitchell, who is still known as Broadway.

Mrs. Eva Lewis' grace and beauty of former years will be remembered by the showfolks of yesteryears. She is at present one of Elgin's leading beauty doctors. When you play Elgin give her a call.

The late "Billy" Lewis was a great favorite, both in stock and musical comedy. Madeline Lewis, his daughter, is still on the road winning success.

The progress in the show world of Dwight A. Meade, whose latest roles as the Stranger in *Easy Street* was told in a wrap-up (with his picture) that appeared in a recent issue of *The Billboard*. The wrap-up is well worth rereading.

Dorothy Owens, late of the Johnny Jones Exposition, is now a resident of Elgin.

Another celebrity is Dee Vivien Schramm-Elberink, who is a mad-in-Elgin product that Elgin feels justly proud of and who has won many laurel wreaths for herself. Mrs. Elberink has the honor of being the first woman of Illinois to write, stage and star in her own production and for the past 20 years has written such plays as *School Days*, *An Overnight Hike* (a boy-scout play), *The Young Gossip*, *Toyland*, *A Night on Broadway*, *Won by Forgery*, *The Season's Crossroad*, *Badest Mulroney*, *The Christmas Guest*, *The Story Book Ball*, *Does Duggan*, *The Wait's Appeal* and *Mrs. Kismet From Gossipville*, which have proven most successful. Mrs. Elberink's talents do not alone run in the dramatic lines. She is a teacher of string instruments and with her husband conducts the Elberink School of Music and Dramatic Art. Yours truly (her husband) appeared under the name of Jack LeVere in *The Booking Agent's Son* many years ago, but is now one of

Elgin's jazz artists at the piano. Mrs. Elberink recently appeared in a concert here with The Quatre Novelty Entertainers, with whom she has been touring the States. Members of the Quatre, besides Dee Vivien Schramm-Elberink, professional dramatic reader, are "Billy" Snelling of St. Charles, a bird-call whistler; Amanda Waterloo, of Chicago, a professional toe dancer whose work is in big demand, and Gladys Otis Williams, of Elgin, pianist. These young ladies are more than winning a name for themselves. Mrs. Elberink recently put on the Mardi Gras and Circus at the Cellar, Chicago, for the benefit of the Association of Public Health Nurses, consisting of 14,000 nurses. She is now putting on the *Review of Olden Days*, one of her own productions, which will have a cast of 1,000 people and will be given in Chicago at an early date.

Oliver Edwin Hinsdale is a native of Elgin whose work in *Experience* will be remembered by many Elginites. Claude LeVere, of LeVere and Palmer, vaudeville artists, was another who increased the population of our fair city, but at present is making his home in Chicago.

Fred Kerwin was chef with the T. A. Wolfe Shows when they played Elgin, but concluded his carnival career by meeting Dan Cupid and getting married here. Mr. Kerwin, who is an expert chef, has traveled the world over and is well known to hundreds of show folks for his "G. P.'s" (meaning good feeds, should you not know).

Another favorite is Louis Morrell, who appeared in *Sis Hopkins* and more recently with *The Bat Company*.

Dixon, another well-known trouper, is doing orchestra work in Elgin.

Three well-known Elgin high school girls, and sisters at that, who made a name for themselves both on the concert and speaking stage, are Hazel, Bernice and Nathia Bink.

Those who became famous in vaudeville houses include Frances Meyers, Cora Rogers Barns, Verne Moore, Lilla Lindner Chapman, Blanche Southern and Marle Mitchell, all of whom have married and retired.

The Albanians, and especially Baby Athalone, were well-known entertainers, as well as Charles and Blanche Hanna and Lucille Heldemann, who is now playing in Chicago with the Tom Brown Saxophone Brothers, well known in vaudeville.

In the opera world there was O. R. Peaty. His voice won him a name in that field, and he also did considerable other concert work.

Mr. LeBarron, whose plays have been produced thruout the country, is another of whom we Elginites are proud.

Roscoe and Charlotte Kimball have played the concert stage, winning much fame for themselves. Mr. Kimball is now in Europe doing concert work.

For the benefit of those still listening I let me say that Elgin has also had its fling at the movies. Earl Hudson, son of Mr. and Mrs. Alfred Hudson, has more than made a name for himself in the movie world, in the literary field, as well as Colvin Brown, a former newspaper man of Elgin. J. Leo Meehan, whose productions have often been seen on the screen in Elgin, is another whose name cannot be left off the list of "Who's Who in Elgin."

I am sure that I have not all the show folks of Elgin listed on my program to

(Continued on page 88)



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Yesterday and Today

THAT the progressive minstrel producer of today endeavors to follow the traditions of minstrelsy in general construction, but ever keeps in mind the younger generation of patrons who must be entertained, and also endeavors to present a performance embodying the salient features of the old, combined with present-day innovations, is the consensus of opinion expressed by the managers of the leading minstrel organizations in opinions solicited by *The Billboard's* Minstrel Editor.

In all minstrel presentations of the present day the time-honored circle or "hot part" is adhered to as closely as possible. The modern minstrel performance usually opens with a short prologue descriptive of minstrelsy in the early days, then the regulation first part follows, which is simply a modern adaptation of the old-time show. The second part of the minstrel entertainment of today is more of a revue, as the old-time afterpieces with the tiresome dialog have been relegated to the storehouse, say the men closest identified with minstrelsy.

"Many times," comments Edward Conard, managing director for the Al G. Field Minstrels, "we hear a follower of old-time minstrel shows voice a longing for one of the presentations of the past. Should such a performance be presented the patronage would drop to such an extent that the producer would not attempt it again."

Mr. Conard continues: "Al G. Field, at the suggestion of a prominent newspaper editor, once attempted to present such a performance, with everybody in blackface. What was the result? An immediate falling off in patronage, to say nothing of the turmoil among the performers at this unpleasant innovation. "If one stops to imagine a burly black man singing a plaintive ballad about his dainty, blue-eyed sweetheart he will not wonder that Mr. Field quickly changed his show back to the modern form of this popular amusement—the musicians and singers in white face, the end men and dancers in black."

The Minstrel Editor asked Mr. Conard a question to which he replied: "I have not seen an original dance step introduced which is likely to be handed down to future song and dance men to be copied by them." The same interrogation was directed at other chieftains of minstrel organizations. Their answers were very similar. From Mr. Conard's statement the reader may easily draw his own conclusions.

"Song and dance men," stated Mr. Conard, "the ones of today, endeavor to imitate George Primrose, who was undoubtedly the best in his particular style of dancing, but it is impossible for the near-imitators to copy the inimitable mannerisms of the greatest soft-shoe dancer minstrelsy ever produced, and yet the fundamental steps were used by Bobby Newcomb years before!"

The consensus of opinion among black-face performers is that Luke Schoolcraft was the best all-round minstrel performer that ever stepped on the stage, while Billy Emerson was conceded to be a close second, but the styles of the two men were entirely different. Billy Emerson, we are informed, was a wonderful singer and sang quaint Negro melodies or opera selections with equal ease.

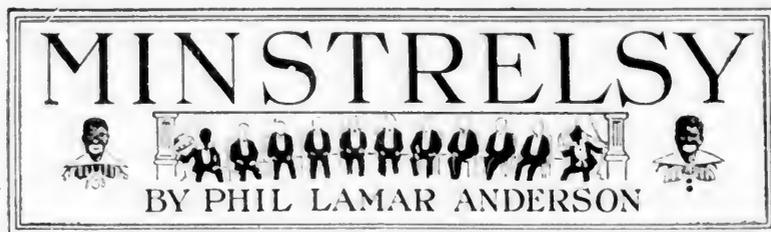
Present-day black-face comedians in minstrelsy are no younger, comparatively speaking, than in the old days, opines Mr. Conard. For instance, he pointed out, John Healy, at the age of 70, is one of the most active men with the Al G. Field Minstrels. "Of course," he spoke, "the younger blood predominates and there are two or three promising young proteges of the late George Evans who will bear watching."

The writer questioned the popular and well-known Lassies White. "Well," commenced Lassies, who urges everyone to call him by his first name and thereby make him feel acquainted with his newly made friends, "minstrel shows and minstrel performers are like baseball players, prize fighters and the like. They are very much talked of and discussed. For instance," he mused, "the one of today are often compared to the ones of yesterday."

"There are some folks who say the old-timers were better than the younger generation of cork artists. There are those who say the shows of today are far superior to those of the old school. Being a minstrel performer of this day and age, and being asked to express my opinion, I would say that while I'm caught in a difficult position, it is only natural for me to believe and therefore say I think the shows of today are much better than those of yesteryear, for everything advances into a higher perfection as it ages."

"As in every walk of life, brighter and more skillful ideas are born, even as the world becomes more advanced day by day. As I am a young man yet, both in age and minstrel experience, having just passed my 36th birthday, I can not go back very far in minstrelsy. But from a child on thru life I have always been a lover of a minstrel show. As a kid at home in Dallas, Tex., I used to climb up the stairs into the theater gallery or 'peanut heaven,' as it is often called, to see a minstrel show."

Getting Lassies into a keen reminiscent mood, we urged him to continue, and so he told that the first minstrel show he remembered ever seeing was the Al G. Field Minstrels.



"Some of the old-time minstrel men of the past, who were masters in their line," stated Mr. White, "were Billy Rice, Billy Emerson, Luke Schoolcraft, Hughey Dougherty, Ben Cowton, Charlie Backus, Billie Arlington, Bobby Newcombe, E. M. Kane, John Hart, Barney Fagan, Three Gorman Brothers, Frank Cushman and Carrol Johnson."

Mr. White states that he never had the pleasure of seeing any of the above-named boys work, but from what he hears, they were all stars. The best boys

Harry Van Fossen, "Slim" Vermont, Nate Mulroy, Hank White, Nick Hufford, "Happy" Benway, Jack Kennedy, Jimmy Cooper and others.

Dancers whose names are outstanding on the programs of the leading minstrel aggregations include the Doran Brothers, Jack Hayes, Chet Wilson, Burch Arkott, Charles McFeeley, Eddie Girton, Harold Williams, Joe Mullen and others. The Minstrel Editor is indebted to Mr. White and other gentlemen of cork fame for their suggestions in compiling the fore-



Popular as black-face comedians with leading minstrel shows of the country are these boys, identified as follows: Upper left, Jimmie Cooper, with the Emmett Welch Minstrels. Upper right, "Sugarfoot" Gaffney, with Neil O'Brien's Minstrels. Center, Nick Hufford, with the Al G. Field Minstrels. Lower left, Charles (Slim) Vermont, with Coburn's Minstrels. Lower right, Lassies White, star and part owner of the show which bears his name.

whom he does remember seeing "in action" included George Primrose, Lew Dockstader, "Uncle" Al G. Field, Neil O'Brien, Johnnie Healey, John King, Vaughn Comfort, Jimmie Wall, "Doc" Quigley, Neil Abel, Billie Clark, Matt Reece, Eddie Mazier, Pete Detzel, Emil Sobers and his old pal and partner, West (Bud) Avey. In Mr. White's estimation, as expressed, these minstrel men compare favorably with those of yesteryear.

Some of the minstrels whose names are more or less familiar to readers of *The Billboard's* Minstrelsy Department include such singers as Jack Richards, Billie Church, Frank Long, Jimmie McDonald, Marcel Jones, Lester Habercorn, Jimmie Meahan, Paul Van Dyke, Paul Steen, Morris Nelson, Jimmie Barardi, Maxwell Gordon, Frank Gilmore, Ed. O. House, Ernest Reeves and others whom space does not permit listing at this time.

The corks who are making modern minstrelsy audiences laugh until one's sides ache and tears roll down the cheeks include the better-known group with Billie Beard, Billie Doss, Body Jordan, "Sugarfoot" Gaffney, Lassies White, Dan Holt, Charlie Morris, Bobby Burns, Eddie Ross, Homer Meachum,

going lists. They were written with no thought of slighting anyone who may feel his name should have been in the above paragraphs and which does not appear, we beg to explain here.

Minstrelsy has its female impersonators, too, which recalls the names of Tex Hendrix, Karl Denton, Lassies White and Bonnie Mack.

We asked Mr. White whom he considered the greatest minstrel man of all times, to which he replied: "The late George (Honey Boy) Evans. I think his name and memory of his work will live forever in the hearts of all minstrel lovers. I do not think that he has ever had or ever will have an equal as a minstrel performer."

gaged me for the 'Honey Boy' show as principal comedian. Mr. Vogel contracted my services for the entire season, but the Morton Enterprises offered me a show which I accepted.

"My show this season is far from being one of the headliners, but I am proud of my aggregation and presentation. I certainly would not compare it with such shows as Al G. Field's, the Lassies White Minstrels, Neil O'Brien or J. A. Coburn show, as we are still in our infancy on my show. But in years to come I sincerely hope that it will be looked upon as one of the standard minstrel units."

"Yes, I think the boys of today are just as clever as the boys of yesteryear. As to originality revealing itself on the shows, my belief is that there is more chance now for originality than there was in years gone by. In the first place there is a broader field to work upon. Yes, there are stars now who will be copied, as were Primrose, Dockstader and others. That's bound to happen, I think. Of course, all of the youngsters have their ideals. I have mine."

Mr. Meachum declares the funniest man with cork on his face, in his opinion, is Jim McIntyre, of the famous team of McIntyre and Heath.

Just as long as there is a minstrel show, he declares, there will be someone copying the star of one or more of the larger cork productions. "Will there be originality?" he inquired, answering: "Yes. Imitators will have that too! They will copy one of their favorites and then add their own ideas."

"There are a few shows of today that are like the shows of old. The reason is that, as the world progresses, the show must follow suit. So the minstrel show of today is more elaborate, more musical, has more singing; the scenery and wardrobe are far superior."

"We have comedians now in the professional branch of minstrelsy who are, in my opinion, just as funny as those of earlier years. Take the older men and the younger ones who are still working and compare them yourself."

Merry Christmas!

Next? The holiday rush.

Boys, this is the big issue. Now that's out!

Buck Leahy wishes to know if Al Tint remembers when he joined George Hammond's Minstrels at Sidney, N. Y.

"Be sure and wish all the minstrel bunch for me a Merry Christmas in your column," pens Lassies White. So here 'tis.

"Doc" Downing, of Downing and West, dancers on the Neil O'Brien show last season, visited the show at Wheeling, W. Va., donned a high hat and made the 11:45.

Hi Tom Long, who frequently contributes items to this department, paid the writer a visit last Wednesday. He was en route from Hot Springs, Ark., to Dayton, O., for medical treatment.

A full page "spread" appeared in a number of Sunday feature supplements to leading newspapers recently devoted to the exploitation of the late Lew Dockstader's funniest jokes.

"Slim" Vermont has at last got that new dog and she surely is a beauty, comes eleventh hour word. "Gro-tchen" is her name, boys. She's a genuine German police dog and very intelligent, tho just a few months old.

Boys of the Van Arnam Minstrels were given a good Thanksgiving dinner in Cambridge, Md., by Gerald Fitzgerald, half-owner in the show. We understand there were toasts from all sides of the table. Capacity business was recorded at that stand.

George W. Englebreth, well known in minstrelsy, has been spending the past few months in Cincinnati at his home, having left the road for the winter. He is a frequent visitor at our desk and tells some very interesting accounts of the older men in cork.

J. A. Coburn's Minstrels played to turn-away business matinee and night Thanksgiving in Meridian, Miss. "Bohunk" Allen (writes Bert Proctor) got two new drum sticks from one of the turkeys as Rody Jordan was blowing a big dent in his Souaphone, which is going big in his single. Bert wants to know where Charles DeVero can now be located.

There's a photo of Lew Dockstader's boys of 1910 hanging in Big Jim McGrath's office in the Bessner Building in Pittsburgh, Pa., advises "Slim" Livingston. He says he picked out Al Jolson, Neil O'Brien, Pete Detzel and several others. "I often wonder if Jolson ever thinks back over his minstrel days," he adds.

After returning from a tour of Oklahoma, Arkansas, Texas and Louisiana, the Coburn Minstrels are now on their old route, heading for Florida. They are packing 'em in nightly. The Florida trip will last six weeks. Thus the boys aim to "beat up" the scenery as well as the fruit. Alligator farms also will be in-

...Nate Mulroy has charge of all society tickets.

Fifty years ago, according to Cal Cohen, cork artist of that generation, there wasn't so much to do around a minstrel show. He recalls that all one was expected to do was sit on and in the first part, do a single specialty, work in the middle act and then in the afternoon. For the finish there usually was a four or five-act drama. "But we expanded it," he writes, "and every performer was there with bells on."

It is said that Al Jolson has the idea in his head that he would like to do an act work, so it will be interesting to watch his future, states a newspaper "year" just passed to our desk. Jolson's contract with Shuberts will expire in 1925, and unless they succeed in getting him to change his mind no doubt he'll begin plans for a concert tour. Whatever is the outcome, Al is getting the free space for his publicity idea in helping to put over his new show, *Big Boy*.

The Moxley Minstrels, with Dave and Tom Moxley, directors, were presented two nights recently at the Ensley, (Ala.), High School Auditorium for the benefit of the charity fund of the Kiwanis Club of that city, and the campaign for the raising of \$10,000 in Jefferson County for the Pythian Widows and Orphans' Home. The show was to be repeated December 3 and 4, in Wylam, Ala., for the same purposes. 'Tis minstrelsy in truly a worthy cause, we opine.

The Five Jolly Corks are still getting wonderful press reviews as they jump week-weekly and weekly from city to city in carrying out their contracts in vaudville. The writer is indebted to Eddie Heran for a number of interesting clippings concerning the earlier days of minstrelsy from the pen of Billy S. Garvie, appearing in *The Hartford (Conn.) Daily Times*. Notes from this material will be culled for use in subsequent issues.

Murray (Slim) Livingston, minstrel show producer, Homestead, Pa., writes after a long quiet spell and states that he is still sliding along okeh. He says he agrees with "Slim" Vermont about Billy Beard's ability as a single. He thought Beard one night last season playing to an audience of clerks and high school students, but nevertheless made 'em like his work. Livingston says such people comprise the hard-to-suit class of patrons.

With this issue the Minstrel editor's name appears at the head of the department. It will be a surprise to some to learn a new man has been at the helm of your columns for the past five months. However, we feel well acquainted with our readers by now and with the approach of the new year pledge our continued pep and enthusiasm in handling items of minstrelsy. If you like our efforts, post a note today. That's the best way to say "howdy" and make yourself known.

Dan Holt, favorite comedian in Macon, Ga., because he was born there, received a great ovation from the Elks' Lodge at an open house reception the night of December 2, which was extended the Ladies White Minstrels, Lassies, W. T. Smith, Alger Lancaster, Billy Doss, all received a warm reception and made to feel at home thru the courtesy of the Elks in behalf of its kindly feeling for

KARL DENTON



Know her? No you don't. Because it's Karl Denton, female impersonator of the Lassies White Minstrels, now on tour in the Southland. Karl is a very clever minstrel show performer and has been getting fine press reviews everywhere along the company's route this season.

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Holt. When Dan appeared on the Grand Theater stage he stopped the show! Then Doss presented him with a floral bouquet. It was a big night for everybody in Macon.

Homer Featheringill, basso with the J. A. Coburn Minstrels, claims his eyes are bad. During the recent absence of Manager Coburn he mistook a Jack for an Ace in the hole and now wants his money back. Jordan says his eyes are "puffeekly nachral" and that he isn't to blame for nothin' what happens in a forbidden pastime when the boss is gone. Yet he says he has a friend who is a fine oculist. "Cobe" is wondering what it's all about, but no one admits he can be advised on the matter. When the cat's away the mice will play. As J. A. promises to stick close to the op'ry now, Homer sees no chance ahead to stage a comeback! And "Pop" always wears a grin in passing him.

"Laugh and the world laughs with you" seems to be the jolly motto of the Nell O'Brien Minstrels, who opened a two-day engagement at the Court Theater here last evening," said a review appearing under recent date in a daily printed at Wheeling, W. Va. This was added: "And they certainly do succeed in making the world laugh as attested by the audience at the performance. O'Brien himself was lauded highly in the writeup, while Lea Baird, Tex. Hendrix, Billy Beard, Scott McCoy, Billy Henderson and "Sugarfoot" Gaffney received favorable mention. Said the paper: "We had only one objection to the noted 'Sugarfoot' Gaffney. He did not dance enough. That man certainly knows how to put across some eccentric dancing eloquently."

A press story of frankness and the unusual has just come to our attention. From *The Greensboro (N. C.) Daily News* we scissored this comparison review: "If you like a minstrel show, and apparently nearly everybody in Greensboro does, the Lassies White production of last night at the Grand Theater was a smooth all-round performance with more pace and fun than most minstrels and with good enough singing to get by. Comparison with the A. G. Field organization is inevitable. The opinion here is that Lassies White ranks higher in sheer minstrel output, meaning singing, dancing and the usual jokes and joking, altho it is not so elaborate as the Field production. For the latter there is no kick; last night's show was a good one and a large audience enjoyed it thoroughly." This paper singled out Billy Doss for alleged suggestiveness of material, the first time we have had it come to our attention from minstrelsy circles. "Doss' monolog was a good piece of work even if it was marred toward the end by a shift toward a suggestive line which the audience did not like. Doss has enough without this stuff; he should can it," said the newspaper critic.

Cal Cohen, writing from Culver City, Calif., states that he has seen several stories regarding both Negro and white comedians, but never has read the names of the following veteran performers, a number of whom our readers will recall with pleasure: George Drew, Lew Spencer, Charles Knight, Wiley Hamilton, Jean Powers, Miles and Adams, "Fatty" Thompson, Sprague and Mack, Billy Grace, Tommy Harris, Horace Wambold, Milt G. Barlow, Jim Woodville, Harry Woodthorpe, Ed. Montclair, George Clayton Frye, Larry Dooley, Paul Allen, Lew Baker, Wash Norton, George Burges, Jim Wolfe, Billy McCall, Bobby Mack, Con Hogan, Bob Harrison, Sherry Mathews, Barry Maxwell, Boeson and Fox, Joe Mills, Monte Collins, Dryden and Mitchell, Harkins and Collins, Net Thatcher, Billy Pollan, Johnny Barry, Frank Sparrows, Ill Tom Ward, Dan Powers, Waters and Kelley, Marion and Parrant, Jim Tenbroke, Montgomery and Williamson, Charles Erve, John McAndrews, "Texas" Tom Kelley, Jim Gibson, McClure Brothers, Dixon Brothers and Bowers, and others whom Mr. Cohen says he has forgotten after some years out of the show game. He was a black-face comedian and worked with most of the men he has mentioned. Each, he says, was "up and at it" in the good old days of more than 50 years ago.

Having read J. B. Estelle's reminiscent letter in *The Billboard* concerning oldtimers in minstrelsy, A. Ken Storm, of

Lexington, Ky., who was in the minstrel business in the '60s, recalls a number of the performers he was associated with and met since then, all of whom, he says, have died. He names the following: Billy Manning, Sam Price, Luke Schoolcraft, Cool Burges, Billy Arlington, Delhanty and Hingle (champion clog dancers), Harry Peel, Kelly and Leon, Tom Woodruff, Lou Benedict, Dan Reed, Fayette Welch, Dan Emmet (composer of Dixie), Billy Emerson (who plugged the *Big Sun Flower* song), Arthur Deming, Billy Rice, Wambold and Bachus, Barney Fagan, Lew Brummer, Sam Sharpley, Lew Simmons, Mack Andrews (the watermelon man), Milt Barlow (originator of Old Black Joe), Frank McNish (the silence and fun man), Bobby Newcomb, Johnny Wild, Cal Wagner and Eddie Fox, the famous minstrel and orchestra leader who traveled with many of the old-time companies and retired just a few years ago. Mr. Storm wonders whether Mr. Fox is still living or passed on. Mr. Storm is 80 plus and still feeling fine, he writes; he smokes about 15 cigars daily and hasn't missed reading *The Billboard* a single week since its first publication 36 years ago.

Do You Remember?

Minstrel Editor: Sir—In compliance with your request, this is my second article on the Minstrel theme. I will continue recalling the names of the dear old boys whose "pipes" charmed many an audience in the old days. I will mention the counter tenors and their songs: George W. Harley (who, poor fellow, ended his days in dire poverty,) sang *Life's Dream Is Over, Empty Is the Cradle, Only a Face at the Window*; Stanley Grey, an Englishman, sang *Come Where the Moonbeams Linger, The Fisherman and His Child, Once Again and Let Me Dream Again*; Ernest Sinclair featured *The Spell of the Linden Blossom*; Joseph M. Woods (Hague's), *Last Night*; Raymond Shaw, *A Lock of Baby's Hair, Ashore*; Walter Carpenter Hawkins, *Teresa*, and a prima donna part in a burlesque on *Iolanthe* with the Haverly-Hague troupe combined. The tenors included: David S. Wambold, who sang *My Pretty Red Rose, A Letter in the Candle, Baby Mine*; Joe Pendergast, *The Wandering Refugee and Who Will Think of Mother Now?*; Thomas B. Dixon sang *Sally in Our Alley and Tiny Hands*. Dixon's rendition of the first number was a classic. I doubt if it has ever been equaled. Thomas Baynes sang *Angel of My Dreams, Hark the Dawn, Wake Us at Dawn, Mother*; Frank Howard, *When the Robins Nest Again, Ill Await My Love, Two Little Ragged Urchins, Sweet Heather Bell, Only a Pansy Blossom*; Chauncey Olcott sang *The Old Street Lamp, Come Sit by Me, Mother*; Fred M. Oakland used *Called Away and Her Own Baby*.

Then there was Jack ("Banks") Winter, who sang *White Wings, Dear Robin and Ill Be True*; Will Raymond was heard often with *Stick to Your Mother, Tom*; Charles Henry with *Thy Face*; James E. Adams with *The Old Rustic Bridge by the Mill, When James Comes Over the Sea and Little Darling Dream of Mine*; Henry Pepper sang *The Beggar Millionaire*, an acquisition from the light opera stage—the Great Orpheus in *Orpheus and Eurydice*; William H. Reigar was the same who sang *Thine Eyes So Blue and Tender*.

Baritones of yesteryear included Harry Roe, who sang, much to the delight of his listeners, *Little Sailor Tom and The Little Flower You Gave Me*; Thomas Campbell, who sang *Colleen Arava*; J. P. O'Keefe, *Sailing and The Ship That Carries Me Home (Hague's)*; Joseph Garland, *Some Day and A Warrior Bold*; William H. Hamilton, *Alas*; John E. McWade (one-armed baritone), *Ruby and Dublin Bay*.

To digress, Martin Hogan, tenor, whose singing of *The Cricket on the Hearth and The Bells of Shandon* with McNish, Johnson and Slavin's Minstrels will never be forgotten, and another fine Irish tenor, Patrick C. Foy, whose singing of *Yes, But a Little Faded Flower*, was a gem. Bassos included W. H. Frilman singing *The Yeoman's Wedding Song, The Arrog and Song, Deep Down Within the Cellar*; C. F. Shattuck, *One Hundred Fathoms Deep*; C. F. Lorraine, *Simon, the Cellarer, and The Holy Friar*, not to forget Charles Noble singing *The Wolf and Fox Samuels' rendition of The Smuggler*.

Place these grand old artists (if living) in one grand ensemble! Talk of the singing of the angelic hosts. No small wonder they linger in the memory, as the poet says: "Music, when soft voices die, Lingers in the memory." Sincerely, J. B. ESTELLE, 111 113th Street, Richmond Hill, N. Y.

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## A LONDON LETTER

Treating of the "Legitimate"  
By "COCKAIGNE"

Shakespeare at the Lane

LONDON, Nov. 21.—Once again the Bard is to return to Drury Lane. This is the big news of the theatrical week, for it marks not only another, and, let us hope, happier, phase in the history of our most historic playhouse, but also, apparently, the resumption of active partnership between Sir Alfred Butt and Basil Dean.

It is rumored, but not confirmed, that Oscar Asche will play Bottom in Dean's next production, *A Midsummer Night's Dream*, which opens Boxing Day for a short run. Anyhow, we are assured one great performance for Dean has secured Edith Evans to play Helena. It also is announced that Athene Seyler, a bright star among our comediennees, will play Hermia.

Liverpool Repertory Success

Since William Armstrong became director of the Liverpool Repertory Theater this playhouse has been retrieved from financial failure into success. During this year a profit of more than \$1,000 has been made (\$16,500 having also been taken by the Exchequer in the form of tax). Last year there was a loss of \$3,000, and the year before the deficit was nearly \$20,000. The higher standard of drama is thus shown to have been amply justified, as is the appointment of a woman manageress, Miss Carpenter.

It was pointed out at the annual meeting that the weekly running costs of the Playhouse amount to \$2,250.

Christmas Cheer for Actors

For some years the Actors' Association has collected cash and goods for distribution to unfortunate members of the profession. This year once more subscription lists have been prepared and the Chairman of the House Committee is hoping to receive a stock of provisions and monetary offerings so that parcels of reasonable good things may be distributed to aged or destitute actors and actresses.

Another London Repertory Theater

A start will be made Boxing Day with a new repertory theater, The Planet, at Kew Bridge. This Thames-side playhouse will be devoted principally to the revival of West End successes. The first of these will be *The Young Person in Pink*. An interesting feature is the attempt of the management to secure for each revival the services of the artists who made good in the various leading parts. By good fortune, Sydney Fairbrother, our inimitable low-comedy actress, has arranged to appear in the first play to be given under the new management. I hear that certain new pieces also are under the consideration of the sponsors of this repertory scheme.

Chocolates and Tax

T. F. Dawe's proposal to evade the entertainment tax by selling boxes of chocolates which carried with them admission to the Shaftesbury Theater did not mature. First, Grossmith and Malone, Ltd., the superior landlords, objected. Then Dawe was informed by Joseph Benson, the ground landlord, that the London County Council authority had informed him that the carrying out of the scheme would endanger the lease which he holds from the L. C. C. Also the Grossmith and Malone contract forbade the sale of goods and the booking agents objected, so the boxes of chocolates were distributed to the guests as presents and an end was made of an undignified and absurd, if well meant, gesture.

No doubt Dawe was quite honest in his endeavor to make a test case and to show the inequality of the taxation which lets cabarets go free yet mulcts the theaters, already robbed of many patrons by the other show. But stunts of this kind only bring the theater into disrepute and by not making sure of his strategy before embarking on his campaign, Dawe has made a daw of himself.

Renting

The chocolate-entrance to the Shaftesbury has again brought to the public notice the rack-renting of West End houses. As I have indicated, this house belongs to the London County Council, which leases to Benson, who leases to the Grossmith and Malone firm, which leases to Dawe. So before a show can go up these three have to rake off their percentages.

Rack-renting is one of the chief curses of theatrical management in London today. Its effects are widespread. It means that every play, besides maintaining cast, staff, overheads and managerial profit, has to supply a big weekly sum to all sorts of real-estate merchants. The case of the Shaftesbury is typical and even moderate, for many theaters are much more deeply involved in this baneful system. High rentals are most dangerous in that they penalize experiment and initiative and make it necessary for impresarios to play if not for capacity at least for such safety as is almost mediocrity.

There seems to be only one way to abolish this evil. It is for all departments of the industry, managerial, technical and histrionic, to organize themselves into black-leg-proof corporations, and then to apply themselves to reducing rentals by a policy, if necessary, of strike and boycott. Theaters should be let on a valuation-rental directly from owner to the producing syndicate or individual. Proper

economic organization of the interests concerned could halve the rents of most of our playhouses in a year.

Marie Tempest's Versatility

If anyone doubts the oft-repeated truism that very few star players should be trusted to select plays (which is another way of saying that the theater is best bestowed upon the producer-director, than upon the actor-manager) let him take the case of Marie Tempest as the word which is said to be satisfactory to the wise man. When Marie returned it was to present to us a piece which would have affronted the intelligence of a guinea pig. She followed this (She, mark you, one of our most effective stage "personalities", with all the Thespian gifts of superb technical accomplishment added thereto!) with a hackneyed revival. And it was only when Nigel Playfair seized her and transported her to play in light opera at Hammersmith that we began to realize that Marie was herself again.

Now Alfred Butt has engaged her to appear the week after next in *Orange Blossoms*, at the Queen's. Allan Aynesworth will assume the role which Signoret played in the Parisian production of *Fleur d'Orange* and Helen Hays, Sybil Carlisle, Dorothy Tetley, Henry Wenman and our delightful jeune premier, Francis Lister also will appear with Fay Compton as the heroine. Anthony Prinsep is associated with Butt in the new Queen's venture, which will have Prinsep's general manager, Colonel Bell, as producer. So we are assured of a thoroughly competent, if conventional, staging and mounting of an interesting theatrical event.

But Prinsep has another potential pleasure in store for us, inasmuch as he has booked the delightful and tempestuous Marie to appear as Napoleon's washer-woman-duchess in *Madame Sans-Gene*. Many look forward to seeing an actress of such different style and person in a play which once provided a vehicle for Rejane's great art.

The Show-Off

Surprise was mingled with regret when I learned that the notice was up at the Queen's and that this excellent piece was to be withdrawn. For clear rapport in ensemble acting I do not think I have ever seen a play done in English to beat George Kelly's realistic comedy, *Clara Blandick's* performance is a miracle of accurate character observation skillfully directed emotion and brilliantly alternated pathos and humor. The Aubrey Piper of Raymond Walburn is almost equally good. I say "almost" because the author has not given him such subtle material as that which falls to his (stage) mother-in-law. But Walburn keeps this ludicrously pompous ass even at his most mendacious and tiresome always on the borderline of likableness and his suggestions of sincere feeling were beautifully "put over". I have nothing but praise for the acting of the rest, altho Clara Blandick and Raymond Walburn set a standard difficult of attainment for the others. The romantic-practical Clara of Myrtle Tannehill, Charles Martin's, Mr. Fisher and the young inventor of Frank Rowman are studies that will remain long in the memory of all lovers of good acting who have been fortunate enough to witness this Alfred Butt-Lee Shubert venture. And the Amy of Ellis Baker and three thumb-nail portraits by George Warrington, Myron Paulson and Graham Velsey maintained the finesse of an interesting treatment of little-known American lower middle-class life, pro-

DEC VIVIEN SCHRAMM-ELBERINK



The plays of this well-known author of *Elgin, I. I.*, have won much success for her. She has staged many productions in *Elgin and Chicago*, and claims the honor of being the first woman in Illinois to write, stage and star in her own play. She is a member of the *Quatre Novelty Entertainers* and appears as a dramatic reader.

duced with a light but absolutely certain touch by the author-regisseur and acted in part with genius, and throat, with distinction.

I have stated my surprise that this piece has not caught the attention of a big body of playgoers and my surprise seems to be shared by all who have witnessed the show, the failure of which is a reflection either on London's playgoers or on the showmanship of the management. I am inclined to think that this failure has something to do with the fact that the cast contained no outstanding name well-known to the public. And perhaps the Queen's is too big and expensive a theater for the piece to be "held down" long enough for its fame to be securely founded. Whatever the reason, it is a profound pity that this admirable entertainment should pass so quickly out of London's grasp, for this is not merely an amusing piece, full of spirited psychological observation; it is also an interesting document which no one interested in mutual Anglo-American understanding should miss. And such understanding is, after all, one of the functions of the theatrical mirror of nature.

Brevities

A. Greville Collins has arranged to follow *In The Next Room*, soon to be withdrawn from the Ambassadors', by Ashley Dukes' adaptation of Francois de Curel's drama, *La Terre Inhumaine*. *No Man's Land* is the title selected and Haides Wright and Malcolm Keen will rank in Reginald Denham's production.

Butt has acquired yet another American piece in the three-act farce, *Just Married*. It begins a trial run in the provinces the first of next month, after which it will be brought to the Comedy. Lynne Overman, Dorothy Mortimer and Vivian Martin have made the Atlantic crossing to appear in this piece. They will be in good company, for that brilliant young comedian, Jack Melford, is to have a leading role in the new farce.

Sutton Vane's *Falling Leaves*, after some delay, opens at the Little Theater next week. The author himself appears in this piece, with Diana Hamilton as

his leading lady and Stanley Lathbury and Alan Jayes in the cast.

Jose Collins, Edmund Gwenn, Amy Angarde and Robert Michaelis will appear toward the end of December in the provincial trial run of Franz Lehar's new comedy, *Frasquita*, which Robert Evett hopes to bring to town in the spring.

*The Nervous Wreck* will go on tour in February under Louis Nethersole's direction.

Among the many groups of Sunday play-producing societies is the newly-formed association known as the Sunday Players, who project an international series, Strindberg's *The Dance of Death* is the first item and it will be followed by a Jugo-Slav piece, a modern Greek play, and others from Portuguese and Danish sources.

*Storm*, by C. K. Minno, finishes at the Royalty this week and will be followed by *The Blue Peter*, which is transferred from the Princess.

Who's Who in Elgin

(Continued from page 85)

night, but there is one whom I must not forget, and that is W. A. Atkins, local correspondent of *The Billboard*, who keeps us posted from time to time thru this, the largest and best publication of its kind in the world.

Station B-I-L-L-I-O-A-R-D will now sign off for this year.

Home Productions

*An I Intruding!*, a delightful three-act mystery comedy, was presented November 24 and 25 by the Padua Players in the auditorium of St. Anthony's School, Bridgeport, W. Va. It was enjoyed by large and appreciative audiences. Between the acts special numbers included a bass solo by Edward Culley, which gained much applause, and a charming dancing novelty by Helen Louise Gressel. Margaret Culley directed the production.

Capacity audiences at the Pabst Theater, Milwaukee, Wis., greeted the black-face comedians of Prospect Lodge, No. 135, Knights of Pythias, when they presented their Dixie minstrel show November 27, 28 and 29. A musical skit, *A Night at the Club*, written by Hugh E. Carny, followed the show. John Kohler directed the chorus.

The Batavia Council, Knights of Columbus, presented their fourth annual minstrel show at the Dellinger Theater, Batavia, N. Y., November 27 and 28, the S. R. O. sign being hung out at both performances. The production was under the capable direction of William A. Russell, well-known minstrel and vaudeville producer, who contributed materially toward the success of the show. Notable were the settings and costumes furnished by Amelia Grain, and various novelties.

*The Feast of the Red Corn*, an American Indian operetta, was presented November 25 in the High School Auditorium, Finley, N. D., by the girls of the High School Glee Club. It was one of the best productions of the kind ever presented by local talent in that place. Anna Glesne directed the production.

A three-act comedy drama, *Putting It Over*, was ably presented November 24 in the St. Nicholas Auditorium, Aurora, Ill., by a cast composed of members of St. Rose's Sodality. A large house greeted the offering and was unstinting in its applause.

Standing room was at a premium at the Liberty Theater, Ft. Hill, Ok., (Continued on page 157)

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# THEATRICAL MUTUAL ASSN.

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

### Office Grand Secretary-Treasurer

**G**AIN we ask the lodges to send in plans of what they are going to do during the holiday season. We are sure you all are going to do something for the unfortunate ones this Yuletide.

We ought to have some good reports from the lodges at the close of this year. It seems the majority of them has been working hard about the line of membership; we heard of it by mail, from the road members and also by personal visits to some of the lodges.

Do not forget to line up a delegate or more for the convention next year, as we hear that San Francisco Lodge is making great preparations for this meeting and expects a record-breaking attendance. Bear in mind this is not for the delegates alone, but for all members of the order. Arrange for a delegation to go with your delegate. The more the merrier.

Read the article from San Francisco Lodge in this issue, it will give you an idea what is in store for all who make the trip. This will be a wonderful opportunity to see the beauty of your country and to witness some of the grandest sights on the globe. If we can get enough together we can have a special train out of Chicago. Others do it, we can do it. Get busy and let us roll into the convention and show Frisco that we appreciate what it is doing and that we can do something ourselves.

Contributors this week: J. A. Cleve, London, Ont.; Frank Giovanni, Bronx, N. Y.; Marks, San Francisco, and I. Friedman, Cleveland.

### Cleveland Lodge No. 9

This lodge has at last come into its own again, after a long siege of idleness, and has started to work.

At our last meeting we initiated 50 new members and will repeat at our next one.

The entire lodge is very enthusiastic and several special affairs have been planned for the near future. From now on, watch us go.

Brother John Fitzgerald has been elected delegate to the next convention. He will possibly head a delegation from here.

### San Francisco Lodge No. 21

The Convention Committee, with Past Grand President Adolph Bohring as the chairman, and Brother William F. Schofield, secretary, has gone to the bat and is working hard to make the 125th meeting one of the biggest successes that has ever been attempted in the T. M. A. order. It has a great many surprises in store for the Grand Lodge officers, delegates and their families and friends. So let all the T. M. A. lodges get busy and do their utmost to get as many brothers as can to come to San Francisco. Don't miss this great treat.

The lodge had its nomination of officers at the last meeting. The Theatrical Families' Assembly, an auxiliary of the T. M. A. lodges, had its regular monthly meeting recently at the Louis Grill, 1437 Polk street. There was quite a family gathering and a banquet. The ladies are going to give a Christmas party for the children of the members of No. 21 and their friends. There will be a large Christmas tree with toys, candies and fruit for the kiddies. Yes, Santa Claus will be there.

The ladies also are going to make great preparations to entertain the visiting ladies and their friends during the convention.

Lodge No. 21, still taking in new members, will hold its annual memorial services at the next meeting.

### London Lodge No. 23

This lodge held its regular meeting Sunday, November 16, when a good majority of the members turned out. We had nine applications and six initiations.

Brother D. L. Donaldson, grand secretary-treasurer, was present with two other brothers from Buffalo Lodge. Brother Donaldson spoke about an hour on the good of the order and helped to enthuse the members. He is sure heart and soul in the order and any lodge that is feeling weak will do well to send for him. He will put life in it right away.

Brother J. Saunders is working hard on his Santa Claus Fund, so if you have any loose dimes he wants them to help make some children happy Christmas morning.

The committee for our midnight show is working hard. It will be held in the Grand Opera House, by kind permission of the manager.

When in London do not forget to look up the T. M. A. We have them in every theater, either back stage or in the front of house.

Brother Allister, president, also deputy-grand president of Ontario, has started a drive for new lodges in his territory.

### Bronx Lodge No. 38

We have received a card from one of our road members from Florida, Brother E. J. Lorange.

We have signed a ten-piece radio band for our coming ball. Brother Harry

Braun has been appointed to take charge of all tickets.

All of our officers are in the field for re-election, with the exception of two. This promises to be a good battle. At our meeting, December 6, 10 candidates were initiated.

## THE COMMUNITY AUDITORIUM

By L. VERNE SLOUT

**W**INNING at Monte Carlo is a crossword puzzle game of the kindergarten class in comparison to what enthusiastic, but poorly informed, public citizens go up against when building community auditoriums in the different localities throughout the country. Wait, and I will explain what I mean. But before I do so perhaps I had better state for the enlightenment of you who reside in the cities and receive your drama fare via the professional or little theater route, that for every city commercial theater and every prominent little theater

which has received public recognition there are thousands of "home talent groups" throughout the country that present plays at uncertain intervals.

It is hard to find a city, village or hamlet throughout the length and breadth of this country of ours that does not have some sort of a place to accommodate these efforts. Sometimes it is the Town Hall; sometimes the Opera House. Often the local "shooting-gallery" picture theater is the home of the efforts, and of late everything in the community is being provided for by either school or community auditoriums that are being built.

It is to the last-mentioned group that I wish to call attention and sound a cry of alarm and, if possible, warning. It is a movement of a very few years but a swift one. Thousands of schoolhouses and community buildings are being erected every year. Each one invariably houses an auditorium or theater of some description. It is for these theaters or auditoriums that I wish to enroll your support.

The smaller cities and towns use these auditoriums for everything from school commencement to lyceum courses. Here, their home talent plays are staged. Here the political aspirant harangues his audience. Here the local entertainment and lyceum course is presented. Here dozens of other activities blossom forth to the public.

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But are they? Oh yes, the money is appropriated all right. The enthusiastic citizens bonded to the limit, pat themselves on the back for being able to raise such an enormous amount for their community work. After raising it and making new history for their town, they turn it over to some contractor and completely ignore the channels into which it flows.

Experts are consulted regarding the legal steps in raising the money, but no one thinks of consulting experts in the different lines of expending it. The stages in particular are built badly. Many an architect is expert in planning perfect school-room accommodations, but this same man should not be consulted for the auditorium. He will invariably draw up a hasty plan, something inadequate, usually cumbersome, and say that it is good enough for the auditorium. The money is spent on these auditorium stages, plenty of it. But nothing is received in return. In fact many would be better if so much money had not been spent.

Many an auditorium has had its stage carefully boxed in and plastered, when it would have been infinitely better had the plaster and ceiling been left off and the money spent for the cement and lumber been expended for rigging and scenery. Stages seem to be the only place that architects can find to use for their chimneys and air shafts. Why will they leave the community to get along as best it may with a platform only eight to 10 feet deep when it could have been made 20 to 30 by just planning and placing the layout differently.

I have only mentioned a few of the mistakes. There are a great many. They would take a book to point them all out. These, as a rule, cannot be, and are not, remedied after the building is completed. The generations to come must suffer with them. The time to avoid them is when the building is first being talked of. If you hear of an auditorium to be constructed, use every power given to you to see that the committee in charge has the stage built along adequate lines. Advise them, threaten them, beg them, trick them, by one way or another for the sake of better entertainments, don't allow an opportunity to be lost for perfect equipment slip by you.

For communities building I have prepared a list of "Don'ts" which I will mail free to anyone who asks for it. Let us spend the money in a way to receive 100 cents' worth on the dollar. This will mean better entertainments and better entertainments will prolong the life and use of the building.

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

# WOODEN-HEADED ACTORS

By EDWARD MABLEY

TEN years ago marionets in this country were practically unknown. Today they enjoy a popularity which is even that of their pulchre continental days of the 16th and 17th centuries.

There are probably a dozen large and a hundred amateur companies playing throughout the country at the present time. There has arisen a genuine "American" school of marionets thru the energies of our larger puppeteers, such as the Deanshawns have established an "American" school of the dance.

Typical of the American puppets is the emphasis laid on their artistic and dramatic qualities, rather than the trick effects featured in the European shows. Many of the companies are presenting on their adult programs plays and scenes from Aeschylus, Aristophanes, Shakespeare, Moliere, Wilde, and the great modern dramatists. It is evident that a serious attempt is being made to re-establish marionets as significant interpreters of dramatic literature—to fulfill in part the prophecies of Gordon Craig.

It is more than probable that the children, who are learning to love the marionets, will form the nucleus of a great future audience for these more serious attempts at puppet drama.

There are in our larger cities a number of permanent companies catering exclusively to adults.

One of the best known of these is located in Detroit—in the rear of a Greek cafe, out of doors. It is patronized entirely by men who, sitting at little tables industriously smoking hookahs, greet their favorite characters with much gusto, as the progress of the season's single story is taken up now after night.

A performance which the writer attended had one scene laid in hell. There were fire and rocks on the stage and in the center a large and peculiarly ominous devil. A troop of very meek-looking sinners marched slowly across the stage and as each one passed the devil he felled him to the ground with a great smash of his tremendous saber. He then carefully picked up the remains, and, placing them in a neat heap, leaped upon them and started scribbling in Greek for five full minutes.

Words cannot picture the relief which these plays are greeted by the foreigners who, of course, have been nourished upon such entertainment in the old country. S. R. O. is the invariable rule.

This season sees the marionet companies busier than ever.

Tony Sarg's talented puppeteers are touring the country with his latest productions, *The Pied Piper of Hamelin* and *Treasure Island*, the latter repeating the success of his best former vehicles, *The Rose and the Ring*, *Don Quixote* and the wonderful *Rip Van Winkle* of several seasons ago. For six years Mr. Sarg's organization has held unquestionably the front rank among America's puppeteers.

The Marionet Players, under the direction of Jean Gros and Ben Poteazht, who control the rights of the Howard R. Garis *Little Wren* dramatization, are meeting with considerable success with this and their other attraction, *Robin Hood*. Their tour this year takes them from New York to California.

The Marionet Theater of Remo Bufano, New York City, continues to increase in size and varied repertoire. Mr. Bufano works with all types and sizes of puppets; the true Italian marionets, controlled from above by means of wires and strings; the guignols, operated up the hand from below the stage; the Japanese type of puppet and figures of his own special development. Their size varies from 18 inches to 9 feet. Among his plays are numbered Oscar Wilde's *Salome* and *Two Strangers and a King* by Edna St. Vincent Millay.

The Tatterman Marionets, one of the most successful of the new large companies, feature for this, their second season, *The Melon Thief*, an ancient Japanese farce, and *Pass-in-Boots*. Like Mr. Bufano, they present the several different types of puppets, *Doctor Faust*, the old German puppet play, to which Goethe acknowledged the inspiration for his great *Faust*, is in preparation at the

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# Press Agents Advance

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICE.)

## Theatrical Press Representatives of America

WHEN Wells Hawks and a few congenial companions met in conference to discuss ways and means of bettering their conditions, they finally decided on the organization of The Theatrical Press Representatives of America, their aims, intents and purposes being to elevate their chosen profession until it would become a recognized factor in the promoting of publicity for various theaters and theatrical presentations throughout the country.

Several informal meetings were held at Keen's Chop House and the Hotel Claridge, New York, until the board of governors of the Burlesque Club invited them to make use of their cozy clubhouse weekly as a meeting place to discuss and debate on ways and means of making their organization an established factor for the advancement and protection of every agent allied with theatrical and outdoor shows.

We are free to admit that after putting in our application for membership, and being rejected on the ground that newspaper men and theatrical journalists were not eligible for membership, due to the fact that they were not recognized press agents for theaters and theatrical presentations, we showed our resentment. But, after due reflection, conceded the fact that their point was well taken, and, although one of the chief executives of one of the burlesque houses offered to overcome their objection by appointing us special press representatives of his circuit of theaters and presentations, we declined to accept a proposition of this kind, even tho' it would have permitted us to become eligible for membership in The Theatrical Press Representatives of America, for if we had accepted the proposition it would have placed us in a position that would in all probability interfere with our dissemination of honest reviews and authentic news of the burlesque association, its theaters and presentations.

Now that we have made our position clear to our readers, we are calling the attention of The Theatrical Press Representatives of America to a condition that now exists in burlesque, and as each and every agent with a burlesque presentation is eligible to membership in The Press Representatives' Association, it should invite the membership of agents in advance of burlesque presentations and press representatives of the theaters on both circuits to come into the fold and give to these agents the protection that is now being given to agents in other theaters and presentations en tour.

One of the chief aims as presented to us at one of the meetings of The Theatrical Press Representatives of America, held in the Claridge Hotel in the early days of its organization, was the elimination of an evil that is inexcusable, and that is the habit that some producing managers of shows have of engaging an agent for the entire season and then, when their shows are playing in or around New York for one or more weeks, give the agent his two weeks' notice prior to the entry of the show in or around New York, and let him out and have the agent's work done by the company manager of the show, slipping the house agent a few extra dollars to do the work that should be done by a reputable agent in advance of the show, or, on the other hand, force the manager of the company to do work that should be done by an advance agent.

### The International Alliance of Billposters and Billers Should Take Notice

We know for a positive fact that there are agents in advance of burlesque shows who are now utilizing the billroom of theaters and working in conjunction with the house agent, posting stands, tacking cards and distributing heralds, who do not value their position sufficiently well to become a member of the International Alliance of Billposters and Billers, and this condition has been brought to the attention of the executives of that association with a view to having it issue orders that all agents in advance of burlesque shows must live up to the rules of the I. A. B. P. and B. by carrying a card that entitles them to work in the billroom and handle the billing of their respective shows.

This is a condition that should receive the immediate attention of not only The Theatrical Press Representatives of America but the special attention of the International Alliance of Billposters and Billers.

Appropos to a recent order issued by the Columbia Amusement Company that all shows on the Columbia Circuit must carry agents in advance, a well-known press representative of many years' circus experience made application to one of the executive franchise-holding producing managers on the Columbia Circuit for an engagement, which was denied him for the reason that the producer's show is playing six to eight weeks around New York City and the producer in person will attend to his own advance work with the aid of the manager of company.

There is an American standard of living set by organized labor that should be lived up to, and this is especially applicable to agents in advance of theatrical shows, legitimate or burlesque, and there is no excuse whatsoever for both associations ignoring this fact.

### The Self-Appointed Publicity Promoter of Press Representatives and Advance Agents

As the self-appointed publicity promoter of press representatives, advance agents and house agents, we are utilizing this column for the exploitation of agents and it is up to agents in general to give us their co-operation in making this column interesting and instructive to the fraternity.

Alone, we can do but little, but with the co-operation of press representatives, advance agents and house agents we can do much to expose many of the evils that now beset agents in general.

This column is not intended for the exploitation of shows other than reference to them in connection with the agents who are representing them.

The aim, intent and purpose of this column is to keep agents advised as to what shows their fellow agents are representing, and if any particular agent is doing conscientious and clever work to give publicity to that fact so that his fellow agents may be encouraged to go forth and do likewise.

This column is read weekly by producing managers throughout the country and we have numerous inquiries from producing managers for the addresses of many of the agents referred to in this column, therefore it is to the personal interest of every press representative, advance agent and house agent to keep us posted as to his whereabouts.

Agents closing an engagement with a show are especially invited to communicate with us, giving us some data as to past experience and their addresses in order that we can place them in our files for the information of producing managers who call upon us frequently for information relative to press representatives, advance agents and house agents at liberty.

We are ever ready and willing to help the agent who is willing to help himself by co-operating with us to make this column more interesting and instructive and beneficial to producers and agents in general.

Agents in general are cordially invited to make *The Billboard*, New York, their permanent mail address and their mail will be forwarded to them as per their direction.

Detroit studies. This production of the old play will be the first ever given in America. The Tatterman Marionets appear principally in the larger Middle-Western cities.

Rachel Sowell's talented troupe, now headquartered in Washington, D. C., is in rehearsal for a second chautauqua season. Miss Sowell very successfully produced the balcony scene from *Romeo and Juliet* not long ago, and since then has become increasingly interested in the purely literary side of the work. She contemplates programming her puppets exclusively in musical pantomime, interspersed with extracts readings, and her experiment should prove exceedingly interesting.

Perry Dilley, formerly of San Fran-

cisco, is now located at the Cleveland Playhouse, directing a permanent puppet company. His production of *A Merry Death*, by Evreinov, with "ovarian" puppets, a type originated by him, pleased him immediately as one of the most talented puppeteers in the country.

Ellen Van Volkenburg, whose beautiful production of *Anna in Wonderland* at the Chicago Art Theater several years ago probably awakened more interest in the dramatic talents of marionettes than have the efforts of any other producer, is touring California with a *Midsommer Night's Dream*, Miss Van Volkenburg, noted as an actress of distinction as well as the wife of Maurice Brown, is admirably qualified as a producer of the finest type of marionet entertainment.

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The last "word" in your letter to advertisers, "Billboard".

**New Theaters**

W. H. Keith will build a \$15,000 picture house at Greenville, S. C., shortly.

A \$300,000 theater is in prospect for course, N. Y.

The Park Theater, Cranston, R. I., recently was opened.

The Link Theater, Belvedere Gardens, Ind., will open December 18.

A theater is to be erected by the Jensen-Von Herberg interests in the Queen Anne Hill district, Seattle, Wash.

A \$20,000 cinema house is planned for Massillon, Ill. Peter Hartman and Charles Tesa are the interested parties.

Capacity houses greeted the recent opening of the Strand Theater, Sioux City, Ia. It is under the management of H. Goldstein.

The Smith Amusement Co. has opened the New Duchess Theater, Warren, O., with Forrest C. Templin as manager in charge.

The Brookland, North Richmond, Va., will open shortly. It will have the finest appointments of any theater of its size in that part of the State.

T. E. Grady, whose cinema theater at Montgomery, Pa., was recently destroyed by fire, will begin construction work on a new theater as soon as plans are prepared.

A 2,500-seat theater, store, office and apartment block to cost \$1,250,000 is planned by the Beacon Theaters Co. at 7th and Cottage Grove, Chicago. The site was purchased from M. Hoffman.

Construction work has started on the erection of a \$200,000 theater at Hamburg, N. Y. It is understood the seating capacity will be 1,500. The building will be ready for occupancy next June.

The latest addition to the Marcus Loew Circuit of motion picture and vaudeville theaters was recently opened in Richmond Hill, N. Y., when the New Willard was inaugurated. It seats 2,600. George Kann is manager.

Excavation work has started on the foundation of the Madrona Garden Theater, East Cherry street, Seattle, Wash. It will cost \$53,000 and seat 700 persons. In addition to the theater there will be five small retail stores in the building.

Work on the cinema house being erected by Hugh McCrindle, Jr., at Alta and Jersey streets, Portland, Ore., is progressing rapidly. The structure, when completed and furnished, will represent an outlay of approximately \$85,000.

The Highway Theater, 63d and West-cin Chicago, was formally opened November 26. It seats 1,200 and is one of the best neighborhood houses in the city. The interior conforms to the Italian Renaissance period.

Lou Bard, Los Angeles theatrical magnate, has started construction of a \$500,000 theater and store building at East Colorado street and Catalina avenue, Pasadena, Calif. The house will have a seating capacity of 2,000.

Work is progressing rapidly on the Columbia Theater, Longview, Wash. It is being erected by the Columbia Amusements, Inc., and is expected to be opened to the public New Year's Eve. The building and furnishings will represent an investment of approximately \$250,000.

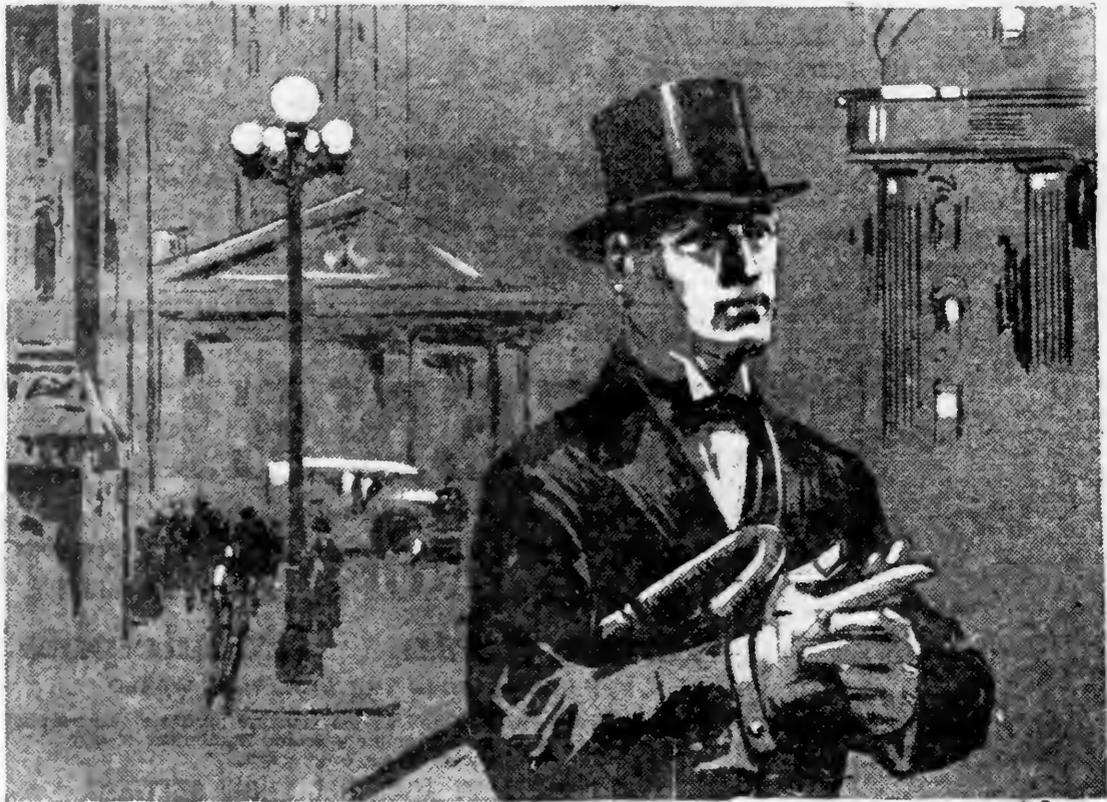
Erection of a barricade around the proposed building of the Palace Realty Company, Wick and Central Square, Youngstown, O., has started. Razing of the buildings on the site is under way. It will be four stories high and will contain a theater and offices.

A \$70,000 community theater is being planned for Medina, N. Y., by Sidney C. Allen, of the Scenic Theater. The theater will be community financed thru the issuance of seven per cent interest-bearing non-assessable shares of par value \$100. Allen plans to dispose of the Scenic.

Construction work will commence shortly on the \$500,000 theater building to be erected in Main street, Johnstown, Pa. The structure, one of the biggest and most elaborately designed of its kind between Pittsburg and Philadelphia, will be seven stories high and is to contain many offices.

Work has begun on the new Orpheum "trunk" theater in Randolph street, Chicago. The Orpheum Circuit will invest \$800,000 in the building and pay in addition \$200,000 a year rental to the builders, the Eltel Bros., who are erecting a \$12,000,000 theater, hotel and office building, a block long, to replace the Bismarck Hotel.

The Rialto Theater, Montreal, Can.,



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will open about December 15. When completed it will be the most beautiful and elaborate in that city. It is claimed. Pictures and vaudeville will be offered. The house will be under the capable management of R. M. Garfield, formerly manager of the Gayety Theater, Montreal, and prominent in theatrical circles of Montreal.

**Soriero Made Theater Head for Universal**

New York, Dec. 6.—Carl Laemmle, president of the Universal Pictures Corporation, this week announced the appointment of Thomas D. Soriero, prominent Baltimore theater manager, as general manager for Universal's theaters. The appointment becomes effective immediately.

It is understood that Soriero's appointment presages an extensive campaign of exploitation and high-class presentation

from coast to coast on Universal's new output, The WFCA list. Plans are being laid at the Universal Home Office for one of the most comprehensive presentation campaigns ever put on with any group of pictures.

Soriero has been in the picture business for 22 years. He started as a program boy in Keith's Theater, Providence, R. I., and worked his way up until he was general manager of a large chain of theaters in New England, including the Park Theater of Boston. He left New England to take charge of the theaters of the Combined Whitehurst interests in Baltimore, in 1922. In this group of theaters are the New, Garden, Parkway and Century theaters and the Century and Garden roofs.

**Invents Camera Effects**

Los Angeles, Dec. 6.—Ernie Crockett, chief cameraman for Mack Sennett, has

devised some very remarkable trick photography which will be seen shortly in a new Mack Sennett comedy featuring Ben Turpin and released by Pathé. Mr. Crockett has been specializing in this kind of work for many years, and his new achievement has aroused the interest of a number of experts in camera work.

The new tricks will show Ben Turpin exploring the depths of the ocean one minute and soaring thru the clouds the next. The camera expert believes his recent film developments mark a very important step forward in this branch of motion picture photography.

**HOW TO WRITE A MOVING PICTURE PLAY**

Read information in a new, Send 25¢ silver or stamps. THOS. H. DALTON, 735 N. Noble St., As a relation with titles it's a hit.



### Theatrical Notes

The Queen Theater, Tyler, Tex., is being overhauled and renovated.

Ruben Preis has purchased the theater at Victoria, Tex.

The Haskell Theater, Haskell, Tex., recently was sold to M. M. McNeese.

A \$12,000 Wurlitzer organ is being installed in the Palace Theater, Muskogee, Ok.

The Paramount Theater, Advance, Ind., recently was opened.

Capacity audiences greeted the recent opening of Ed Ambrose's picture theater at Jefferson, Ore.

The Prospect Theater, Cleveland, O., is being razed to make way for the Mid-Grade Building.

A new brick-veneered front is being placed on the Liberty Theater, Marietta, Ok., by Messrs. King and Wallace.

The old Princess Theater, Des Moines, Ia., is being remodeled at a cost of \$15,000.

J. D. Ramsey, proprietor of the Log Cabin Theater, Sulphur, Ok., has purchased the Blair Theater, that place, and will consolidate the two.

The Municipal Theater, Temple, Tex., has been leased to W. P. Sonnemann, of Waco, Tex., owner of the local Bell Theater.

Initial use recently was made of the new \$20,000 organ at the Palace Theater, Hartford, Conn., installation of which was begun last August.

The church element at Corning, Ia., is circulating petitions and registering great protest against the showing of Sunday movies.

The State Theater, Two Harbors, Minn., recently was opened to the public. It is tastefully decorated, well ventilated, and seats 500.

Frank Taylor, who conducts the picture shows at Yates City, Ill., has opened the new playhouse which he recently purchased and remodeled.

The Blalto, formerly the Liberty Theater, Bayouport, Ia., has reopened after having been redecorated and refurbished. It is under the management of Thomas Bellamy.

J. E. Ingram has purchased the Queen and Grand Theaters, Yorkum, Tex., and will add many improvements in the near future.

E. P. Connally succeeds Rube Platt as manager of the R. & E. Theater Enterprises at El Paso, Tex. Mr. Platt has moved to Dallas, Tex.

The Capitol Theater, Newport, Ark., has been purchased by the Arkansas Amusement Company and will be under the personal management of F. H. Jones, Jr.

Moving pictures for the first time in several years are being shown in the afternoon at Mineral Wells, Tex., but no shows are being given after 6 p.m. in deference to the church element.

Finklestein & Ruben, of Minneapolis, have purchased an option on the State Theater, Austin, Minn., which, if carried thru, will transfer the ownership January 5, according to the recent announcement of Walter Ousley, the proprietor.

The Leland Theater, South Pearl street, Albany, N. Y., is undergoing extensive improvements and alterations. A complete new seating equipment will be installed. Oscar J. Pearl is manager of the house.

Fiske O'Hara, well-known singer, recently purchased an interest in the Cecil Theater, Mason City, Ia., with Tom Arthur, the present manager. It is understood he will make his home in that city in the spring.

Leases for 10 years each recently were taken on three Muscatine (Ia.) theaters by the Capitol Enterprises, of Kansas City, Mo. Two of the theaters offer pictures and the other is a legitimate playhouse.

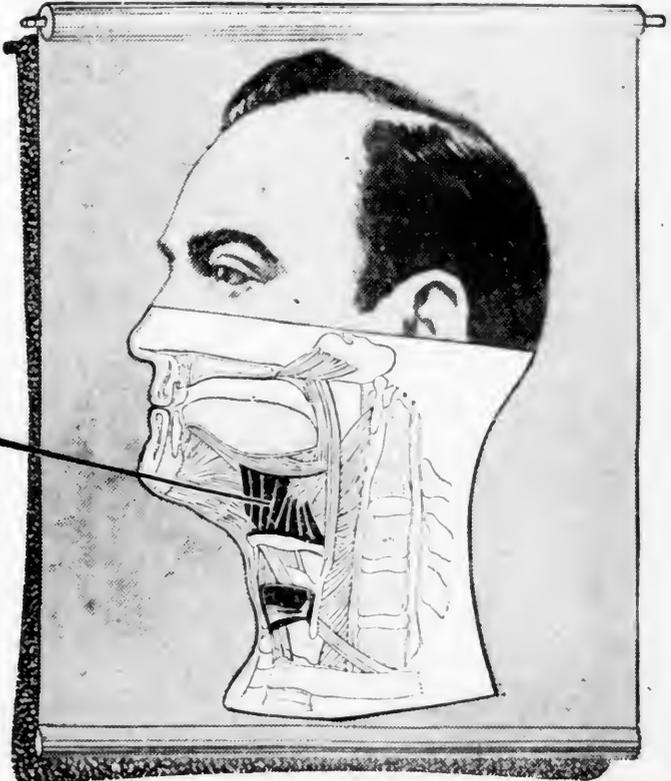
Edwin G. Unitt, of New York, special agent and decorator for the Famous Players-Lasky theater department, is in charge of the redecoration of the Howard Theater, Atlanta, Ga., which, when completed, will have cost thousands of dollars, making the Howard one of the prettiest houses in the country.

#### Nazimova in "My Son"

Los Angeles, Dec. 6.—Edwin Carewe engaged Alla Nazimova to star in "My Son," his film version of a current New York stage play. Ian Keith will appear opposite the Russian actress and



Eugene Feuchtinger, A. M. Master of Voice. European Maestro, Creator of many of the great voices of the Operatic World. Teacher of Forena, formerly with Kubelik, Paul Bauer, and scores of others.



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By Professor Feuchtinger's system, you can improve your voice by simple agreeable methods in your spare time, and in your home. Professor Feuchtinger, the eminent Maestro, will direct your efforts, and a redoublement of your voice—an improvement of at least 100%—is absolutely guaranteed. Think of being trained by one of the great masters of Voice Culture in your own home—at a mere fraction of the usual cost, under a positive guarantee. It is the opportunity of a lifetime.

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The Feuchtinger System of Voice Production will be a source of wonder to you. It arouses at once complete confidence and great enthusiasm. Results are assured and rapidly secured.

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Perfect Voice Institute, 1922 Sunnyside Ave., Studio 19-99 Chicago, Ill. Gentlemen: Send at once, free and without obligation, De Luxe book describing the famous Feuchtinger System of Voice Culture at Home.

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Buster Collier will play the name role. Production was officially launched this week. A fishing village is being constructed near San Francisco, where the entire picture will be filmed. Following "My Son," Carewe plans to photograph five stories for First National Pictures in as many countries. The first will be an English story and made in London. France, Russia, Germany and Spain will later furnish atmospheric backgrounds for photodramas. American actors will be used in Carewe's foreign pictures.

### Universal Rewards Old Employees

New York, Dec. 6.—Upon his return Sunday from the Western studios at Universal City, Calif., Carl Laemmle announced that all those who had been in the employ of the company 10 years or more would be given a winter vacation in addition to the regular summer vaca-

tion. For some time the president of the Universal has contemplated such a move.

Next May the company in its present form will be 13 years old. In those 13 years Mr. Laemmle has established several precedents governing the comfort and welfare of the army of employees who are required for the making and distribution of Universal photoplays. The Industrial Democracy plan which has proven so beneficial to the employees in the Universal Laboratories at Fort Lee and which is now in its fourth year is a case in point. The fund which Carl Laemmle maintains for the relief of sick or injured employees; a fund which he is seriously thinking of incorporating and inviting all of the employees to participate in, is another instance of the humaneness of the management of this great film company. The many conveniences at Universal City, such as the finely equipped hospital, the cafeteria, the company-operated kindergartens for the

teaching of children whose parents are working in Universal pictures or who themselves are working in pictures, certain hours of the day; the United States Post Office, established there for the convenience of the thousands who work in pictures; and finally, the new, up-to-date and highly efficient office which the company has opened for its Home Office in New York City in the Hooks-Bar Building, are all indicative of the progressiveness of the company with respect to the health and happiness of its employees. As an adjunct to the new offices, Mr. Laemmle has inaugurated a shopping service for the benefit of employees and is endeavoring to secure sufficient additional space to set up a restaurant in the same building.

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# 15 Years' Progress of the Negro Performer

Some Reminiscences of Mrs. Downs, Owner of the First Theater in New York To Cater to Colored Patrons With Their Own Performers

**T**HE STEADY ascent of the colored artist toward the higher realms of things theatrical has been one of the marvels of the present decade. Few who contemplate present-day conditions surrounding the Negro performer realize how very different things are today as compared with what they were a few short years ago.

Some among us, both white and colored, have occasion to know because of continuous contact with this phase of show business. Perhaps the best informed of either group upon the history of the Race group on the American stage is a white woman who for years has had an active financial interest in the development.

Mrs. Marie C. Downs, who but recently lost a husband with whom she boasts of never having missed a dinner during the 23 years of her married life, perhaps found more pleasure in Florence Mills' opening at the Broadhurst Theater at the highest top price ever commanded for a colored attraction in the Broadway district, or anywhere else, than did anyone save, perhaps, Florence herself and her immediate backers and company. She feels that Florence is one of her own progeny, that this one artist's achievement is a crowning glory for the little theater that Mrs. Downs erected in Harlem 15 years ago.

An expression of this personal pride in an artist of the opposite Race group prompted inquiries that developed the following story.

Mrs. Downs is rich, she is reserved, and she is dignified; but not at all difficult to interview, so the chat with her and her manager, Raymond Snyder, that has been converted into this article was a very pleasing treat.

"I was once a prima donna," said Mrs. Downs, "and my marriage broke up a very nice engagement in a sister team. Being a Cuban, like the others of my people, I am more or less emotional. We give a great degree of affection to our occupation, else we don't remain in it at all. I loved theatricals, and that love persisted even after my husband and his business obliged me to forsake the stage after our marriage." With a reminiscent tug at the trimming on her mourning blouse, she continued: "I guess that is why I so readily responded to a suggestion from Henry Pincus, then at the Madison Square Garden, that I invest in a theater. I did not know where it was located, nor the type of its patronage for some time after the purchase.

"One day I came to Harlem, then just beginning to show signs of becoming what has since actually developed into the largest Negro metropolitan district in the world—a veritable city within a city with every element of community activity represented.

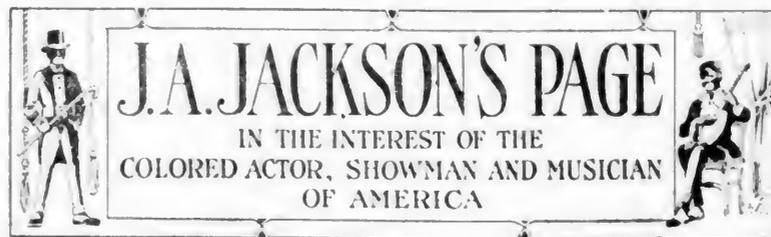
"Our property was a 'store-front' style of picture and vaudeville theater so plentiful in those days. It had a seating capacity of 167, far too small to long command the interest of one so accustomed to big things as was Mr. Pincus. He soon retired from the project; and after six months of personal effort at management I engaged Eugene (Frenchy) Elmore as manager and enlarged the theater to a capacity of 300. While the multitude of details together with the demands of my other interests prompted the engagement of Mr. Elmore, it was during these months that my personal interest in the house was aroused.

"The first house was purchased in 1909. It was the first theater in New York to present Negro performers to their own people and to furnish a steady source of employment to a Race that, until then, had been able to secure only sporadic engagements at other vaudeville houses. It inaugurated feature billing for acts that prior to that had been accustomed usually to a mere mention at the bottom of the billing, and oftentimes not that.

"The 300-seat theater served our public satisfactorily and with profit to us until 1915, when the present structure was erected at a cost of \$125,000. It seats 1,000 people and has stage equipment for the accommodation of any size and style of attraction that may be available.

"In the days of the smaller house we presented four acts and a motion picture film. Our programs cost us between \$260 and \$300 per week. Singles usually received \$20 and teams were paid just twice that, and there was no scarcity of acts at those figures.

"Charles S. Gilpin, who by the way is breaking in his new sketch, *White Mule*, here this week (November 10), appeared here with Anna Bush in what was the first commercial effort at Negro dramatic presentation in New York. This was in November, 1915, and it initiated a season of 29 consecutive weeks of colored dramatic stock. From this beginning, a whole circuit later grew under the



direction of the Quality Amusement Company, which later operated the Lafayette Theater as its home theater. Today five colored dramatic companies are on tour that include many who were in that original company. Some of these artists have acquired fame in the motion picture field.

"Florence Mills, bless that flute-like voice of hers, nearly 'topped' on her first appearance here. She was one of a trio that included 'Shoe King' Thompson, her husband, who is sharing honors with her at the Broadhurst Theater now; and Freddie Johnson, who is starring this week's attraction at the Lafayette, another big Harlem house. The act had a hard time at the first performance. The 'sharpshooters', as a very expressive and somewhat bolsterous group of gallery patrons were pleased to term themselves,

"Many of these have been paid very high figures for their appearance here, for Harlem people will pay well for the opportunity to see their favorites in their midst. We are often justified in competing with Broadway bids for Negro stars or those who have commanded favorable newspaper comment or received mention in the big magazines and trade journals. On such occasions the increased patronage rather than any raise in admissions takes care of the additional cost of the bill.

"It costs about \$2,500 per week almost equally divided between film rentals and vaudeville salaries to provide a program that Lincoln patrons will accept. On top of that there is a house salary list of more than \$1,000 for 25 people on our staff, most of whom are colored people.

"Our patrons like tabloid musical comedies, and many of the companies that are famous over the colored circuits, and some on white circuits, have been presented here. Few people know that there are more than 60 such troupes of from a dozen to 25 members each. Yet such is the case, and some of them have nationwide reputations while others have reputations that are household words in the Negro districts of the different cities that support more than 350 theaters catering to the Race.

"The company that is now closing our bills has been here for ten weeks, and came after a run of nearly six continuous months at the Standard Theater, a similar house owned by John T. Gibson, a colored man, who operates two big theaters in Philadelphia. It is the Sandy Burns Company, a hard-working and versatile group of artists.

MRS. MARIE DOWNS



Owner of the Lincoln Theater, New York, the first vaudeville theater in New York to cater to colored audiences with the acts of the Race.

had begun to 'razz' her when the male partners started the hoofing that saved the act—and how those boys could dance! Those same steps have since then startled critics all over the country.

"As a rule both management and patrons accepted the verdict of the 'sharpshooters' whose uncanny judgment was delivered in terms that were far more emphatic than polite; but this was one of the few occasions when we went to the gallery to express a difference with them and quiet their racket under threat of expulsion.

"Our judgment has been vindicated, for Miss Mills has since played here as a single, in a team and in a trio as well as in big acts, always at an increased salary, which proved her to be one of the favorites who could draw an excellent business. That is why I am proud of the progress that has landed her at the very top of her group in the show world. The price of a dozen tickets to witness her work at the Broadhurst Theater now would have paid her weekly salary in those days.

"There are few famous Negro stars who have not played this theater, Miller and Lyles and Sissie and Blake bring the marked exceptions, tho the latter did play a benefit with George Cohan and other Broadway stars on a bill which Robert Slater staged for the benefit of the Colored Vaudeville Beneficial Association. It was a midnight show, and the house was packed.

"Many of the people in *Dirie to Broadway*, *Shuttle Aloa*, *Chocolate Dandies*, *Bambie* Wild and *Seven Eleven*, all high-priced shows, have worked on our stage. The general public is just now receiving a type of entertainment that has long been familiar to our patrons. *How Come*, once a Broadway hit, has played here.

"A number of present-day burlesque and vaudeville stars with salaries of three figures that have a high first numeral have stood the test of the 'sharpshooters'. So have many of the artists whose names are well known to New York night club patrons and a few who grace the concert platform.

their chosen profession are no joke to them, or to those associated with them. I have become so interested that I would not dispose of this property for anything.

"Indeed, I don't feel isolated, for among these colored performers I meet many very fine cultured people whose ideas are clear and helpful. Many have interesting histories, and the optimism of all of them has a tonic quality. Besides that, I don't measure people by the color of their hearts and minds. I am cosmopolitan in that respect. Then, too, we play a number of white acts, for our patrons demand variety in their amusement programs. There is always one, and usually two, sometimes even three white acts on every bill.

"Contrary to what might be expected, another striking fact is that we have had few deliberate disappointments and only one that disclosed a premeditated intent to defraud. One little fellow who has achieved quite a reputation for such transactions, once obtained \$150 from me with which to bring his company into New York to fill a contract to appear here. Upon receiving the money he went elsewhere. That is the only time we have been defrauded by one of the Race of whom we have played several thousand members.

"This failure to appear left us stuck, as the company was to provide the whole performance. We filled the gap with a hastily assembled vaudeville program. Allen and Jones ran into the stage door as the final 1,000 feet of the film was being run, and Ollie Burgoyne, then just returned from Europe with the glory of having declined offers of marriage from a number of titled suitors and was in the heyday of her fame, was hurriedly engaged. While for a time we were a bit frightened at the prospect of disappointing our audience, we really benefited from the incident.

"Only a few humorous incidents come to mind now. Perhaps the most laughable thing that I have noticed was a patron who eased his tired feet by removing his shoes during the darkness that prevailed while a picture was on only to find when he was ready to leave that some one had stolen the shoes.

"We loaned him a pair of old shoes from the property room with which to go home and promised to buy him a pair, but I guess he was too embarrassed to come back and ask for them.

"The 'sharpshooters' were responsible for another funny incident that we did not learn about till long after it was over. Worlds and Towel were on the stage, and Mr. Towel feared the probability of the 'razzing'. To forestall it he simulated a fainting spell that was a great hit of acting. It fooled all of us and enlisted the sympathies of the patrons, including the gallery group that he feared, and the act went over, saving the day for him. It was indeed a resourceful trick, even tho it was perhaps not needed. They had a good act, but the reputation of the 'sharpshooters' made him fearful.

"Joe Bright, the 300-odd pounds of producer, or reproducer, of melodramas, once presented a Western thriller the big scene of which was his being conveyed from one mountain crag to another by swinging on a rope, arriving just in time to foil the villain. The rope broke under the strain of his weight and the audience almost broke its sides laughing at what was intended to be a big dramatic punch. An extra laugh was afforded the house attaches when a bucket filled with alcohol that was ordered from Harlem Hospital by the ambulance surgeon with which to massage him back to consciousness was applied to his body only to be absorbed before it could be rubbed. He recovered however, little the worse for his fall, and is today trouping with the same sort of attraction in the South.

"No. We don't have much trouble hooking the bills we desire. Once there was a prejudice on the part of white acts against appearing before a Negro audience, but that has just about totally disappeared, and rightly, too, for they are the most expressive people in the world, a group that gives the artist the benefit of their opinion in terms that cannot be mistaken. No sitting on their hands here.

"We have had but five agents in 15 years. Mark Levy has been engaging our acts for some time past, and we have been getting some splendidly diversified bills. This week's program is typical. We have a mixed team of white acrobats, a team of white men in sidewalk patter, a Negro star in a dramatic sketch and a musical tabloid company of colored people that runs 50 minutes. With these we present a feature film, a chapter of a serial, a comic and the news reel, quite a big bill for a house with a 50-cent top price.

"We have little trouble with employees. Mame Mullen, the pianist, is the dean of the corps. She has been here since the first house was opened. All of our musicians have been with us more than seven years, the drummer having a ten-year record of faithful attention to duty. Harry Cook, superintendent back stage, has been on the job for ten years. Sam Pullman and Richard Morris are old employees. Elsie Segura, cashier, and Emma McCall, ticket taker, have seven years to their credit in our service. So has Mrs. Mary Regan, house secretary, who is prettier than most of the movie stars featured on our screen.

"We have grown with the community. The first Lincoln Theater, like the martyr

SENORITA MARIA GODEY



Senorita Maria Godey (Mrs. Downs) when she was an opera singer a quarter of a century ago.

"Another such company is presented by Bob Russell, one of the veteran producers of the Race. Whitney and Tutts' *Smarter Set*, Allen and Stokes' *Darlington Bazaar*, the Drake and Walker *Bombay Girls*, Gonzelle White's *Jazzers*, and the famous Whitman Sisters Company are typical of the small groups that, like Irving Miller's shows, are popular with both colored and white audiences. These shows play either type of theater with equal facility. They are all favorites here.

"The Theater Owners' Booking Association, an organization of theaters catering to colored audiences, has often provided us with some good attractions that, save for this house, would never have had a chance to appear in the city of all cities to every performer. Byrd and Ewing, Tim Moore, Lonnie Fisher, Paul Carter, Cleo Mitchell and the Henri Bowman companies are typical of the group that are organized with a special view of pleasing the southern audiences. Many of our patrons are originally from the South and they relish the entertainment these folks bring. New York cultivated tastes being laid aside for the time. Oh, there is much in the colored show field that is not generally known.

"No. There has not been much tragedy here, nor much that is funny. The serious struggles of these people to advance in

for whom it was named, gave a new liberty to the interested people. It was the only theater in the district and catered to perhaps 10,000 people. Today the colored district in Harlem is the home of approximately 200,000 people. Six picture houses and two vaudeville theaters cater to their needs. One of these houses accommodates more than 2,000 people. In addition, the theaters on 124th street, where there is a theatrical district larger than that of most cities, attract many of them. In spite of this division of patronage the Lincoln continues to do a large and steady business.

Mrs. Downs during the interview released the information that about New Year's she will leave for a visit to her native Cuba to attend the ceremonies and social affairs incident to the inauguration of the new President-elect, who is a relative of hers. When she returns she facetiously promised that some day (?) she would, for old times' sake, do a number on the Lincoln stage. That is, if her other duties would permit, for she is a busy person. She is the president of the H. Hicks & Sons Corporation, fruiterers, and of the Hicks-Downs Realty Corporation, both big downtown concerns. She says life for her is just a move from one desk and secretary to another, but she never misses the opening nights of each new bill at the Lincoln, where the little cubby hole below stairs is her favorite office, and from where she will probably continue to swing wide the gateway of the metropolitan stage to colored performers.

As she bade goodnight, she said "Isn't it wonderful to be part and parcel of a big human movement that means progress for a whole people? There is a profit in it that's not measured in terms of money."

**Our Gifts to American Culture and Amusement**

"It is better to give than to receive," says the Book of books. And to people in more faith to the Bible than the American Negro. It has been, is and will be his guide. Our amusement groups is no exception to the general rule—and they have given. Given not "to the least," but to big Broadway itself. To Broadway, that highest and noblest castle of things theatrical.

The talent of our composers, the ingenuity of Negro arrangers of music and the cleverness of colored dance directors have all been most indelibly impressed upon the entertainment of the big street, and, by that of this accepted authority, upon the amusement life of the nation, with an excellent chance of becoming a world influence wherever vocal and instrumental music is professionally presented to civilized humanity.

Let any doubting reader with any knowledge of the Negro show world that extends back even five years go to any of the prevailing successes in the musical comedy and revue theaters if he would be convinced that we have really given, given until it hurts. But it hurts with the joy of joy that is tinged but little with regret.

There you will hear tunes that are reminiscent of J. Lubrie Hill and *Ma Fraid From Kentucky*, of Miller and Lyles, *Sisde and Bako* and their more recent productions of *Shuttle Along*, *Kennedy Wild*, *Chocolate Dandies*; topical songs that are reminiscent of S. H. Dudley's *Old Black Crow of Smart Set*; days—Eun George Walker's *Shine*, with a' trol lyrics, is the vehicle for a pair of

An actor of our group died recently in a Western city. In a local paper we have seen a story in which the former partner of the deceased expresses his gratitude to many persons in the profession for their assistance in providing a decent burial for the remains. The gratitude was merited, for the profession again demonstrated the generous spirit of self-sacrifice that is traditional.

But why should it be so? Why should they be required to pay for a person's life-time of pleasure? For that is what it amounts to. None of us knows when the summons to the great beyond may come; but all of us know the way to be prepared for it. There is no excuse for well-paid performers who have worked more steadily than have most of the group not being equipped with a savings account and an insurance policy. The only reason that they are not is that dissipation and pleasures are preferred things that in the end are paid for by their friends. It is not fair.

Neither is it fair to visit humiliation upon the wife, mother and other relatives; nor is it right to disgrace the recollection one's associates have of the high-salaried days of the artist. The way to avoid all of these is to have a savings account that may be topped with ONE dollar, an insurance policy that may be had for as little as a DIME a week and to belong to some union or fraternity that cares for its members in distress. Organizers are constantly beseeching all of us.

To make certain that you may at least die respectfully, do those things—and do them NOW.

white girls doing a kid sister stunt in one of the big revues.

And the dances. Ye gods of Terpsichore, how Frank Montgomery, Leonard Harper, Eddie Green, Lawrence Deas and a few more of our dance instructors have set the Negro id-a of action into vogue. Lubrie Hill's unique walk, the fabulous leg work, and a pliable sort after trying Miller's trade effects, with none of the vigorous goal-starting results that worthy achieves, may be seen in the big shows.

Other names grace the programs, but take it straight from us that the orchestrations of the numbers have the familiar strains of numberless fellows like Lurey Patton, Grainger and Ricketts, Bill Vodery, W. C. Handy, Quallie Clark, Carl White and Edegar Powell.

Yes, we have given, and our gifts are bearing fruit. We can therefore enjoy our clubs—as with a certain satisfaction that is born of well doing. Enjoy it all the more since it is also said that "By their fruits shall they be known"

debated with the tairs of the group in 97 different communities, to every one of whom *The Billboard* is a guide and counselor.

These, with several thousand in allied lines, makes an immense market that can readily be reached thru the journal that enjoys their confidence. This takes no regard of the many thousands of white persons who constantly read "The Page". Their concerns might well bear in mind that showfolks, by virtue of the needs of their work, use about three times the amount of toilet preparations as do lay folks.

**Too Much Sameness**

There has been a recent falling off in the demand for blues singers and there is a reason for it aside from the fact that the record companies have just about plugged these folks so persistently that the public is growing a bit tired of them. There is no mistaking the fact that

**"FROM DIXIE TO BROADWAY"**



Florence Mills, star of "From Dixie to Broadway", and some of the members of the company whose offering has been receiving the unanimous praise of the critics. It is the first colored attraction ever to command a \$3 top price of admission. Now playing at the Broadhurst Theater, New York.

**Commercial Advertising**

The special field covered by this department is one that should be quickly recognized by the commercial advertisers whose business is the marketing of goods that have market among colored people. Few concerns managed by the Race have appreciated this fact, while white merchants and distributors of such merchandise have very promptly and very profitably availed themselves of the big market that is represented by the renders of the Page.

Alex Marks, a New York wig maker, has found the special issues of *The Billboard* a particularly useful instrument for the sales propaganda of his house and his goods.

Now comes the Robbins Chemical Company, of Greensburg, Ind., with toilet preparations especially designed for the women of our group. When one considers that "The Page", as it has become generally known to the show world, is read by more colored people than any of the majority of distinctly Race publications, and more widely distributed than all but one or two of them, it is easy to perceive why wily awake business people use it as their adum.

There are nearly 1,000 performers and actors of the Race, nearly 19,000 musicians, 1,200 directors and officials con-

our audiences like the blues style of music. It is the vocal expression of their inner selves and as such has a proper place in the esteem of the people.

The women singers of the Race who recorded these numbers have made fame and fortune for the recording concerns since Mamie Smith sang the first number into the tin horn at a master record. The girls, too, have fared well. This gave rise to the demand for personal appearances of artists who were pioneers in a new field for our women.

With the gates opened there came a deluge. Every woman who could sing at all became obsessed with the desire to be recorded. Every hustler in the music field came into New York and peddled the records in the interests of some party. The market was flooded with blues records. And the personal appearances multiplied. They made a profit for the theaters in which they were presented as drawing cards.

But—and a big BUT—they became a gang of imitators. To see one was to see all of them. The singer and a pianist, a few blues number, a change to a slightly better dress while the usually mediocre pianist does a solo bit. Then a patch costume and a risque song about "Never loved but," etc., with something about "another woman's man" for an encore.

All using the same costume routine, the same song routine, the same drape set

**We Read a Book.**

"The Fire in the Flint", by Walter White. Published by Alfred Knopf & Co., New York

We read the publicity sheets released by critics closely associated with the writer of *The Fire in the Flint*, we read the editorial battle that raged between New York columnists and Southern editors, we knew the author, his experience and purposes, and we knew Georgia, having traveled from one end of the State to the other in different capacities. Memories of those travels stood at our mental elbow as we read.

Your humble servant lays no claim to the possession of any conspicuous ability to determine literary merit. That we leave to those with a finer confidence in their own judgment or in the acquired ability that is represented in a string of academic letters. That is not sarcasm. Just a recognition of those better equipped for a special work.

We do know a good report when we read it, especially if we are familiar with the elements covered, and that is just what Walter White has rendered to the reading public. Investigators usually make reports to some specific person or institution. Not so in this instance. The world at large has had submitted in this novel a very accurate picturization in words of the exact situation that prevails in the Southland today. The story of the young physician who wanted to succeed, and while so doing avoid the Race problem, failing, of course, for it simply "can't be done", most accurately sets forth the exact condition as regards relations between the races in the small Southern city.

A dozen replicas of every character unfolded by Walter White jumps to mind as anyone who knows that part of these United States reads the book. They are all familiar acquaintances, some very good friends whose memories we cherish.

First there is Kenneth Harper, the central character, typical of the many fine upstanding young Negroes, who are as anxious to avoid trouble as they are to achieve material success, not from fear, but because their very souls long for peace.

There is the brother depressed from the repression he has been obliged to endure, and the mother the like of whom we all know. The sister and the sweet heart, good girls, who if permitted will make useful contributions to civilization and to society.

Dr. Bennett and Dr. Williams, respectively, white and colored, are types of a fast disappearing professional group who cannot be blamed much for their lack of up-to-date ness. The scientific training available to the white doctor was none too good at the time of his schooling, while the Negro quack had virtually none. Blame only the laws of the State that permitted him to practice.

Nancy and Bud were victims of the human tendency to follow the moral line of least resistance. To these add the usual Negro district "beyond the tracks", the Saturday crowd of blacks and whites that make a holiday in every Southern town, and one has the elements of a good drama already.

With the sheriff, whose conscience is too liberal; the merchant, who by night is a moral leper, and the group of local white business men who naturally respond to their environment and traditions, and the thing is bound to become stark.

Then, just to show that there is much good in the South as elsewhere, Walter White gives us Judge Stevenson, who reminds us much of a lawyer we know in Macon; David Gordon, who is like several we know who are good because they know it to be profitable. Whatever the motive, it is good.

It is people such as these who are the living assurance that the evil days complained of so bitterly in the interesting volume will not endure forever. These are really the high lights of a volume filled with high spots, but theirs is the substantial sort of thing that, as in real life, is so much overlooked in favor of the more spectacular.

We have heard talk of the book being filmed. Perhaps it will be. It would make a thrilling reel. It would either be the most mischievous thing ever offered and would disturb race relations everywhere it was shown, or it would be as an Uncle Tom's Cabin brought down to date that might shake the public into awakening an interest in conditions that are far from good.

There are things between the cover that Negroes don't like to have exposed and other things that the average white would prefer to have safeguarded. But there is sincerity, correct characterization, faithful description and a drawing in the book. It's a bit of real life set into print, not always pleasant to contemplate, in fact, but it is real.

and the same record cases in the lobby. Girls, got some sympathy about your presentation! Don't get involved! It need be, have some stage an act for you. Other wise managers and audiences will not be satisfied with complaining. That style of act will be dead. Take a tip!

Edward V. Anthony, novelty concessionaire, who has worked many of the biggest fairs, is spending the winter in Proseott, Ariz

### Here and There Among the Folks

Buster Lee and "Bert" with their comedians are in the lobby...

J. S. White, Boston, is suffering from a cold...

Evangelina Harris, soprano of Three Harts, Ind., joined the Harvard...

The Women's Federation, a colored organization, played the...

Eddie Lemon advised that he has signed to remain with the...

Mr. Engelberg, manager of the Elmore Theater, Pittsburg, Pa.,...

Brown and Singleton write from Des Moines, Ia., that the Star Theater...

Shuffle Along played the Howard Theater, Washington, D. C.,...

The Page wishes to thank most sincerely the nearly hundred...

T. Thomas Fortune, dean of Negro journalists, is doing a special column...

Pandora Lodge of Elks No. 2, of Portsmouth, Va., laid the corner stone...

The Delta Sigma Delta Sorority of Negro college women will hold its annual convention...

The Alabama State Musical Association holds its annual meeting at the Lily Grove Baptist Church...

Billy McLauren writes from the Roosevelt Theater, Cincinnati, that he now has an attraction...

Prof. Paul Wark, of the original Fisk Jubilee Singers...

Nathaniel Pessley, of the Frolic Theater, Boston, Mass.,...

Ed H. Wills, one-time member of the Grand National South Before the War...

Ed H. Wills, one-time member of the Grand National South Before the War...

A. Lincoln Harris, author and producer, was reassigned to Lincoln Harris...

W. H. Robinson of the Dimple Realty Co., Omaha, Neb., was a recent visitor...

The O. V. Catto Lodge of Elks of the World, No. 29, contracted for the erection...

Lee Marshall and members of his band, who were touring the Pentagon...

The Omega Psi Phi Fraternity held its thirtieth annual convention...

L. Kike Graham, manager of the Dixie Theater, West Palm Beach, Fla.,...

Andrew Sissle, in charge of the band and orchestra department for Tunes-House...

The Page acknowledges invitation and tickets to the Thanksgiving morning and night dances...

### Manager Wires Approval of Demi-Virgin

The colored company playing the Demi-Virgin opened at the Elmore Theater...

The colored company playing the Demi-Virgin opened at the Elmore Theater...

### Plantation Days on Orpheum

The M. L. Greenwood production of Plantation Days, with 25 people in the troupe...

The Springfield (Ill.) State Register comments upon the show which is giving the entire program...

### DOUGLASS HOTEL

WANTED: M. J. MEANEY, 350 Tremont St., Boston, Mass.

### THE GIBSON FAMILY



A singing and dancing group that has been successful on the T. O. E. A. Circuit and as an added attraction in burlesque.

Says The Paterson (N. J.) Press-Guardian about the new act of Lucille Hegeman...

Homer Lee Bowen wishes to inform Mosell Bowen that her mother is sick. He asks that she wire him care of the Model Exposition Shows...

The Jules McGarr Ragtime Steppers Company, after two unfortunate engagements in St. Louis and Kansas City...

Godfrey and Dewey continue to get nice notices from the Western newspapers. The Daily Evening Record, of Stockton, Calif., states: "The boys possess splendid voices..."

Salem Tutt Whitney and J. Homer Tutt had the time of their lives while playing the Lyric Theater, New Orleans...

Billy King, Marshall and the Big Car are back in Chicago, the home town of the bunch. King and Rogers starred the bill at the Grand Theater Thanksgiving week...

Willie Walls says that the Boise Dolege opened at the Lincoln Theater, Winston-Salem, N. C., to a full house...

### Biographical Information Wanted

It is the purpose of The Billboard to serve the profession and its history by having its files of information concerning every one of its members...

To The Profession  
**A MERRY CHRISTMAS**  
—AND—  
**A HAPPY NEW YEAR**

MAY the thickness of your bundle of 1925 contracts be equaled only by the fatness of your bank roll and your future be strewn with roses of prosperity, laden with the perfume of health and happiness.

**TONY LANGTON**  
"OLD ROLL TOP DESK MAN"  
—WITH—  
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We make every style of Wig for Street and Stage. Our Street Wigs defy detection. Also Hats and Transformations.  
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**A Merry Christmas and a Happy New Year**  
**GUS SMITH & GENE JONES**

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Writers of and on tour with the Mercury Amusement Company's "OH HONEY", presenting 3 complete Musical Tabloids.  
Open for offers to write and produce complete show for next season. Permanent address, care Billboard, New York City.

**BOB RUSSELL'S Ragtime Sailors Revue**  
A MUSICAL COMEDY TABLOID.

Adaptable to either white or colored theaters and all sizes.  
Permanent, The Billboard, New York.

GREETINGS OF THE SEASON FROM  
**CRAIG'S DINING ROOMS**

A Breakfast and Dinner Restaurant for New York's Best People.  
102 West 130th Street. NEW YORK.

**WANTED**

The Season of 1925, A No. 1 Must-Have and Performance for the Huntington Minstrels. Get in touch with 610 W. 41st St. Manager of Huntington Minstrels, Monroe, Louisiana.

**RUTH CARR, Dramatic Actress**

Now with "THE DEMI-VIRGIN", wishes a Merry Christmas to the Profession and the Race.

**MARGARET BROWN, Character Actress**

IN "THE DEMI-VIRGIN", wishes the compliments of the season to all.

**H. L. PRYOR**

Character Actor and Dramatic Stage Director. NOW WITH "THE DEMI-VIRGIN". Permanent, 222 West 130th Street, New York.

HOW YOU GOIN' TO TELL ME 'BOUT THE MORNING NEWS WHEN IT'S HALF PAST NINE AT NIGHT?  
Published by  
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End your correspondence to advertisers by mentioning The Billboard.

**Minstrel and Tent Show Talk**

**Going to Mexico**

Kid Cottman, steam calliope player, who closes the season with Golden Bros. Circus December 29, has contracted to go to Carlos Mexican, free theater and cabaret at Sonora, Mex. He will return to the circus next season.

**Thanksgiving Dinner**

The Old Kentucky Minstrels had their Thanksgiving dinner in Helena, Ark. Mr. and Mrs. Langford had charge of the preparations and Harry Hunt, the owner, and his wife declared it to have been the best holiday dinner ever served on their car. "Slim" Thomas, producing comedian, states that it had to be so to be in keeping with the successful season the show has enjoyed.

**Bryant Released; Hughes Improving**

The Alabama Minstrels, now parked at their winter quarters at Waco, Tex., have already started the work of building and painting for next season.

William Bryant, trombone player, who was held in connection with the shooting that caused the show to close, passed thru Waco recently en route home. The investigation proved that the shooting, in which Vernon Hughes, drummer, was shot, was accidental, and Bryant was turned loose.

Hughes is getting along nicely, but will require several more weeks for complete recovery.

**Happy Days in Dixie**

After touring from June 30 to October 29 as a free attraction before the grand stands of fairs thru Indiana, Illinois and Missouri the Happy Days in Dixie Minstrels are now playing theaters. According to a letter from Manager David Short the show began the winter season at the Pekin Theater, Springfield, Ill.; did three weeks at the Rousevelt Theater in St. Louis, a week in East St. Louis, and is now booked for a long series of Mid-West one-nighters.

Drew's Blue Flame Jazz Band is the feature of the show. Todd Drew, Ollie Jackson, Jeff Broyles, Theodore Smith and Turner Hoffman make up the orchestra. Jap Moore, blues singer, is soloist with them. Others are Rastus Bivens, Margaret Martin, Lillian Fry, Ollie Thomas, Arletta Kitchen, Dorothy Hones and the Rocky and Ward team.

**The Drummer Writes**

James E. Ward, drummer, is an observant traveler with a keen interest in race progress. He is always on the lookout for new developments. In a recent letter he tells of a change of management in the performers' lunch room in the Hotel Columbia, Chicago, and of a visit to Local 208, A. F. of M., immediately upon his arrival in the Windy City after the close of the John Robinson Circus season. He commends the K. of P. bathhouse and hotel in Hot Springs, Ark., and says the new Woodmen's Hotel, now nearing completion, is going to be another credit to our group. He wants the people of Longview and San Antonio, Tex., to know that the offer of assistance and sympathy extended to members of the Hagenbeck-Wallace Circus when some cars overturned is appreciated by the showfolk. He closes his communication with an endorsement of all that has been said on this page about J. H. ("Doc") Oyler, side-show manager of the 101 Ranch.

Arthur Jarrett, who played flute and piccolo with Prof. Arthur Wright's side-show on the Al G. Barnes Circus, is at his home in Fort Worth, Tex.

Coy Herndon, stage director of the Silas Green Show, writes from Florida to give expression to his utter satisfaction with the new piece the company is staging.

Harris and Mines, who have been with the Cotton Kent Shows this season, left the outfit in Louisiana December 7 and motored to Greensboro, N. C., where they will winter.

James Ross, wire walker, closed with the Virginia Minstrels November 24. He announces that he will winter with his father in Texas.

Mildred Scott, with the Silas Green Show, in addition to being an actress of unusual merit, also is a dressmaker who could make good with the needle anywhere. She recently made 42 dresses that are part of the costuming of the company's new production.

**Merry Xmas**

from

**CARMOUCHE & MITCHELL**  
JOE CLEO  
WE-GOT-IT CO.

**CHAS. A. MATSON**

NOW BOOKING

L. D. FLETCHER and His Entertainers. A Crackerjack Ten-Piece Band.  
ANDY AND HIS ANDIRONS. Serenaders, Now at Rose Danceland.  
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McGHEE'S HARMONY FOUR.  
THE DIXIE QUARTETTE.  
WATKINS AND BROGDALE, the Dancing Fools.

Just a few of the many acts and orchestras booked by this office.

We thank all our friends for their excellent co-operation during past year.

**CHAS. A. MATSON BOOKING OFFICES,**  
1547 Broadway, New York City. Telephone, Lackawanna 4594.

**THE T. O. B. A. WISHES THE ENTIRE PROFESSION**

**A Merry Christmas and a Happy New Year**

Acts and Managers, communicate with THEATRE OWNERS' BOOKING ASSOCIATION for all matters theatrical (Colored). Offices, 442 Volunteer Building, Chattanooga, Tenn.

**The Demi-Virgin**

THE MOST SENSATIONAL DRAMATIC PRODUCTION EVER PRESENTED WITH COLORED ACTORS.

STARRING  
**Miss EVELYN ELLIS**

The nationally known leading lady, supported by a company of carefully selected artists, with the stage in charge of H. L. PRYOR.

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Touring under direction of  
**WILLIAM HALE, - Lyceum Theatre, - Baltimore, Md.**  
CORRESPONDENCE INVITED FROM THOSE DESIRING A REAL DRAWING ATTRACTION.

**Christmas Greetings to the Profession**

WHEREVER THEY MAY BE—"THE COMEDY CLUB"

**The Colored Comedy Vaudeville Club, Inc.**

2237 SEVENTH AVENUE, NEW YORK. TELEPHONE, MORNINGSIDE 0683.

When in New York visit with us. You are welcome. Meet other artists, indulge in your well-earned right to associate with congenial companions with interests similar to yours. The club maintains every desirable facility for your comfort and convenience. It will care for your mail and messages, assist in your bookings. It maintains rehearsal rooms with music, reading room, rest room, check room, lockers and prevailing amusements.

**SAM TOLSON, Manager; MORRIS MCKINNEY, Secretary; MADELINE EVANS, Assistant Secretary.**  
"THE RENDEZVOUS OF LADIES AND GENTLEMEN."

**Fraternal Hotel**

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Best equipped hotel in South. Perfect ventilation, plenty of light, hot and cold water in every room, steam heat. Bathrooms equipped with all modern conveniences, including hot and cold showers. Suites with private baths.  
SPECIAL ACCOMMODATIONS FOR THE PROFESSION.

**R. J. BROWN, Prop.**

**SEASON'S GREETINGS**

**CHAS. COLLIER'S "SILAS GREEN FROM NEW ORLEANS"**

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World's Greatest Hoop Roller. America's Premier Bicycle Artists.  
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**HOLIDAY GREETINGS**

To the Members and Friends of the

**C. V. B. A.**

Colored Vaudeville Benevolent Association.

424 Lenox Ave., New York. ROBERT SLATER, Secretary.

Advertise in The Billboard—You'll Be Satisfied With Results.

### Picked Up by the Page

The Page extends Christmas greetings to the performers and their associates in the amusement world wherever they may be, to the business people of all races who have been directly or indirectly interested in the projects that have given enjoyment to the taste and energies of our thousands in the show world, to the officials who have promoted the constantly increasing number of fairs, convention projects and the fraternities of the race, to the showmen and concessionaires who have made the holiday spirit in these occasions for our people, and to the press of the nation, those many white papers that have practiced a more friendly policy toward us and the Negro publications that have looked with a new favor upon the showfolks. To all these and their families we wish happiness and continued success in their growing activities. May the spirit of Him whose natal day we celebrate watch over us all is the Christmas wish of the writer. May the Page always pick up pleasant things about the folks in the new year.

Harry G. Edwards, magician, who has been touring the Western territory, spent a few days in New York before sailing on the S. S. La Savote for Paris for an indefinite stay.

Davis and Connie have opened with *Wild Love* at the Lenox Theater, New York, to do their specialty with an otherwise all-white musical comedy that is in the 115th street house for an indefinite run.

Jimmie Howell, now with the Eddie Hunter *Revue*, was host to a large theatrical party which attended the Metropolitan A. M. E. Church Sunday morning, November 24, with him and Mrs. Howell to witness the christening of Baby Arline Elizabeth Howell by the Rev. Alonzo Wilson. The following evening the little heiress to the Howell fortunes held a reception at her 148th street home.

There is a new club in the Lafayette Theater block in New York. The Elite Social Club, John E. Givens, president, and Alvin Smith, secretary and treasurer, recently was incorporated. The club occupies the premises at 2221 Seventh avenue. In addition to the usual features of such institutions the management announces that plans are being laid to operate a ticket bureau for the sale of theater, sporting event and dance tickets for both uptown and Rialto district theaters and affairs.

Dropped into the Comedy Club at the other end of the same block just in time to see Jesse Crawford presenting the organization with a large package of music rolls, records and song sheets. Met Mrs. Frank Montgomery (Florence McClain) there and talked with the busy assistant secretary. It is marvelous how the new club has taken with the professional women. Its furnishings indicate quite clearly that they have had a strong influence from the beginning. The Com-

Prof. H. Lawrence Freeman, the Composer of Eight Grand Operas



1. *The Martyr*. Two acts. Scene laid in Egypt.
2. *The Prophecy*. One act. Scene laid in America.
3. *Valdo*. One act. Scene laid in Mexico.
4. *Voodoo*. Three acts. Scene laid in Louisiana.
5. *Vendetta*. Three acts. Scene laid in Mexico.
6. *Zuhdi*. One act. Scene laid in Africa.
7. *Plantation*. Three acts. Scene laid in America.
8. *An African Kraal*. One act. Scene laid in Zululand.
9. *Athalie*. Three acts. Scene laid in America.
10. *The Octorogo*. Four acts and prolog. Scene laid in America.

He is perhaps the best fitted of all the American composers to fill the suggested need for the jazz opera that Otto H. Kahn, millionaire patron of music, states will represent the spirit of America. Due to the African base of modern jazz a Negro composer of American birth and training no doubt will be better able to achieve this than will one of another race.

Others capable of the work, it is suggested, are Will Marion Cook, Wm. C. Handy and Fred Work. S. Nat. Joslin and Will Tyers, now gone to their reward also were masters of symphonic composition and arrangement.

edy is our most elaborately furnished club. George E. Williams and Bessie Brown,

labeled as Brown and Williams, in private life Mr. and Mrs. Williams, have no complaint as to the history of the year insofar as they are concerned. They have just signed contracts for another year with the Columbia Phonograph people, are keeping busy on the T. O. B. A. Circuit and have signaled this success by purchasing a \$9,000 home in Indianapolis.

Bert Goldberg, young advance agent of the *Seven-Edged Show*, has been in New York negotiating contracts that will keep the show busy in the metropolis from about New Year's until the sun shines on both sides of the street.

If Matilda A. Walton, concert singer from Seattle, Wash., who has been touring with the Harrod Jubilee Singers for the past five years, is as entertaining on the platform as she is as a conversationalist (and a big scrap book of clippings assures that fact), she is simply marvelous. There are many callers in a big newspaper office and some are long remembered by the most hardened journalist. We shall always be grateful to Archie Harrod for bringing into our sap-tum this brilliant and cultured young lady.

Johnson and Lillard, the big Chicago harmony boys, have at last fallen into the hands of the police. They are no cowards. They held their own against more than two big-coats, but odds were heavy and they finally had to give up to the New York menues of law and order. No, they were not arrested. They just sang for the graduates of the Police School, the new members of the force, at the banquet celebrating their admission to the force of "the finest" at the Boulevard Hotel November 12.

George E. Wintz's *Shuffle Along* Company has been booked into the Lafayette Theater, New York, for the holiday weeks, beginning December 22. The show, with Eddie Conners and Edgar Martin in the star parts, and with the biggest and finest production of the piece that has ever been offered has been doing a phenomenal business since its opening five weeks ago.

December 11 *The Tattler* will present a number of professional artistes who have donated their services for a mid-night show, the proceeds of which will be used to provide Christmas toys for a number of Harlem children who would otherwise be without these essentials of a real holiday.

"The Negro character combination of a surface melody of care-free happiness on a ground basis of sorrow and melancholy" is the wording of the Lopez program with reference to W. C. Handy's *The Evolution of the Blues*. It is an excellent bit of descriptive wording.

The *Demi-Vierge* Company spent Thanksgiving week laying off and nearly all the members came into New York to enjoy Turkey Day with their respective families. H. L. Pryor, stage director, and Mrs. Daisy Pizarro were *Billboard* callers. From them we learned that Evelyn Ellis and Margaret Brown also were in the city.

Mabel Lewis, a former member of the Philadelphia Club, also is in New York. The clever and dainty little lady came to join the Manhattan Players, but for some reason the Robert Levy aggregation seems to have been disbanded, temporarily at least.

### WHERE CAN YOU BE FOUND?

A card of the type listed below will cost \$2 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, stating that the copy is for JACKSON'S PAGE LIST.

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FORMER STAR OF BANNER RECORD CO. Now at Connie's Inn, New York, wishes the Profession a Merry Xmas and a Happy New Year.

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IN A CHARACTER PART IN "MINICK" With an otherwise All-White Dramatic Cast Bijou Theater, New York.

#### HARRIS and MINES

THE CHECKERBOARD PLAYERS Season with Cotton Kent just closed. Permanent, 1033 College Ave., Greensboro, N. C.

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#### Mr. and Mrs. Jimmy Howell and Daughter

#### MRS. FREDRINA WARING

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#### Merry Christmas and Happy New Year.

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THE HUMAN MUSIC BOX. Wishes a Merry Xmas and Happy New Year to All. 195 Claremont Avenue, New York.

You Don't Have To Play Percentage AT THE

### Booker Washington Theatre

IN ST. LOUIS, MO.

If you've got a SHOW, I'll BUY IT! Just as I've been doing 10 years on the same corner. Communicate with C. H. TURPIN, Booking in connection with T. O. B. A.

### NAY BROS. AND DOC GARONER, MGRS. OF BUSBY MINSTRELS and NAY BROS.' CREOLE STEPPERS

SEND HOLIDAY GREETINGS TO ALL. Booked solid, thank you. Male and Female Performers wanted at all times. Show breakers, cigarette and liquor heads, save stamps.

W. M. Sibley Formerly of George Wintz's "SHUFFLE ALONG". Last season America's Most Famous Acrobatic and Wing Dancer is knocking them dead with Nay Bros.

John Mitchell TRAP DRUMMER. Late of the Famous Georgia Minstrels. En route now with the BUSBY MINSTRELS AND NAY BROS.' CREOLE STEPPERS, wishes all Holiday Greetings.

MR. RALPH CROWLEY CLARINET AND SAXOPHONE, now with the Nay Bros.' Creole Steppers, is meeting with great success and wishes all Holiday Greetings.

VICTOR and JESSIE SCOTT Are meeting with great success with NAY BROS.' CREOLE STEPPERS. They extend Holiday Greetings to all.

### CHARLES GILPIN

The Dramatic Artist, Now Presenting "WHITE MULE" Wishes a Very Merry Christmas and a Happy New Year to the whole profession. Address care The Billboard, New York.

### WANTED

Acts, Tabs, Road Shows Send in your open time to Palace Theatre, St. Louis, Mo. Addr JACK SHANFIELD, formerly of Grand, Chicago

### Visit Robinson's Restaurant

For Home Cooked Meals, Served All Hours, 171 W. 131st St., New York. Formerly Scalberg's.

WANTED—Colored People in all lines, for Musical Tab, Show playing New England. M. J. MEANEY, 230 Tremont St., Boston, Massachusetts.

ED. ANDERSON General Character Man, "Satan in Hades". MERRY XMAS GEORGIA MINSTRELS.

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PEWEE WILLIAMS KEWPIE KOMEY JUGGLER. MERRY XMAS TO ALL GEORGIA MINSTRELS.

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MERRY XMAS TO ALL Johnny Woods and Little Henry GEORGIA MINSTRELS.

A MERRY CHRISTMAS MAJOR DANIELS BASS SOLOIST. GEORGIA MINSTRELS.

BIG BOY ANDERSON CHARACTER COMEDIAN. MERRY XMAS TO ALL GEORGIA MINSTRELS.

MERRY XMAS W. A. KELLY VIOLA AND HORN. GEORGIA MINSTRELS.

MERRY XMAS TO ALL J. S. REEVES LYRIC TENOR GEORGIA MINSTRELS.

MERRY XMAS Ed. Tolliver and Thomas Harris "IN CHINA TOWN". Together Forever. GEORGIA MINSTRELS.

MERRY XMAS J. NELSON ANDERSON BARITONE SOLOIST, CHARACTER ACTOR. GEORGIA MINSTRELS.

A MERRY CHRISTMAS TO ALL WALTER ROBINSON BALLADIST EXCEPTIONAL GEORGIA MINSTRELS.

MERRY XMAS WALLACE W. DAWSON TROMBONE AND TRAPS. GEORGIA MINSTRELS.

Prosperity and Success to Friends In and Out of the Profession. MANZIE CAMPBELL Comedian "Georgia Minstrel".

MERRY XMAS "TALKING" TIM E. OWSLEY Comedian, Writer of Acts and Material. GEORGIA MINSTRELS.

A MERRY XMAS GEORGE BRYANT MUSICAL DIRECTOR. GEORGIA MINSTRELS.

## THE LINCOLN THEATRE 135th St. and Lenox Ave. NEW YORK

M. C. DOWNS, Proprietor; R. M. SNYDER, Director. And the staff of the house of opportunity for Colored Acts, Tabloids and Shows, extends sincere wishes to the profession for a

Merry Christmas and A Happy New Year.

REVIEWS

Hot Springs, Ark.

Vandome Theater, Reviewed November 27

The house was dark the past two nights and the fans were show hungry...

The opening had a double Chinese atmosphere. The back drop had a large dragon head with Chinese scrolls right and left...

Jules McGarr has a show that is above the average of those seen at the Vandome. He carries wonderful wardrobe, special scenery, a jazz orchestra...

H. TOM LONG.

Macon, Ga.

(Douglass Theater, Reviewed November 21)

"Hardtack" Johnson's Oh, Baby, Company of 10 people opened at a fairly good house. This company is well costumed and has good-looking girls...

CHARLES P. McCLANE



Member of the Royal and Olympic Games, Philadelphia. One of the younger group of theatrical business men whose progressive methods are attracting nation-wide attention.

Merry Xmas - AND - A Prosperous and Happy New Year To the Managers and Entire Profession Colored Actors' Union OFFICERS: JULES MCGARR President. PAUL CARTER Vice-President. JOS. WATTS Rec Secretary. CHIINTZ MOORE, Vice-President. TELFAIR WASHINGTON, Secretary. BART KENNETT, Chief Deputy. S. H. DUDLEY, General Manager and Treasurer. 1223 Seventh St., N. W. Washington, D. C.

The Lafayette Theatre 111st Street and Seventh Avenue, New York City Would Like To Hear From All First Class Attractions LAFAYETTE OPERATING COMPANY, INC.

Jokes and turns prevailed very much during the performance. The opening was good with five of the girls in kid dress...

Katie Sandwina at the Seal, and Hanssen-Maria Parra at Kilduff. Tiko Kiwa is the first Japanese opera singer in this country. She is appearing at Dresden in Madama Butterfly...

Berlin News Letters (Continued from page 92) sped on behalf of the tax authorities during the past fortnight, no member of the company received more than \$12 for half a month's work...

Australia (Continued from page 92) various exhibitors on the North Coast recently erected new theaters. These include one each at Repton, Wodgonga and Benalla. It is surprising how some picture shows exist...

LITTLE ANISE BOYER A clever child dancer, who closed a program of 25 otherwise all-white artists at the Waldorf-Astoria Hotel, New York, for the William McKinley Lodge of Masons, No. 840. George Minor staged the elaborate show. Later she donated her services for a Christmas benefit for the less fortunate children of Harlem.

Following the recent agitation in the press for the more rigid censoring of photoplays, a deputation from the Sydney film exchanges will, it is understood, meet Mr. Pratten, Minister for Customs, October 30...

The Szarka Brothers have issued invitations for the opening of the Victory Theater, Addison road, Marrickville (Sydney), to take place October 29. The Mayor of Marrickville will perform the initial ceremony.

At the Narrandera Police Court, before Mr. Gibson, P. M., W. C. Hardingham, secretary of the South Western District Football League, was proceeded against by Inspector W. D. Noble...

The staff of the Melbourne branch of Fox Films was afforded a treat last week when Stanley S. Crick, Australasian manager of Fox Films, gave an illustrated travelogue of his recent trip to America and England.

The Martin Johnson travel film, Trail-ling African Wild Animals, is very interesting. It is different from the usual run of travelogues and should prove an asset to any program.

PRESENT YOURSELF With four weeks' experience... WEST AND WEST ALBERTA... WILLIAM McCABE'S GEORGIA TROUBADOURS

W. W. McCABE, Sec. and Manager. Presenting a dress, Rev. St. Pleasant, Kan. Wanted to hear from good performers at all times.

30TH YEAR  
**The Billboard**  
"Old Billyboy"

The largest circulation of any theatrical paper in the world.  
Published every week  
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Omaha, Neb., 218 Brandeis Theater Bldg.  
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251 Kearny St.  
Sydney, Australia, 114 Castlereagh Street.  
Washington, D. C., 1724 Newton St., N. W.

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If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXVI. DEC. 13. No. 50

**Editorial Comment**

**T**HIS week we present to you the annual Christmas Number of *The Billboard*. It was 30 years ago when the first Christmas edition appeared. At that time it consisted of 24 pages. Today it is more than 10 times that size. But for the fact that 1924 was a rather poor year for many shows, dealers in show goods, etc., we frankly believe this would have been the greatest special number, in point of pages, we have ever gotten out at this time of the year. As it is, we are at this writing (December 4) not far behind last year's Christmas Special, and by

the time the complete issue is off the press it is possible the edition will contain the same number of pages.

Each year, since the beginning, we have strived to make the holiday number better than the preceding one. Not only better, but more useful. That we have succeeded there is no gainsaying, we believe. We are determined to make it still better and still more useful in future years, having more improvements in contemplation than ever before.

In the way of special material in this issue we are of the opinion that it is one of the best selections we have ever had, the writers all being authorities in their particular fields of endeavor,

and conditions may not be noticeable at the immediate beginning of the new year, but it will come shortly thereafter we feel safe in saying.

The amusement purveyors may therefore proceed with confidence, not of course spending money foolishly, but placing it where it will do the greatest good, and that in turn means greater profits.

Show business, like any other line, is a gamble, and he is not a good gambler in that respect who is not a good showman.

Be fair with your public and reward will come your way. The days when methods of some were otherwise have long since passed.

**A Merry Christmas**  
TO THOSE WHO TOIL  
TO  
**Make Every Day Merry**  
FOR OTHERS

*Showfolk, dispensers of joy the year thru,  
A ray of sunshine when things appear blue,  
Who give us their art  
With all of their heart;  
The salt of earth: Merry Christmas to you.*

*Folks of the "White Tops" and folks of the Stage,  
Who spread much joy in this riotous age;  
What a mis'erable life  
In this world of strife  
Without "White Toppers" and those of the Stage!*

*Again we say Merry Christmas to you,  
And a bright and prosperous New Year, too;  
May all of you folk  
Have a gold-filled "poke",  
And be rewarded for all that you do.*



not to mention popularity and prominence. And as for departments, there are more now than there have ever been.

If the big issue pleases you we will be happy.

Close observation of business conditions in the agricultural and industrial fields leads us to believe that the entertainment and amusement world is in line for a big year in 1925. Everywhere there seems to be evident a spirit of optimism, which goes a long way in making the wheels of progress move—and move smoothly.

The improvement of business con-

When sending out your Christmas cards, gifts, etc., you would do a good turn by remembering those of your following who are disabled or in financial straits, or both. We have four of them in mind just now. These are Dorothea Antel, Nellie Revell, Meta Van Hedenkamp and Mrs. Louise (Aunt Lou) Blitz. Should you not know their addresses, they can be reached promptly thru *The Billboard's* mailforwarding service.

And while on this subject, you would be doing a worthy thing, if financially able, by remembering the Actors' Fund with a donation. Who will doubt the

**QUESTIONS AND ANSWERS**

F. B.—Richard Barthelmess was educated at Trinity College, Hartford, Conn.

S. M. N.—The Hinsel Bros.—Barnum & Bailey Combined Shows on October 16 and 17 last, exhibited at Mexia, Tex., and Hillsboro, Tex., respectively.

H. K. W.—*The Billboard* is unable to answer your question as to what may be the smartest trick performed by any dog, as that is entirely up to various individual opinions. No doubt you have an intelligent canine.

P. S. H.—A Motion Picture Studio Directory containing information about seven players and directors is published yearly by *The Motion Picture News*, 729 Seventh Avenue, New York. The price is \$3.

C. O. K.—(1) *The Mission Play*, by John Steven McGraw, has been presented for 13 years at San Gabriel, Calif., and will be repeated again next year, we are advised. (2) San Gabriel is a small Mexican village 10 miles from Los Angeles. (3) Matinees have been given daily except Mondays, and evening performances Wednesday and Saturday nights only. (4) It is not an outdoor attraction, as is the popular belief, but a history of the California Missions dramatized and presented in its own theater. (5) Each season opens January 1 and generally closes about May 1.

wonderful work this organization has done and will continue to do?

America spends one million dollars a month for pipe organs in its municipal halls, churches, theaters, lodge rooms and auditoriums. The National Bureau for the Advancement of Music has just published an announcement, based on statistics gathered by musical authorities and data supplied by the Government for the year 1923, stating that 2,000 pipe organs were built and installed in 1924, the total value of which is approximately \$12,000,000.

Something that has been lacking for years, the National Association of Amusement Parks now has a "code of standards of correct practice", having adopted it at its convention in Chicago last week. Every department of the park business is covered in a thorough manner by the provisions of the code, which, characterized through by high ideals of duty and service, impresses on the park managers the fact that the amusement business is something more than a commercial proposition. The code was prepared by a committee of three, consisting of Charles G. Miller, Frank W. Darling and Charles A. Wilson, Mr. Miller acting as chairman. In approving and adopting the code fellow members of the organization expressed deep appreciation of the committee's efforts and time spent in preparing it.

Everybody knows William Wrigley spends thousands and thousands of dollars for advertising yearly—that he is one of the largest advertisers in the country. Therefore it is interesting to note his comment made on the subject of advertising. It was while on a trip in the West recently that some companion, discussing business with him, asked why he did not save a lot of money by discontinuing his advertising and letting his business run on the momentum already attained. Mr. Wrigley answered by asking "How much progress would we make if the locomotive was taken off this train?"

A lecture on the merits and advantages of advertising was probably never condensed into fewer words.

To quit advertising is the same as if a railroad official attempted to reduce his operating expenses by taking locomotives off his trains.

In other words, advertising is the locomotive which pulls the business train along.

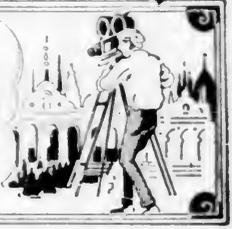
Nothing is so false as half the truth. *The Billboard* always strives to get the whole truth.



# MOTION PICTURES

EDITED BY H.E. SHUMLIN

COMMUNICATIONS TO  
NEW YORK OFFICE



## SCRIPT SHORTAGE, SAY PRODUCERS

Film Men Pay Higher Prices Than Ever Before for Stage Plays—Dig Up Old "Duds"

New York, Dec. 6.—Picture producers are bawling the scarcity of stories suitable for filming and the high prices they have to pay for the sort of scripts available. The prices paid by film producers for stage plays produced this year are higher than ever before, and the bidding upon them is extremely active. Any play showing the most ordinary qualifications for movie fare is bought up in New York for a high price a week after it opens. Producers are even going back several years and scanning the dud plays of three and four years ago. One play, which ran in New York for only a few weeks over three years ago, was purchased at a good price just last week by a big producing company.

Even stories appearing in second and third-rate popular magazines are eagerly bought up by the picture producers and rarely do they pay less than \$5,000 for them. The low mark, in fact, for stories is \$5,000, other stories and plays going for various sums all the way up to \$75,000.

One independent producer who has just recently entered the field told a *Billboard* reporter that his greatest trouble is getting suitable stories. "Production, actors and even marketing are secondary compared to the importance which good scripts have assumed," he said. "There is a tremendous market for good film stories and the person who can write them has a fortune awaiting him, even the very big companies would not be paying stiff prices for second-rate plays if they could get good, original scripts."

This producer also stated that it was his opinion that the most important thing in pictures is good stories.

## Do Censors Discriminate Against Motion Pictures?

Pittsburg, Dec. 6.—The ludicrous in motion picture censorship has again showed its form here.

At the Alvin Theater *Spring Cleaning* was acted as written, and played without comment or objection from the board of detective censors recently appointed by the director of public safety. There was no criticism of the company or play by the public or press.

But the Pennsylvania Board of Censors had done things to the story when it later appeared at the Blackstone in film form as *The Fast Set*. William C. DeMille, the producer, drew the unjust blame for a warped, spineless rag of a story that was worthless, even without contesting it with the stake offering.

Such strict censorship of the movies, while legitimate productions are rightfully unimpeded, is accepted by playgoers and producers alike to be discrimination.

## Alberta Vaughn To Be Schulberg Star

New York, Dec. 6.—Alberta Vaughn, young actress who has been featured by F. B. O. in a series of two-reelers, has been signed to a long-term contract by B. P. Schulberg to play leads in feature productions. It was announced this week by J. G. Bachman, general manager of Schulberg Productions, Inc. Miss Vaughn has gained remarkable popularity in such series as the *The Telephone Girl* and *The Girl of the Year*. Before going with F. B. O. she was one of Mack Sennett's bathing beauties. She will play her first featured dramatic part in the Schulberg-Preferred picture, *Fire To Love*, which will go into production next week in Los Angeles.

## "Teaser" for Universal

New York, Dec. 6.—Universal has purchased *The Teaser*, a play by Martha Stouey and Abbeide Matthews, which was produced in New York three years ago by William A. Brady. The play will be filmed with Laura La Plante as the star. The purchase of the play is said by Universal to have been suggested by a reader of *The Saturday Evening Post* and of Universal.

## Lloyd Bacon Directing

Los Angeles, Dec. 6.—Lloyd Bacon, son of the late Frank Bacon, creator of *Pauline*, is now directing two-reel comedies at the Mack Sennett studios. He is well known as a director of short comedies having been engaged in this work several years. At present he is making a picture with Ben Turpin, Trilby Clark and Jack Cooper.

## IT STRIKES ME---

ONE cannot help admiring some of our more important distributing corporations. They are so certain of their ascendancy over the trade papers that they know the most extravagant, factless statements will be accepted by these papers as the gospel truth. This is particularly apparent in the sort of self-praising press notices which the publicity (and advertising) departments of these big companies deliver to the various trade papers, with such commands to the editors as: "Please give this prominent display," or "Mr. So-and-So wants this run in its entirety."

A case in point is the trade-paper notices sent out by Metro-Goldwyn last week about openings of two of its special releases on Broadway, *Romola* and *Greed*. We would have you take notice of the fact that the first-named picture opened at the Cohan Theater Monday night, and *Greed* Thursday night at the Cosmopolitan Theater. Yet, bright and early Monday morning, 10 hours before *Romola* had even been put up in lights on the Cohan Theater front, and four days before *Greed* had opened, neatly mimeographed stories were received by the trade papers commenting upon the marvelous receptions accorded at the premiere performances by press and public.

"*Romola* on its premiere Monday evening," said the story written probably the previous Saturday morning, "was hailed by critics as one of the greatest pictures yet seen."

"The New York reception of the picture, which promises an exceptional run at the Cosmopolitan, indicates that *Greed* is going to be a phenomenal 'moneymaker' thruout the country," declares the press notice of *Greed*, written at least five days before the picture opened.

It is this sort of humbug that holds the big picture corporations up to scorn, and the trade papers which print these too-beiorenhand doses of self-praise up to derision. I would be as happy as the next person if both these pictures were as good and gave promise of being as profitable to exhibitors as the Metro-Goldwyn publicity (and advertising) department would have the theater owners believe. Goodness knows there can't be too many moneymakers. But these miserably extravagant ballyhoos of every picture that comes along as being the best, the greatest, the most wonderful and the most profitable ever made, are much too much to stomach. And it is adding insult to injury when Metro-Goldwyn publicizes events and incidents as facts which are still in the future. It is all a part of the campaign of "selling the exhibitor", and the corporations care not what means are employed so long as the end is attained.

Joseph Schenck announces, right on the heels of the recalling of the ten companies playing *The Thief of Bagdad* on the road, that United Artists will not roadshow any of its productions in the future, no matter how big they may be. This seems to sound the knell of the practice of roadshowing pictures. Famous Players-Lasky is roadshowing *The Ten Commandments* still, but judging by the general opinion among exhibitors about that picture and its value to them when the roadshowing is over, even Famous Players may decide to stop it. *Ben-Hur*, if it is ever finished, will probably be roadshowed, but no others have as yet thrown their shadows on the horizon.

The distributors complain bitterly of their treatment at the hands of large circuits and buying combinations of exhibitors. They raise their voices up in lamentations about the low rentals they are forced to accept from the circuits. Yet there is one argument for lower rentals which the distributors cannot overlook. That is, that in dealing with one buyer instead of five, or 10, or 20, the selling cost, said to be 35 per cent, and more, is materially reduced, and the buyer is entitled to the reduction. Chain or group buying is an economic evolution in this business as well as in any other, and it's no use closing one's eyes to it. If an exhibitor can save money by combining his buying power with other exhibitors, why shouldn't he do it? Better that than waiting for some great one or two-man circuit to come along and gobble him up. The distributors make loud predictions of the misery which will befall exhibitors if they combine, but they are only conjuring up a papier-mache wolf.

*H. E. Shumlin*

## Ban "Forbidden Paradise"

Portland, Ore., Dec. 6.—The local censors ordered the exhibition of Pola Negri's latest picture, *Forbidden Paradise*, stopped after one day's showing at the People's Theater. The theater management, which offered to eliminate any objectionable parts, was informed that the picture as a whole was objectionable and could not be shown. The theater substituted another feature.

## Kann Manages Willard

New York, Dec. 6.—George Kann, former manager of the Alhambra, a stock house in Brooklyn operated by the Loew Circuit, has been appointed manager of

the Willard, the latest of the Loew theaters. The theater opened Thanksgiving Day and is located at 96th street and Jamaica avenue, Woodhaven, L. I.

Kann has been engaged in New York theatrically for about 10 years. He was with Ward & Glyme for some time and aided in the operation of their Century and Alhambra in Brooklyn and the Astoria Theater, Astoria, L. I.

## Harry Morey in New York

New York, Dec. 6.—Harry T. Morey, picture actor, arrived here this week to attend the premiere of *The Roughneck*, a Fox picture, at the Central Theater, in which he has a prominent role. He will probably play in several productions to be made in Eastern studios.

## WARNERS BEGIN FIRST-RUN CHAIN

Acquire Dome, Youngstown—To Be "First of Several in Ohio," Says Sam Warner

Youngstown, O., Dec. 5.—The Dome Theater, a 2,000-seat picture house, has been taken over by Dan Robbins, of Warren, acting as agent for the Warner Brothers' Picture Corporation. This is the first house acquired by the Warners in their recently announced plan to build or buy first-run houses in at least 20 key cities.

New York, Dec. 6.—Sam Warner, of the Warner Brothers' Picture Corporation, acknowledged this week that his company had taken over the Dome Theater in Youngstown and would operate it as a first-run house for Warner productions. He said that it is the first link of a chain of key-city theaters to be built or purchased in Ohio. Warner stated that Dan Robbins is not a partner in the deal nor is he in any way interested in the transaction.

"We had intended to keep the matter quiet for the time being for business reasons," said Warner, "but since it has leaked out I will say that the Dome Theater is the first of several houses which we will obtain either by taking over or building in Ohio, wherever business policy warrants it. Several deals of this nature are now pending in other Ohio localities. I do not care to make any further statement at the present time, but I will say that we mean business and details of the others will be made public as soon as negotiations are completed. It can be distinctly understood that we do not intend entering into competition with theaters where Warner Brothers' booking is now satisfactory and where the Warner pictures are receiving first-run performance, but we will protect ourselves by going into every territory wherever we must protect ourselves."

## Religious Scenes in "Ben-Hur"

Rome, Dec. 1.—Among the many scenes to be filmed by director Fred Niblo for the Metro-Goldwyn production of *General Lew Wallace's* novel, *Ben-Hur*, which is being made in this city, will be reproductions relating to the Crucifixion, the Return From Calvary, the Last Supper, the Three Wise Men and the Palace of Pilate. These remarkable and world-famous paintings deal with the last hours of the Christ.

In the picturization of *Ben-Hur* there will be no actual representation of the person of the Christ. Whenever it is necessary to indicate His presence it will be done by suggestion alone, perhaps by a shadow, a hand, the fallen Crown of Thorns, or the bottom of a robe. These scenes will be filmed in technicolor, a process which will reveal the scenes in their natural color.

## Exhibitors Commend United

New York, Dec. 6.—At a meeting this week of the Theater Owners' Chamber of Commerce a resolution was passed commending Joseph Schenck and United Artists' Corporation for keeping itself an independent distributing company and not turning over its distribution to any of the larger corporations. The sense of the resolution was that the picture industry was enabled to progress by the spirit of competition which has always prevailed, and that the merger of such an important agency as United Artists with any other concern would have tended to cut down this competition.

## T. O. C. C. Annual Ball

New York, Dec. 6.—The annual ball of the Theater Owners' Chamber of Commerce will be held at the Hotel Astor January 17. William Brandt is handling the affair, with N. T. Grandlund in charge of the entertainment and S. L. Rothafel and Hugh Reisenfeld lending their offices to the staging and artistic effects. The annual T. O. C. C. ball is probably the most notable social occasion of New York's picture world.

## "One Year To Live"

Los Angeles, Dec. 6.—Production of *One Year To Live* was started at the United Studios this week, with Irving Cummings directing. It is being produced by M. C. Lavee, owner of the studio, for First National release. In the cast are Aileen Pringle, Antonio Moreno, Dorothy Mackaill, Rosemary Theby, Rose Duane, Joseph Kilgour, Chester Conklin and Sam de Grasse.

REVIEWS

By SHUMLIN

"Romola"

Inspiration-Metro-Goldwyn

Romola is the result of six months and... of money spent in Italy by an American picture company...

Considering the vast amount of money and effort expended upon the picture, it may seem brutal to say the picture is not good...

The cast supporting the Gash Sisters has several American actors and numberless Italians...

The story of Romola is laid in 15th-Century Italy in the city of Florence. A love story and tragedy is threaded together with events more or less historical...

The best part of the picture is the very first reel, in which is pictured the capture and burning of a ship by pirate boats.

Lilian Gish is not called upon to do any great amount of emotional acting. Dorothy Weaver has a good comedy part, which she handles deftly.

"The Roughneck"

Fox

Fox has found a recipe for box-office attractions, and The Roughneck has liberal quantities of the ingredients.

The supporting cast is composed of Cleo Madison, Billy Dove, Harry T. Morey, Charles A. Sellon, Anne Cornwall, Harvey Clarke, Maryn Aye, Edna Eicher and a child named Buffy Smith.

The picture has a prolog in which the separation of the hero, Jerry Delaney, from his widowed mother is shown.

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Now, is a foreman of stevedores on the San Francisco wharves. He gets into a row with a drunken brute and accepts the opportunity of fighting him in a private sporting club.

Jerry plays around with the native Italian girls for awhile and makes love to Felicity. But he realizes he is a fugitive from justice and is too much of a hero to cause her any trouble by marrying her.

The picture is based on a Robert W. Service story. It was directed by John Gekway.

"The Air Hawk"

Film Booking Offices

If it's action your audience wants, and action of a different sort, then give them The Air Hawk.

Al Wilson, the dare-devil aviator, is the largest individual star of the picture. He is the hero of the story and isn't a bad kind of actor at all, even without considering his daring stunts with planes.

The picture was directed by Bruce Mitchell, from a story by George V. Payer. The story isn't anything out of the ordinary, being the usual concoction of hero, heroine and villain melodrama.

The action of the photodrama takes place in Mexico, just across the border of Arizona. As the curtain rises a horseman is discovered being chased with what might be termed great impatience by a band of other horsemen.

couple of airplanes and intend transporting the stolen platinum in one of them. But Parker gets wind of the plan and so does Edith. She tries to prevent the getaway, but is herself caught and made a prisoner.

"Isn't Life Wonderful"

Griffith-United

If there is any doubt of David Wark Griffith's mastery of the motion picture art Isn't Life Wonderful, his newest picture, should settle it definitely, once and for all.

Griffith has made a picture which is a life itself. It has the same gentleness and harshness, warmth and coldness, sweetness and tragedy that mark the path of humanity.

It is difficult to point out the excellence of any one member of the cast above the others. Each one is entitled to the most unbounded praise.

The older son, Hans, is in love with Inga, his cousin, and the two are unable, because of the scarcity of food and the lack of a place to live, to get married.

When the first days of fall come the garden has yielded up enough potatoes to keep Hans and Inga and the whole family over the winter.

With this simple tale Griffith has woven a string of dramatic incidents, each of which is as a glowing pearl.

"On the Stroke of Three"

Film Booking Offices

An exhibitor once wrote me that what the public wanted was pictures about young people, about young people in love, who forge ahead by their own efforts to success and happiness.

The cast of players is composed of Kenneth Harlan, Midge Bellamy, Mary Carr, Eddie Phillips, Edward Davis, Robert Dudley and John Miljan.

The story, which is by Henry Payson Dowst, opens in that rural section of New York State where abides the hero, Judson Forrest.

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Griffith has made a picture which is a life itself. It has the same gentleness and harshness, warmth and coldness, sweetness and tragedy that mark the path of humanity.

"A Sainted Devil"

Famous Players-Lasky

One would think that the second picture made by Valentino since his return to the screen would be especially good.

(Continued on page 103)

Keaton Picture Breaks Records in Paris

New York, Dec. 6.—Buster Keaton's full-length feature comedy, Our Hospitality, has broken all records at the Madeleine Theater in Paris. This information has just been received by Arthur Loew, manager of the foreign department of Metro-Goldwyn Distribution Corporation, which releases the Keaton comedies. ... It is a singular fact that this Keaton feature has been playing in Europe with the greatest success of any American motion picture, not barring even the elaborate spectacles. It has broken records in Stockholm, Christiania, Copenhagen and other centers there.



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National Ticket Co., - Shamokin, Pa.

Extra! Warners Decide To Keep Promise!

Los Angeles, Dec. 6.—It is announced that Warner Bros. have determined to make a special effort to keep their promise, made early in the season, that all of the 20 Screen Classics in the current program would be finished by February 1 and ready for release early in the spring.

In order to accomplish this a complete rearrangement of the production schedule has been necessary, and after a conference at the Hollywood studio between H. M. and J. L. Warner, the New York office announces that the entire output of the company will be completed on the date first announced.

Increased activity at the Western studio marks the first step in the speed-up program, and high pressure will be in order from now on. The first signs of the new schedule arrangement is an announcement that Eric's Lover, which Dorothy Farnum is adapting from the novel by W. K. Clifford, to be directed by William Beaudine, with My Wife and I, adapted from the story of Paul Bern by Julian Josephson, to be directed by Millard Webb and Robert Keable's Recompense, adapted by Dorothy Farnum and directed by Harry Beaumont, will be the next three log scripts to be put into production.

More Censorship

Indianapolis, Ind., Dec. 6.—A bill to establish State censorship of Sunday motion pictures and theatrical performances will be presented in the Legislature early in the coming session. It was announced last week by Earl W. Payne, State senator-elect of Bloomington, after a conference with other legislators.

"Inasmuch as the motion picture and theater is a source of education and perhaps is one of the most potent factors in forming the moral concept of the youth of the country," Mr. Payne said, "it is extremely important that all public exhibits be carefully guarded and kept under strict supervision of the State. We have been too prone to entirely ignore the rising tide of propaganda which is being subtly spread thru the agency of the moving pictures. Without a radical law will be proposed. It is our aim to so restrict public exhibitions of all kinds as to make them truly reflect the moral standard of the American home."

"Last Frontier" Release

New York, Dec. 6.—The distribution arrangements for The Last Frontier, Thomas H. Ince's film version of Courtney Ryley Cooper's stirring story of the early West, may be announced within the next several days, according to a statement from the office of Colvin W. Brown, vice-president of the Thomas H. Ince Corporation. Negotiations on this deal have been in progress for several weeks. The film world has been waiting for some time to learn who would release The Last Frontier, as it is known that for years Mr. Ince had planned to do a tremendously big spectacle of American pioneer days. The mass scenes, including the great buffalo stampede, have all been completed. The story contains all the elements necessary for a historical photoplay—romance, thrills, historic interest and a strong love theme, and should prove the greatest of the many Thomas H. Ince productions.

Stoddard Going Abroad

New York, Dec. 6.—"Doc" Stoddard informs The Billboard that he is making preparations to go on a motion picture expedition around the world, which will last for two years. He will be accompanied by Professor D. Pencille and a cameraman, he says, and will leave this country February 1. Stoddard is at present touring the Western States, but will be reaching thru the Los Angeles office of The Billboard.

"Ashes" for Pictures

New York, Dec. 6.—First National Pictures, Inc. has purchased Ashes, the play by Reginald Goode, in which Florence Reed was recently starred. It will be made into a film vehicle for Corinne Griffith.

Pittsburg Theater Offers Free Parking Space

Pittsburg, Pa., Dec. 6.—The Enterprise Theaters Company, subsidiary of the Harry Davis Enterprises Company, operators of the Alvin and Pitt, legitimate houses, and several motion picture theaters here, has taken a long lease on the Schenley Theater where, since Thanksgiving Day, high-class motion pictures have been shown under the personal direction of Harry Davis.

A vacant lot adjoins the theater and free parking space is provided for patrons.

The Schenley Theater was closed a few weeks ago, after a brief try with pictures and vaudeville, due to lack of patronage. The Schenley is one of the best suburban houses in the city, having a large seating capacity and beautiful decorations which were replenished this fall. Stage facilities will allow the introduction of many novelties, among which will be an atmospheric prolog and special musical numbers staged with special scenery for each week's offering.

Tacoma as Film Center?

Tacoma, Wash., Dec. 6.—According to H. C. Weaver, president of a concern known as the Weaver Motion Picture Company, this city is to become a big motion picture production center in the near future. He made this statement in an address to the Tacoma Young Men's Business Club. This future state, however, depends upon the success of Weaver's own picture venture in Tacoma, he said. His company will start producing here in January, and each of his productions will cost about \$50,000. As soon as the Weaver studio is operating successfully, declared Mr. Weaver, a big New York company will invest \$500,000 in a studio in Tacoma. Weaver is building a studio at Titlow Beach.

Show and Film Tieup

New York, Dec. 6.—Broadway was startled this week by the appearance of a new star's name in electric lights over one of its theaters. On the electric display in front of Earl Carroll's Theater, where the Vanities of 1924 is playing, the name of Gloria Waring as costar with Joe Cook appeared in two-foot letters.

The electric-lighted name stayed up in front of the theater for only one night, because it was only merely as a shot for the St. Regis picture just being completed, The Ultimate Good, which was directed by E. H. Griffith from the magazine novellet by J. C. Brownell, with Conway Tearle and Madge Kennedy in the leading roles. The picture is scheduled for Associated Exhibitors' release in January.

French "Ace" in Films

New York, Dec. 6.—Under the direction of T. Haynes Hunter, Captain Charles Nungesser, famous French flying ace, started work at the Roosevelt Flying Field, on Long Island, on his production for the Associated Exhibitors last week. The title of the picture is The Great Air Mail Robbery, and the story was written by Jack Lait.

The scenes made during the first week of production were flying "shots" and scenes that have to do with the flying field. On the Roosevelt Field five planes were at work, and many thousands of feet of film have been made in which a battle takes place between flying planes.

"Chu-Chin-Chow" Jan. 5.

New York, Dec. 6.—January 5 has been set by Metro-Goldwyn as the national release date of Chu-Chin-Chow, Herbert Wilcox's big spectacular film, which has Betty Blythe in a featured role of the screen version of the Oscar Asche and Frederic Norton stage success. The picture was shown for the first time in the United States several weeks ago at the Columbia Theater, Washington, D. C.

"A Sainted Devil"

(Continued from page 102) wife. However, there was nothing like this apparent in Monsieur Beaucaire. In story A Sainted Devil is weak, but with better direction its thinness would

not have been so apparent. The entire action is laid in Argentina, the star playing a handsome caballero who is given ample, in fact much too ample, opportunity to display his love-making capabilities. At various times there are four women madly in love with the hero, and at no time are there less than two infatuated with him simultaneously. One he marries and the rest he scorns. The women are played by Nita Naldi, Helen D'Alcy, Dagmar Godowsky and Louise Lagrange. Others in the cast are George Seigman, Jean Del Val, Antonio D'Alcy, Roger Lyton, Isabel West, Raphael Bonigni, Frank Montgomery, William Betts, Edward Elkus and A. De Rosa.

The performance of Valentino is far below the standard he set in Beaucaire. He was spirited, real, in that picture, but in this film he never loses his own identity; he is Valentino, the actor, even in the most emotional scenes. Seigman, as a ruffian of the plains, is very good, but there is no one else in the cast worthy of praise unless it is Miss D'Alcy, whose part does not give her much opportunity to act. As a matter of fact all the characters in the story are inordinately subordinate to Valentino. I cannot restrain myself from wondering at the prominent featuring of Miss Godowsky. This young lady has acquired an importance among picture people all out of proportion to her ability, her personal appearance and her record. She is an abominable actress, and I strongly doubt her popularity with the public that her featuring implies.

The picture is overlong, the plot being padded out with several elaborate festival and enbaret scenes, in one of which Valentino dances. He plays the part of Don Alonzo de Castro, scion of a wealthy Argentine family, living with his parents at their ranch in the interior. He marries a lady named Julieta, but on their wedding night the Tiger, a notorious bandit chief, descends upon the Castru home, kills Alonzo's father, puts Alonzo out of commission, burns down the house and abducts the bride. The next day Alonzo rides out to the Tiger's hangout in the hills and is about to attack the bandit when he sees a woman, whom he thinks is Julieta, embrace the Tiger. It is really another woman, Carlotta, dressed in the bride's finery, but Alonzo, who is forced to depart suddenly and has no time for investigation, is sure it is Julieta.

Time passes, and we next meet up with Don Alonzo in a low cafe in a large city, where he has become known as a woman hater. He gets his pleasure out of making fools of women who fall in love with him, the while he keeps watch at the cafe, expecting that the Tiger will one day pop up there, as he used to be a bartender in the place. Julieta, who escaped from the bandit, is now lodged in a convent, soon to take the veil, and a dancer in the cafe knows her whereabouts. The Tiger, sure enough, visits the cafe one night, and Alonzo confronts him. They battle, and the Tiger is killed. The dancer, who also loves Alonzo, tells him that Julieta is dead. Some more time passes and we find Alonzo regretful that he has been acting so nastily to women and determined to make amends. His way of doing so is to offer to marry the dancer, who loves him. She overcomes her love for him and tells him that she lied, that Julieta is still alive. Alonzo rushes to see her just in time to save her from taking the veil, and they are reunited.

The picture is based on a novel by Rex Beach.

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**American Music**  
 on Upward Trend

Clay Smith is one of the busiest men on the platform. It is difficult to understand how he has time enough to sleep. When he is not rehearsing he is composing and between times he is furnishing articles for various magazines. The following is from *The Etude*, and is characteristic of his intense belief in the future of American music and the mistaken attitude of American impresarios toward foreign music. But let Clay speak for himself. Here is his article:

"Otto H. Kahn stated upon his recent return from an extended trip thru England, France, Austria, Hungary, Italy and Spain, that New York leads the world in music and that it is the fervid ambition of all foreign artists, almost without exception, to appear there—that they regard it as the center of the musical world and believe that the standard of musical judgment and rating is fixed in New York City.

"Mr. Kahn further declared American artists were developing and undoubtedly would be able in the future to hold their own with musicians and singers from other countries. 'For two centuries,' he said, 'this country has absorbed the energy of the individual, but now America is developing along idealistic, artistic and cultural lines. Material effort is not a barrier to artistic effort,' he continued.

"Now most of us who have not been tarnished by foreign training either here at home (for we have many pedagogues who still teach that everything worth while musically must be of foreign origin) or abroad know that Mr. Kahn's statements are absolutely true.

"We have gathered from the four corners of the earth the greatest artists both vocally and instrumentally that can be found. Besides this, we have produced a few of our own who are second to none. Folks who are in the know musically are perfectly aware of this; but it is indeed slow work breaking down the deep-rooted prejudices of the buying public. We are slowly and surely doing it nevertheless. Every year sees a gain. If I live 20 years longer I may see these snobbish ideas swept away entirely and the American-born musician come into his own.

"The writers of American music feel the pinch of the fallacy about the foreign product more than any one. The barriers are giving way for the individual artist much faster than they are for American music. I made a rather careful survey of the teachers of Chicago. It is astounding how few American compositions they give their students. For example: I stopped a friend just a few days ago as he was coming from a lesson and asked him to show me the songs he had in his music roll. He had just 16 and only two written by natives of the United States. He was struggling thru many tongues and, to my knowledge, he has not mastered the English tongue yet.

"Of course I know the usual answer that will be forthcoming to the above and that is that the native composer is not turning out good enough stuff; which is another fallacy, and those who delight to make the statement are either ignorant as to what is being written or too lazy to keep informed.

"As a 'reviewer' for three magazines I receive most every new issue that comes from the press of the leading publishers, and I claim the finest type of ballad ever written is coming from the pens of the Americans right now. Look over the

songs of Herbert, Cadman, O'Hara, Lieurance, Spross, Speaks, Salter, Bond, Logan, Grey, Mana-Zucca, Foster, Vanderpool, Penn, Bill, Cook, Manney, Taylor, MacDermid, English, Lockhart, Foote, LeForge, Rogers, Carpenter, Scott, Hueter, Burlingame, Strickland, Beach, MacFadyen, Hageman, Homer, Wood, Bliss, Stickle, Braine, Ward-Stephens, Grant-Schaefer, Werner and hundreds of other American writers and then tell me if your conscience will let you say you have to use foreign compositions because you cannot find good teaching numbers by Americans.

"Opera in English is much needed and will come in time, thanks to such tireless workers as Mrs. Frer, and the editor of *The Etude*; but a still worse condition, as I see it, is the way the average recital program is made up for a mixed audience. Start right today and check up on the next dozen concert programs and note the numbers the audiences (who paid their money to make the concerts possible) like best.

"The mediocre artists are generally the worst offenders in this; those who are right fresh from the studios and are making their debut as concerters. It will take a little courage to go against such well-established tradition, but it is worth it, and every American artist owes it to himself, the American composer and his country to sing more American songs."

**The Editor Hits the Trail**

What a wonder it is to see the modern rural school of America. To leave the train at a crossroad, not even boasting of a post office, and to drive three miles into the country and then find a township high school with from six to ten instructors, is an experience not to be forgotten.

At Brighton, O., I found a modern high school building, equipped with a splendid gymnasium, which was easily converted into an auditorium, with a large stage that is used during the day as a primary room. A splendid audience of farm folks greeted me that night. One does not find more responsive audiences anywhere than these country school audiences. A faculty of eight teachers, headed by Prof. G. M. DeWitt, seemed to have the young folks in absolute control. I shall not soon forget that fine audience of students which greeted me in the afternoon.

Leesville, O., has no school auditorium, so the program was held in the grange hall, nicely equipped with stage, electric lights and other conveniences. How different farm life is today from 20 years ago! Prof. H. S. Pfahler combines school teaching with farming at Leesville, and seems to be a success in both.

I shall not forget Lykens, O. Prof. Ralph Broede met me at the train and took me out in the country to the splendid township high school. I spoke four times that afternoon to these fine groups, ending with the little ones of the primary. Many formal lyceum audiences might learn a great lesson from the enthusiasm of those little folk. It was a joy to see them and tell them stories of Japan. After that two-hours-and-a-half-talk of the afternoon, I was just in good trim for the hour and three-quarters in the evening. Nine large busses bring the students to the school. Broede is one of the most earnest and conscientious school men I have met, and it was a joy to see what fine shape the splendid building and the entire equipment was in.

I have considerable to say about these engagements, because there has always

been a tendency among platformists to keep to the larger towns. And I want to say that no city in America will give one more intelligent or more appreciative audiences than these same township schools. These farmers are the readers of the country. In one school I talked to three farmers, one of whom had just finished a book on Tibet and was much interested in Lamaistic Buddhism and phallic religion. Another had just finished a volume of Alexander the Great and was anxious to discuss the comparative culture of his people with those of modern China. The third has made a really earnest study of conventional morality vs. genuine morality. I spent part of the evening in a farm home where the radio was a center of attraction, and the farmer, when he came in in his overalls, complained that the trouble with the radio is that as yet it does not give enough real music. He wanted grand opera every night—and no jazz. Sometimes I wonder just a bit if the most backward individual in the civilization of America is not the man who sits in an office, well-dressed, smooth to look at, but who gets his culture from the dally paper and nothing more.

**Fred High "Finds" Himself**

It is always a joy when a man "finds" himself. When he has worked for years and at last, either by accident or design, is shuffled or shunted or leaps into his proper niche, when he finds the thing he wants to do, the thing he takes the most delight in doing, the thing he can best do—that is the great moment in any man's career.

I have mentioned many times the success that is coming to Fred High in his new line of work, that of showing people and communities "How To Make Service Pay". It is a joy to see him succeed, just as it is a joy to him to have found his exact place. That this work is meeting with success is evidenced by the many reports, the latest of which I am printing below.

The following clipping is from *The Peoria (Ill.) Transcript*, following his recent appearance in that city:

"Advertising is the greatest force in shaping public thought there is in the world today, not even excepting the radio—Fred High assured the members of the Ad Club today.

"And in the course of a dynamic address he proceeded to prove it, not only by a breathless volley of facts, but by showing full-page ads by which professions, religions, philosophies and other things hitherto regarded as being in the shrinking violet class had lifted themselves from penury to prosperity. Even cities are now employing expert publicity men—Mr. High told the amazed and delighted ad men who sat drinking in his glad tidings.

"And he proceeded to show how advertising is busy tearing down and building up whole sections of our civilization. And the secret germ that lies at the heart of this tremendous force, vitalizing and enriching it, is co-operation.

"A suburb of Chicago is running a full-page ad in *The Chicago Tribune* setting forth the purposes and facilities of every business house in town. And there is the man out in Iowa who bought up a million pounds of paper and cleaned up a million dollars with a series of Blue Books based on the same principle.

"Mr. High in short gave the club members enough to keep them busy thinking for a whole year at least."

**Laud E. A. Guest's Poem on "Going Home for Christmas"**

I notice a great deal in the papers in regard to the engagements which are being filled by the "People's Poet", Edgar A. Guest. There are only a few poets who are able to read their own verse effectively. Edmund Vance Cook is one of them and Edgar A. Guest is another. He appeared recently at Oregon, Mo., and *The Sentinel* of that city reproduces one of his poems, especially appropriate for the Christmas season. *The Sentinel* speaks of him as follows:

Edgar Guest is called the "Poet of the plain people." His poems are widely read. He possesses a big-hearted sympathy with all mankind, and this is the dominant note underlying the inspiration of his poems. Since he has been so near to us, and, as it is nearing the Christmas season, the following poem with its beautiful sentiment is recalled to those that love his poems.

**GOING HOME FOR CHRISTMAS**

He little knew the sorrow that was in his vacant chair,

He never guessed they'd miss him, or he'd surely have been there;

He couldn't see his mother or the lump that filled her throat,

Or the tears that started falling as she read his hasty note;

And he couldn't see his father, sitting sorrowful and dumb,

Or he never would have written that he thought he couldn't come.

He little knew the gladness that his presence would have made,

And the joy it would have given, or he never would have stayed.

He didn't know how hungry had the little mother grown,

Once again to see her baby and to claim him for her own.

He didn't guess the meaning of his visit Christmas Day,

Or he never would have written that he couldn't get away.

He couldn't see the fading of the cheeks that once were pink,

And the silver in the tresses, and he didn't stop to think

How the years are passing swiftly, and next Christmas it might be

There would be no home to visit and no mother dear to see.

He didn't think about it—I'll not say he didn't care,

He was heedless and forgetful or he'd surely have been there.

Are you going home for Christmas? Have you written you'll be there?

Going home to kiss mother and to show her that you care?

Going home to greet the father in a way to make him glad?

If you're not, I hope there'll never come a time when you'll wish you had,

Just sit down and write a letter—it will make her heartstrings hum

With a tune of perfect gladness—if you'll tell them that you'll come.

with any such luxury. Before I left the States I interviewed both the Y. M. C. A. men with us and our captain and offered to send home for manuscripts, wings, costumes and make-up to take along for the purpose of entertaining the men. The idea met with a thru refusal. The very idea of such a thing! We were going to fight and no such frivolous thing as entertainment would enter into our daily existence. However, we were hardly out of sight of land before they realized that entertainment was needed. Another young man and I were promptly asked to arrange the show on board. There were no instruments, no wardrobe, except our O. D. clothing and some blue denim overalls. We chose the latter as more suitable and on one end of the ship presented *Clay's*, and later another medicine show skit, *The Hospital Band*.

"I think my efforts at entertainment met with some approval, for I was offered a position by the Y. M. C. A. upon our leaving Russia. I was to have charge of the entertainment for all of that section. However, the American forces were leaving and it meant that I would be unaccompanied there for another winter with English troops, and, plainthipologist that I am, it was more than my kind of a job could stand. Anyway I was less than the U. S. A. Rich Whitworth (who later became Mrs. S. H. C.) and the good old lyceum and chautauqua audiences.

"The experience was great. The forced writing of sketches trained me to turn out material that would get soldiers who were not backward to let you know if they didn't care for an act.

"We didn't have a hard winter. The grub was poor, but the men all good sports. The Y. M. C. A. did all it could under the circumstances. I was glad to get away, but I hope to return for a visit some time."

Mr. and Mrs. Louis O. Runner and

**NEWS NOTES**

Harry A. Franck, famous traveler, known as "The Prince of Vagabonds", is being booked by James B. Bond for speaking engagements in this country for the coming months. He will arrive in New York from a three-year tour of the Orient about December 15.

In 1918 I was in the Arctic on the Mourman Coast. Recently I found that Charles I. Bell, who books attractions from New York, was at Archangel about the same time that I was at Mourmansk. Now I learn that L. Verne Slout also was there at that time. I asked Slout to write me what he was doing up there and here is his reply:

"I was in the service with the 310th Engineers at Archangel, Russia. Arrived there the last of August and left in June. Outside of my regular duties there I used to stage shows and entertainments for the Y. M. C. A., especially the one in Sodorbel. The Y. M. C. A. paid for the advertisement in the Russian papers, and I would interview the applicants via an interpreter. These applicants offered their services free to give entertainments in the Y. M. C. A. for the soldiers. The only reward they received was sweet

chocolate and tobacco that the Y. M. C. A. allowed me to present them with at intervals. I used to have to pick silent acts, as I found from experience that a Russian wise-cracking team wasn't funny to our men, who couldn't understand their language, much less their gags of the day. I found that lady dancing teams were the most popular. Other numbers we would book that interested the men were magicians, strong men, acrobats, etc. I also arranged these acts into a regular vaudeville bill, sandwiching in English and American soldiers who could do something. On each bill I used to prepare a sketch and rehearse it, using soldiers, and then present it. We presented these shows or entertainments each week. That meant that on Sunday night I would write a new sketch, that is they were new to the soldiers, but they were hatched up from old material I remembered or were topical sketches dealing with soldier life, presenting the experiences in a humorous manner. Perhaps the latter were the most popular. One of the biggest hits of the season was a soldier skit of mine called *Slovak Public*.

"While entertainments were sent to France, up in Russia we were not blessed



CLAY SMITH

family are leaving for Florida at once to spend the winter on account of the health of their son, Charles. Their business in Chicago is in good hands and will go on as usual. I have known Runner since about 20 years ago, when he was in charge of one of the popular lyceum and chautauqua companies. Now he has become one of the most prosperous of platform business men. Never have I heard anyone speak of him in anything but the most complimentary terms. His is a philosophy of life and business which is most satisfying and which might be adapted with advantage by many of us. Platformists join in wishing a speedy recovery for the young man and a happy winter for all of them.

Popular lectures for women's clubs of the day are those dealing with dress. Isabelle M. Strohl is lecturing on *The Dos and Don'ts of Dress*, taking with her six models and two maids, with several trunks of valuable dresses.

A little more than 50 years ago the arranger of this "bazaar of information" was born in Hopkinton, Ia. So when the name of that time community strikes my eye among the clippings I always note such news with particular interest. I learn that a fine course is being offered there in Lenox College and that the committee is making a most energetic campaign to make it pay. What a wonderful event it would have been in my life years ago if I could have listened to such a course in the old town.

Hughie Fitzpatrick writes that he has had many inquiries for his time for next summer, but that he is to be with the Redpath-Vawter Chautauquas. Just now he is in an entertainment team known as Fitz and Witz. At the chautauquas his work is to entertain the children and at the same time give them good health information.

The Royal Troubadours, a mixed quartet, have been out with the Chicago Circuit Bureau and report a most enjoyable tour. The quartet consists of Mrs. Leighton Cook, manager, soprano and pianist; Josephine Angelo, cellist; Otto Leppert, violinist, and Kenneth W. Paul, saxophonist. In addition to their musical program they present a short sketch. They will be in Chicago for the holidays.

I do not know just who the members of the Jackson Jubilee Company are, but I do know that I am receiving very much favorable comment in regard to their work. They are with the Redpath Bureau.

Thomas Whitney Surette, for years staff lecturer for the Extension Delegation of Oxford University, England, is lecturing in this country on *The Development*

of Song. He is at present lecturer on music in the Graduate School of Education at Harvard.

Probably I am oldfogyish, but I confess I do not like *The Gorilla* as the name of a lyceum play. I understand that it is a good play and that audiences like it.

I note from a recent paper that Edward has been upon the platform in magic for 35 years. Some record!

H. L. Bland, now musical director at the State Normal School at Minot, N. D., recently produced for the Kiwanis Club of that city the annual frolic of the club. The program consisted of specialties and the Kiwanis Minstrels.

David Vaughan writes that he is having a wonderful time on his lecture trip thru Australia. He is on the Ellison-White Circuit.

I am in receipt of *The Liberal*, the magazine of the People's Church of Chicago, of which Preston J. Bradley is pastor. It is a magazine of 32 pages filled with good stuff. Dr. Bradley is its editor and Grace Thayer Bradley associate editor.

More and more I note that the lectures which are securing the interest and attention of the public are lectures of information which comes from actual experience. I note a name new to me, that of Horace D. Ashton, who is lecturing on the topic *By Caravan Thru the Garden of Allah*.

Mr. Ashton, altho a young man, made five trips into the desert. It is said.

His first trip into the great desert was in the form of an accident, as he and a companion were marooned in the heart of the desert when their airplane was disabled.

His object in making the trip thru the desert last summer was to secure the first motion pictures of a desert sandstorm.

Charley Paddock seems to be making good with his message of clean athletics. The lyceum committee of Dayton, O., writes as follows in regard to his appearance there:

"Paddock spoke to 1,500 men last Sunday, young chaps mark you, not graybeards, but young fellows full of red blood. He talked to them for a full hour and they never batted an eye. His address was simple, fluent, natural. He drew apt and dramatic illustrations from his remarkable experience, but he never left his subject. We have had all the big guns in Dayton, but in our opinion Charley Paddock makes the best and most helpful address to young men. We want him next year, and if he comes back, the mere announcement of his return will give him an audience of 2,500 high-school students and athletes."

Paul M. Pearson is taking a vacation in Mexico and Guatemala.

The second issue of the Loar Independent Chautauqua Bulletin is out. In it Mr. Loar states:

"In spite of the fact that most of the chautauqua systems suffered greatly during this last year, 1924 proved to be the most successful of all our years. More towns paid out and made money than ever before; fewer lost, and the losses on these towns were comparatively small. One reason for this unusual success is the fact that I had the courage to discontinue some of the poorest towns in order to make room for some new, better ones, and the new towns added were most of them larger successful chautauqua towns and their receipts far exceeded the receipts of the towns discontinued. We therefore not only served more towns than ever before, but the total volume of business and the success of the chautauquas exceeded any former year."

Thomas Wilfred presented at the Blackstone Theater, Chicago, a recital Sunday, November 30, presenting his instrument, the clavichord, which makes possible the use of light as a fine art. The management of the unique feature is in charge of H. J. Rupert, who formerly was in charge of the Redpath office at Dallas, Tex.

For several years the producer of these platform platitudes has been manager of the Coit-Alber Independent Chautauqua Company. That affiliation has now terminated with the best of good will on both sides. I have been burning the candle at both ends and it is not fair to myself or others. Hereafter I will have more time for platform work on the road and especially more time for *The Billboard*. I wish I might hear from every one of you readers early and often. I want to make these pages really overflow with news.

I had the privilege of speaking before the West End Catholic Women's Club recently in Oak Park, Chicago. The privilege was an especially great one because Harriet Vittum spoke first and gave a 30-minute talk on racial segregation and race conditions in Chicago. There are few speakers upon the platform who have a better grasp of their subjects than Miss Vittum. Her plea for sympathy for the colored citizens of Chicago was a masterly one. It is a very pertinent fact that every day in the week from 50 to 100 clubs are meeting in Chicago listening to addresses, good, bad and indifferent. The standard of club talks is not as stable as that of the

lyceum and chautauqua, because fees vary from nothing to reasonable figures. The women's clubs use the most care in selection. The men's luncheon clubs work on a somewhat hazy manner too often and the result is a surprising variation of addresses. Every club should take the honest view of stating that they propose to pay for every address, that their finances would not enable them to pay on the regular lecture scale, but that they would pay every speaker a certain definite sum, and then place the matter in the hands of a committee that really knows talent and stop the begging for free service and the giving over of the opportunities for speaking to propagandists. Such talks as those given by Miss Vittum are of genuine value, and the work being done by the Catholic Women's Club, in selecting speakers with a message and listening to them carefully, is also a valuable one.

John Cowper Powys, famous English author, is lecturing in this country at present on the subject *The Art of Self-Culture*.

*The Cotter's Saturday Night* is being presented by six well-known Scottish singers. The play follows closely Robert Burns' poem of the same name. The scene is a Scotch peasant's home of about 1790. The audience is permitted to enter that home and to spend a Saturday evening with members of the family, enjoying their simple, wholesome pleasures. The characters, in the order of their appearance, are: Margaret, the cotter's wife; Jeannie, the daughter; John Anderson, the cotter; Robert Douglas, the laird's son; Jamie, the cotter's son, and Tammas Culbertson, a neighbor. It is a clever conception and seems to be meeting with success.

Menomonie, Wis., has been without a chautauqua for several years. Next summer the town is going to have the Mutual program. The Chamber of Commerce has made the necessary arrangements and reports that the business men believe that the chautauqua is a much-needed institution. As a matter of fact, it is natural that business men should occasionally become weary of sponsoring an enterprise that entails work and sometimes investment. But the program of the chautauqua is based upon a fundamental need of human life, and while it will fluctuate in numbers, it is sure, sooner or later, to be returned to every community, as the people begin to voice their dissent over its absence. The chautauqua and the lyceum may change in business methods, but they will not pass away.

There seems to be more than the usual number of Oriental lecturers upon the platform just now. One of the latest additions is Dr. Yacki Raizun, Hindu author, lecturer and teacher. His theme is psychology.

Anna Dickie Oleson has certainly capitalized her short political career in her platform experience. It is only fair to state, however, that she could not have done that so effectively had not her platform work been so uniformly satisfactory. She is speaking upon the necessity of solving the problems of the present period of unrest in the aftermath of the World War.

L. W. Rogers, president of the American Theosophical Society, is lecturing in the East on the topic, *The Supermen*.

Edwin E. Slosson, who is at the head of "Science Service", of Washington, D. C., is lecturing at many points in the East on *The Changing Mind of Man*. "Science Service" was established for the spreading of scientific information to the

"The Fruit of the Family Tree"

Platform people are proud of the success of Albert Edward Wiggam in the book and magazine world. Thousands of platform folks have read with keen interest his book, entitled *The New Decalogue of Science*. These same friends will be eager to read his latest volume, *The Fruit of the Family Tree*.

This new volume places in dramatic form for the average reader the astounding discoveries about heredity and its relation to human progress. It makes the knowledge of the biological laboratory a matter of immediate personal concern, for it reveals in a new understandable way the facts of marriage, beauty, brains and the breeding of children. Dr. Wiggam, by the way, spoke recently in the book department of Marshall Field & Co., meeting many of the book lovers of Chicago at that time.

This new volume is written in the same happy style as his other volume, and appeals in even a greater degree to the "average" reader. Moreover, it is a most valuable addition to his first book, as it makes plain many of the questions which naturally arise in reading the other volume.

I believe that Wiggam has done more to open the sealed doors of human science and heredity to those of us who have not had the time or the inclination, perhaps, to make of it a scientific study, than any other writer of today. I not only advise, but I urge every speaker upon the American platform to read and to become thoroughly familiar with both of these splendid books.

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 <h1 style="margin: 0;">HIPPODROME CIRCUS</h1> <p style="margin: 0;">RAILROAD ~ OVERLAND</p>	 <p style="margin: 0;">BY CHAS. WIRTH</p>	<h1 style="margin: 0;">SIDE SHOW MENAGERIE</h1> <p style="margin: 0;">PIT SHOWS ~ PRIVILEGES</p> 
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## PERFORMING WILD ANIMAL ACTS OUT

None With Ringling-Barnum  
Circus Next Season --- Mr.  
Charles Ringling Gives  
Reasons

There will be no performing wild animals with the Ringling Bros. and Barnum & Bailey Combined Shows next season. The decision of the Messrs. Ringling Brothers to sell these animals (the sale was concluded at the end of the 1924 season) has no doubt been the cause of much wonder and comment among circus folks, and for their benefit *The Billboard* gives the reasons, which come from no less an authority than Mr. Charles Ringling himself.

"1. There has been enough criticism by the public of wild-animal acts to warrant us in withdrawing them, as a quite common impression is prevalent that tigers, lions, etc., are taught by very rough methods, and that it is cruel to force them thru their stunts.

"2. Many parents object to bringing young children to a show in which men and women enter the cages with ferocious beasts.

"3. The delay in hauling the animals into and out of the circus tent and of transferring the animals from their shifting dens into the arenas and back, is very objectionable and not altogether without danger.

"4. The public seems to prefer animal acts in which the animals themselves seem to take an interested and playful part, as do dogs, seals, horses, elephants, etc."

## Atterbury Animal Circus

Having Complete New Outfit Built for Next Season

A complete new outfit for Atterbury's Trained Animal Circus is being built for next season at the winter quarters, Dakota City, Neb. The new animal barn for the elephant and monkeys has been finished and heated. The show lost some valuable baboons last winter in the old quarters, the buildings not being warm enough for the animals.

Manager R. L. Atterbury has contracted for six new trucks and will have new animals in training in the ring barn at an early date. The entire show, elephant, animals, dogs and ponies, will be transported by truck next year. The outfit will take to the road in May for a 30-week tour of the Northwest.

The past season was one of the best the show has had. Three stands were lost, two on account of weather and the other due to the new law in North Dakota pertaining to all traveling tent shows. The writer, W. A. Allen, agent for the show, says it will be well for the shows to investigate the laws in North Dakota before entering the State; that the law was framed by the motion picture interests and is class legislation and only enforced in towns where there is a picture show. The law is so broad that it covers entertainments of any kind, free or otherwise, and requires a bond and contract to be made in every stand in addition to the local license.

## Sparks' Circus Returns To Macon, Ga., Quarters

Macon, Ga., Dec. 4.—The Sparks Circus, which closed at Savannah Monday, returned to its winter quarters at Central City Park here the following day. A large delegation of business men and members of civic clubs were on hand to greet Charles and Clifton Sparks and their coworkers. More than 400 people with the circus were paid off and a great deal of this money will be spent here. Fifty people will be retained by Mr. Sparks to look after the quarters during the winter. Between the hours of 2 and 4, in the afternoon on Sunday, people will be welcomed to see the animals at the park. A special advertising merchants' page in *The Macon Telegraph* was devoted to welcoming the circus back home.

## Mighty Haag Shows To Close Christmas Day

The Mighty Haag Shows will bring their season of 42 weeks to a close at Marianna, Fla., Christmas day, at which point the show will go into winter quarters.

## SELLS-FLOTO CIRCUS

Has Ideal Closing Day at Meridian, Miss.—  
Ledgett and Seymour Receive Presents

The Sells-Floto Circus closed a most pleasant and successful season at Meridian, Miss., November 29, the day being an ideal one, reports J. Welsh. The show had an excellent two-day engagement in New Orleans, La., November 22 and 23, playing to four capacity houses. Dixie Engles, formerly steward on the show, visited the folks in the Crescent City. He is the owner of the Radio Cafe in St. Charles street, opposite the City Hall, and gave a banquet in honor of the showfolk. During the dinner he made a speech in the form of a toast, which was a glowing tribute to the trouper. He finished by saying: "In me the spirit of the trouper still exists."

Thanksgiving Day was observed, and it was a great day for the troupers. Two presentations were made in the cook-house, Fred Ledgett, equestrian director, receiving a beautiful diamond tie pin, and Fred Seymour a handsome traveling bag and toilet set, gifts from the dressing-room personnel. The presentation speeches were made by that most capable toast-

## 101 RANCH SHOW

Taking Definite Shape for the 1925 Season—  
Large Order for Paper Placed

It is no small undertaking to build a 30-car show, but that is the task in hand at the 101 Ranch, Marland, Ok., informs W. E. Christian. Colonel Joe Miller lost no time, after his arrival home with the Walter L. Main outfit, getting work started on the big new show he is framing to take the road next season. Under the experienced supervision of men like Tom Tucker and Art Eldridge, the show will undoubtedly be ready to pull out for the opening stand by the first week in April.

Colonel Joe and George L. Miller spent 10 days in Chicago, Cincinnati and other points recently contracting for printing and equipment. General Agent Finney joined them in Chicago and assisted in getting matters pertaining to advertising and printing lined up. The order given for paper is said to be the largest single contract ever placed by a show organization.

No ranchman of the Southwest would think of missing the American Royal, so

## PLANS COMPLETE PROGRAM CHANGE

Hagenbeck-Wallace Circus Will  
Feature Wild Animal End  
Next Season

Peru, Ind., Dec. 5.—The Hagenbeck-Wallace Circus has completed plans for an entire change of program for next season and intends to feature the wild animal end of the show to the almost total exclusion of all other acts. To this end it will use a goodly number of the groups of animal acts which the American Circus Corporation recently purchased from the Ringling Bros. and Barnum & Bailey Combined Shows. The show will open with a *King Solomon* spec, with its usual number of ballet girls, who will double with the ladders and those that can be taught will ride menage. The steel arena will be left in place during the entire performance and animal acts will be on view for the major part of the time, stopping only for the riding act of Orrin Davenport, who has been re-engaged, and for the aerial act of the Eugene Brothers, consisting of eight people.

The wonderful organization which Bert Bowers built up during the years that he handled the show was fully exemplified when, altho there were five managers during the 1924 season, the show moved along as tho nothing out of the ordinary was happening. The first manager was Mr. Bowers, who left a few weeks after the season opened for a European tour. Jerry Mugivan then went on the show and was the manager for a few weeks. When he left Fred Hutchinson was manager for about ten days. Mr. Mugivan then reappeared with Dan Odum and announced that Mr. Odum was to be the manager. A few weeks later J. H. Adkins joined the show and Mr. Odum left with Mr. Adkins as the manager. However, Mr. Odum returned a couple of weeks before the season closed, again took up the reins and will manage the show for the 1925 season, with Mr. Adkins as his assistant.

The circus train on arriving at Peru after the "home" run was quite different from the train that started out in the spring. Sleepers 43 and 44 were gutted by fire at Palestine, Tex., Sunday night, November 9, and the fire-charred exteriors showed how near they had been to a total loss. At Shreveport, November 12, one of the flats and Sleeper 41 were damaged by a rear-end collision. It was necessary to leave the sleeper in the yards and two coaches were leased from the T. & P. R. R. in order to complete the season. At Alexandria, La., the following day, Sleeper 48 was sidetracked by a freight and the platform torn off. Three catastrophes in five days, but the show kept moving.

Joe Coyle, clown and mailman, will again be with the show next season, which means that Victoria Coyle, his wife, will return as a member of the Davenport Troupe.

Arthur Hoffman has been re-engaged as side-show manager. He will winter here.

## Barnes' Circus Route Book

A copy of the official season route book of the A. G. Barnes Circus has reached the department editor's desk. It is a nifty piece of work and contains 40 pages of interesting data, including the entire personnel of the show, the 1924 itinerary and many half-tones of people with the show. It is bound in a blue-tinted cover. This animal circus, which is now in its quarters at Palm Springs, Calif., started the season at Santa Monica, Calif., March 15 and closed at Wilmington, Calif., November 29, covering 17,223 miles. The number of performances given totaled 399, 192 in the evenings and 207 in the afternoons.

## A. L. Bagby Re-Engaged With Hagenbeck-Wallace

A. L. Bagby, first assistant to Wm. Curtis on the Hagenbeck-Wallace Circus for the past four seasons, in a call at *The Billboard* offices at Cincinnati last week informed that he has been re-engaged with this circus for the 1925 season. Mr. Bagby will remain in Cincy until December 15 or 20, at which time he will go to the quarters of the H-W organization at Peru, Ind., and remain there for the winter.



The foregoing reproduction shows a burlesque vaudeville show staged by the Wild Wood Club of the Hagenbeck-Wallace Circus in Butler, Pa., the past season. —F. KONOPA.

master, W. H. (Pop) McFarland, veteran side-show manager.

Frank Renfrow, assistant superintendent of props, and wife have returned to their home in Chicago. Mr. Renfrow is a member of the I. A. T. S. E. of Chicago and will resume his duties back stage at once.

## Back in Pleasantville, N. J.

The Pleasantville (N. J.) boost car, after 14 months on the road, traveling from coast to coast, has returned to its starting point. The car traveled more than 30,000 miles, visited 42 States, the Northwestern territory in Canada and made several side trips into Mexico. Governors, mayors, State and county officers, Chambers of Commerce and fraternal bodies extended every courtesy to the occupants. Not only did the car advertise the City of Pleasantville but also the Atlantic City Fall Pageant. The boosting campaign was planned and carried out by the old-time circus man and showman, Frank B. Hubin, Pleasantville's big booster and publicity representative of the Chamber of Commerce.

## Lowery Bros.' Show

The paraphernalia of Lowery Bros.' Show, in quarters at Shenandoah, Pa., will be overhauled for the 1925 tour and side and pit shows added to the outfit, according to Manager George B. Lowery. The show was not on tour the past season. New faces to be seen next year will be Capt. John Schummer and wife, Joseph Johns, "Shorty" John Reckley and C. Donby Campbell's jazz band and orchestra. The Malone Bros., Jim O'Hara and Waltman Hart were recent visitors at the quarters.

## Fagen in Shelbyville, Ill.

Mike Fagen is at his home in Shelbyville, Ill., for the winter after his second season as boss bilpster on the Gentry Bros.-Patterson Circus. It was his fourth season with Car Manager Emory Proffit.

Colonel Joe and George L. hurried back from the East to look in on the big doings in Kansas City, and incidentally to buy some of the prize stock. Anyone getting his glimmers on the six-horse hitch of dapple grays that were picked out of the show ring of the Royal would certainly say they got first choice.

Superintendent Art Eldridge joined the Millers in Kansas City. Among items of equipment purchased were four Pullman sleepers and three motor trucks. The four sleepers will be sent to the Santa Fe shops at Topeka for changes required and conditioning. One of the cars is to be converted to the personal use of the Miller Brothers. Finishing his work in Kansas City, Mr. Eldridge left for points in the hardwood lumber districts of Arkansas to make a personal selection of material suitable for car and wagon repair work.

## C. L. ALDERFER SHOWS

Will Close February 1 for Two Weeks and  
Then Make California Tour

The C. L. Alderfer Show, which recently played around San Antonio, Tex., for two weeks, is routed thru Southwest Texas and will remain on the road until February 1, reports D. E. Rodendorf. After two weeks of rest and repairing the show will start from El Paso, Tex., on trucks for a California tour. With the show are C. L. Alderfer, owner and manager; Miss Sylvia, treasurer and superintendent of privileges; Mr. Coleman, agent; Mrs. Coleman, contracting agent; Bill Wade, bilpster; Brown family, side-show managers; ladies' band of six pieces; the Erwins in three acts; Lavans, three acts; Vanda, two acts; Billie Ward, Wm. Nix and Bob Manning, clowns; High Davis, superintendent of canvas; Bill Davis, superintendent of stock; John Bosch, superintendent of lights. The show is transported on eight wagons, four cages, three trucks and three touring cars. A truck and roadster are used for the advance. Adam Fitzer was a recent visitor.

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**The J. C. GOSS CO. DETROIT MICH.**

### New Overland Circus Planned by H. S. Palmer

Harry S. Palmer, who had the Lincoln Bros.' Shows on the road in 1921, likely will return to the circus field next season with an overland show in New England territory. This information was made known in Cincinnati last week when his brother, John W. Palmer, a prominent attorney of Memphis, Tenn., paid a visit to *The Billboard* offices. The latter will be financially interested in the show if present plans materialize. Harry S. Palmer, who also toured with the Brown & Bowers Minstrel Show in 1922, is now located in Boston, Mass. He closed the Lincoln Bros.' Shows, a wagon outfit, suddenly when his mother died. The equipment, which was stored in the East, was destroyed by fire.

P. A. Older, whose circus of that name was well known in this country in the '80s, was a grandfather of the Messrs. Palmer.

John W. Palmer, the never active in the amusement field, is well known to professionals. He had much to do with the passing of the Public Defender Bill in Tennessee. The measure has been a law since 1917 and is proving a success in Shelby County, of which Memphis is the county seat, and Davidson County, where in Nashville is located. Other counties of the State have not exercised the provisions of the Defender law yet. It authorizes the commissioners of a county to appoint for a term of four years an attorney at an annual salary of a reasonable figure to represent the cases of defendants without means of engaging counsel.

### YOUTH WILL BE SERVED

At a meeting last week of the Jolly Young Men's Club at the Home of the Daughters of David, 157th street and Findlay avenue, the Bronx, New York, the trustees by a vote of 6 to 1 decided to reinstate Henry Cohen, 80 years old, who was ousted several weeks ago. The ages of the club's 65 members range from 90 to 103 years, and Cohen had been looked upon askance because of his comparative youth. Cohen at one time was an acrobat with the Barnum & Bailey Circus.

### HORSE AND PONY PLUMES

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Size.	7-Ft. Wall. 8-Ft. Wall.	Size.	7-Ft. Wall. 8-Ft. Wall.
8x8	\$25.83	8x8	\$29.44
8x10	28.98	8x10	33.32
8x12	31.13	8x12	35.83
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10x18	43.37	10x18	50.00

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*To Our Many Friends*

*A Prosperous New Year*

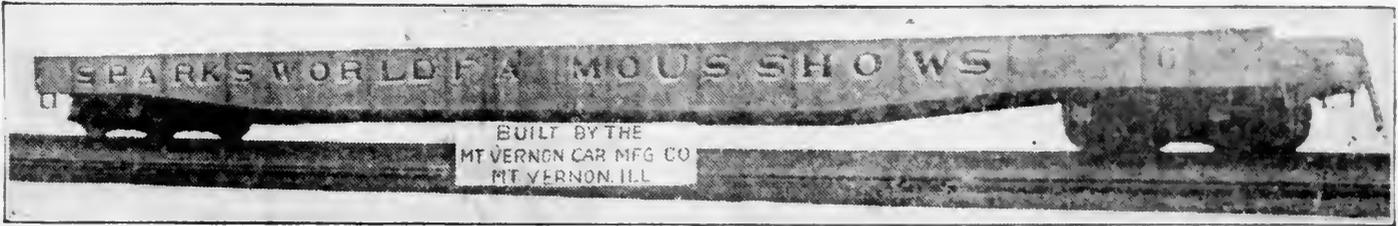
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### GENTRY-PATTERSON

Observes Thanksgiving Day in Paola Winter Quarters

Paola, Kan., Dec. 6.—Thanksgiving Day was fittingly observed by the winter-quarters bunch of the Gentry Bros.-Patterson Circus, the main event being a roast turkey dinner served by Chef Brown in the cookhouse. During the course of the meal "Governor" Patterson looked in on the boys, and, in a few well-chosen remarks, thanked one and all for the harmony and co-operation displayed by members of the troupe the past season. Mr. Patterson is this week attending the big doings in Chicago. Superintendent H. (Whitie) Lehrter accompanied him on the trip to place orders for new canvas and also to take in the Showmen's League Banquet and Ball.

Ed C. Brown, now in his second winter in charge of the cookhouse at quarters, and the past two road seasons chef on the advance car, has been made superintendent of candy stands for 1925, a position he filled with the old Gentry Show. Mrs. Brown arrived recently from her home at Terre Haute, Ind., and will remain in Paola the balance of the winter. Daisy Williams, the past two seasons with the Matlock wire act on this show, who has been in Paola since the close of the past season, left this week for Louisville to join a troupe playing vaudeville. Recent visitors at quarters were Felice Bernardi, carnival owner, and an old-time friend of the "Governor", who topped over for a day's visit en route to Chicago, and Jim Babcock, who has built wagons and mechanical equipment for circuses, large and small. Babcock dropped in from Kansas City.

Altho a little late in the year, threshing was the order of the day last Monday and Tuesday, the boys under the direction of John Kinney, superintendent of the Patterson farm, running thru about 500 bushels of first quality kafir corn. A couple of the "bulls" were used in pushing the wagons to and from the grain chute on the threshing outfit. Earney J. Sheridan, widely known Kansas editor, sent a staff photographer to get some views of the novelty. Incidentally the corn brought the top market price and the pile of fodder left beside the thrasher will provide nourishment for the elephants for a month or more.

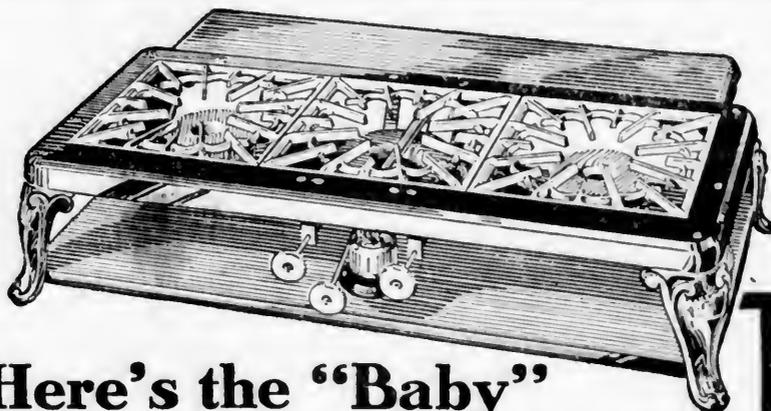
Master Mechanic M. G. Smith is doing his usual excellent and speedy work on the wagons going thru the shop this winter. All but two of the baggage wagons are now ready for the painters, and Smith expects to have all parade equipment finished many weeks before the scheduled opening date. He is being assisted by Al Davis, wagon builder, and six mechanics. Bill Britton, trainmaster, having finished for the time being his work on the train, also is assisting at the forge in the wagon shop.

### Great Activity in Big Show's Quarters

Modern Conveniences Installed at Enlarged Winter Home in Bridgeport, Conn.

Bridgeport, Conn., Dec. 4.—After a trip thru the winter quarters here it is hard to imagine that the many activities have been under way but a few days, for the big show is now in the midst of a process of complete reconstruction. New buildings and machinery, together with additional properties, which have been leased by the Ringling Brothers, have completely effaced all traces of the fire which threatened to destroy the entire circus quarters last February, and turned a loss into a benefit and betterment of the winter home of the Ringling Bros.-Barnum & Bailey Combined Shows.

On the site of the burned building has been erected a structure which houses the blacksmith and wagon shop, modernly equipped with machinery and labor-saving devices. Under this same roof are enlarged quarters for the electrical department and provisions have been made for an experimental laboratory which is to be placed in operation during the win-



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Have for Sale the Following Show Property in Good Condition

1 Sleeping Car, 76 ft. long; 1 Flat Car, 60 ft. long; 2 Stateroom Cars, 76 ft. long; 1 Big Top, 120-ft. round top, with three 40-ft. middles, complete with stakes, poles and rigging; 1 70-ft. Top, with two 40-ft. middles, complete with stakes, poles and rigging; 1 Side-Show Top, 50 ft., with two 30-ft. middles, complete with rigging; 1 Dressing Top, push pole, 35x30 ft., complete with stakes and poles; 1 Dining Room Top, 35x70, push pole style, complete with stakes and poles; 1 Kitchen Top, 20x20, complete with stakes and poles, large amount of Wardrobe of all kinds, Entire Costumes, Parade Costumes, Pony Trappings, etc.; 8 Lengths Reserve Seats, 10-tier high, complete with jacks and strainers; 30 Lengths Blue Seats, 14-tier high, complete with jacks and strainers; 5 Cross Cages, 2 Dens, in good condition; 1 hybrid cross between Lion and Leopard; 1 Cage assorted Birds, 1 Male Lion, 5 performing Female Lions, 1 Male Lion Cub; surplus lot of Shetland Ponies, all trained. The above show property will be sold very reasonable, as we can not use same with our Wild West Show.

MILLER BROS.' 101 RANCH, Marland, Okla.

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ter. Adjoining the winter quarters a steel and concrete building does service as a paint shop. It has more than 15,000 feet of floor space and is fitted with dust-proof varnish and drying rooms. A real innovation, however, for a circus winter quarters is a building with a floor area great enough to accommodate the rings, stages and hippodrome track—an exact replica, minus the seats, of the big tent as it is laid out on the lot every day. This is one of the new properties taken over by the Messrs. Ringling and formerly was a part of one of the great ammunition plants for which Bridgeport was famous during the World War. It is here that the greater part of the training will be carried on. While the first lessons will be given in the regular ring barns, all large groups will be worked daily in the new building. This new arrangement makes it possible to break new races as well as other acts that work on the hippodrome track. As usual, a greater part of the baggage stock has been transferred to the

"farm", which has been occupied by Ringling Brothers for several years. This in itself is a complete unit, having its own dormitory, cookhouse, animal hospital, etc. The outstanding event of the winter, to date, was the annual Thanksgiving dinner given employees of the circus, and that each succeeding dinner is more enjoyable is the opinion of more than 200 employees who call the winter quarters "home".

### The Barnum Show in 1873

Forepaugh Whitie contributes the following data on P. T. Barnum's Great Traveling World's Fair, which played a 10-day engagement at the Empire Bldg, 3d avenue and 63d street, New York, March 29, 1873; Mr. Barnum was proprietor and general director, W. C. Coup general manager, S. M. Hurt treasurer, W. C. Crum editor and manager of the publication and advertising departments, Dan Castello manager of the grand Oriental circus, L. Tilton assistant manager, Chas. W. Fuller general contracting agent.

The leading features of the museum and side-show included the famous talking machine, invented by Prof. Faber; Admiral Dot, billed as the smallest man in the world; Annie Jones, the bearded girl; wild Fiji cannibals; museum collection from Polynesia; Charles D. Tripp, a man born without arms; automaton singing birds, the Palace of Jupiter, tableaux of a hunting party, Tyrolean hunting picnic, Indian playing a pampipe, a Chinese of taste fanning herself, a Sultan smoking a hookah and Punch and Judy.

The big show performers included Dan Castello, famous jester; Mons. D'Atalie; Signor Sebastian; Lucille Watson, prima donna of American horsemanship; Mons. Philo Nathans in his great four-horse act, also Mile. Colette Pauliere, the dashing bareback equestrienne; Mile. Maria Girardeau, the brilliant bareback rider, making her debut with this organization; Mile. Carlotta Davloff; Signor Sebastian, the Apollo Boulevard of Italian artists, and his favorite son, Romeo, among the best riders in the world; Mons. D'Atalie, the man with an iron jaw; Mile. Angela, the female Samson; the Great Mathews Family; Barnum's great riding goat; Alexis, the wonder of the world; Messrs. Jerry Hopper and Lee, kings of the moties; Frank Barry; Mons. Montenegro; Mons. and Madame Aymar; the Marlon Sisters (first appearance in America); Messrs. Lazille and Millison, the fearless and accomplished flying men of the air, trapeze artists, acrobats and tumblers; Frank Whitaker, arena director; the celebrated Bliss Family, famous gymnasts; Signor Bushnell, Spanish trick performer; Horace Nichols with his trick horse, Czar; Barnum's trick horses, ponies and mules; and Prof. Fritz Hartman's silver cornet band. Three exhibitions daily were given, admittance being 50 cents for adults and half the price for children.

REX M. INGHAM. Owners of GRACE F. INGHAM. INGHAM ANIMAL INDUSTRIES CLARENDON, VA., and INGHAM'S PET SHOP WASHINGTON, D. C. Wish all their friends a MERRY XMAS and a HAPPY NEW YEAR.

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Wants Musicians for 1925 Circus season. JACK PHILLIPS, Bandmaster, 641 Lilley Ave., Columbus, Ohio.

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**UNDER THE MARQUEE**  
By CIRCUS CY

(Communications to our Cincinnati offices)

Merry Christmas to ye troupers of the white-top field.

Clyde Ingalls sailed for Europe on the S. S. Majestic from New York November 29.

Mr. Charles Ringling's bank, the Ringling Trust and Savings Bank of Sarasota, Fla., is prospering splendidly.

Thos. F. Whiteside, wire artist of the Jack Moore Trio, is wintering in Atlanta, Ga.

John V. Grady postcards that he and Ted Wilson are going to "step out" on a big one next season.

Horace Laird and his Merry Jesters are one of the features of Andrew Downie's Indoor Circus on the Keith Time.

W. E. Baney, who has been with the Hagenbeck-Wallace Circus for the past five years, is wintering at Lock Haven, Pa.

"Blackie" Morgan, boss canvasman, says that the new stake puller he is working on will soon be pulling them with air around the white tops.

Word reaches Circus Cy that Roy Giles, Australian boy wire walker, will be with the Hagenbeck-Wallace Circus the coming season.

Harry LaPearl is producing clown numbers this week for the Shrine Indoor Circus at Raleigh, N. C. The show is being presented by James Dutton.

Dan McAvoy, clown, at the close of the Barnes Circus season went to San Francisco, where he will remain for a while.

G. D. Thompson, of Mt. Olive, N. C., who recently appealed for aid, informs that he received \$5 from H. F. Maynes, of North Tonawanda, N. Y.

Elizabeth (Mother) Corning, of Elgin, Ill., wants to thank J. B. Estelle, retired circus man of Richmond Hill, N. Y., for sending money for her Thanksgiving dinner.

Eddie Rooney, a trouper, and one of Sarasota's (Fla.) new citizens, who swines a wicked stick, has joined the Sarasota golfers.

Ed and Jennie Rooney are enjoying their well-earned vacation vastly. They



Milton Grimes, principal trainer of the Sells-Sterling Circus, feeding a leopard raw meat from his lips.

## We Thank YOU

For the orders you have sent our way,  
For the good words you have had to say,  
For the courtesies shown us day by day  
In the year that is just closing.

We take this opportunity of expressing our real appreciation for all your favors and wish you

A happy holiday season of cheer;  
A successful, profitable, better New Year;  
A time when losses will disappear  
In the twelve months just ahead.

And we are looking forward to supplying you with the equipment you need. May we have the privilege of quoting you now?



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## AT LIBERTY, AGENT

Or Second Man, Circus Biller. Just closed 40 weeks with Huntington's Minstrels. Address MARK L. FRISBIE, General Delivery, Monroe, La.

are charmed with Sarasota, Fla., and may buy and build a home there.

Mr. and Mrs. George Stelard, of the Cooper Bros. Shows, passed thru Cincinnati and paid *The Billboard* a visit December 1 on their way home to Ind.

Jack Loew, formerly with Sig Sautelle, Pawnee Bill's Wild West and numerous Tom and minstrel shows, had a busy time clowning for the recent Shrine Circus in Rochester, N. Y.

Elizabeth (Mother) Corning of Elgin, Ill., wishes her friends in the amusement business a Merry Christmas and a Happy New Year. This old circus lady extends thanks for the many favors shown her during the past season.

Lindeman's dogs, ponies and monkeys, trained and handled by Milton Grimes and Albert Lindeman, are booked for a number of indoor circuses in Minneapolis, St. Paul and Omaha, under the direction of Alt. LaRue.

Bob Crawford, part of last year lecturer for Candy Sheldon, manager of the Al. G. Barnes Circus side-show, and later ticket seller on the Ringling-Barnum Circus annex, is putting in the winter at Augusta, Ga.

Joe Artress Belmont, noted for his leaping when circuses had such acts, is playing Santa Claus in one of Cincinnati's large department stores. He pays an occasional visit to *The Billboard* offices.

Mr. and Mrs. J. B. Swafford recently were entertained by Mrs. Andrew Downie at the Downie home in Medina, N. Y. Mr. Swafford was general agent of the Downie Shows in 1905 and it was the last show he worked on before embarking in the tent show business for himself.

At the close of the Sells-Floto Circus C. R. (Buck) Reger, advertising banner man, left for Fairbury, Lincoln and Omaha, Neb., where he will remain with his folks for a month. Mr. and Mrs. Reger will go to New York and Chicago after the first of the year.

Lorenz Barth, of toy-soldier fame, and Dorothy Siegrist are performing in large department-store windows at Canton, O., using a toy-shop set, impersonating animated toys. This novel advertising feature has been booked by Marlow, "the frogman".

Walter Levina, well-known Punch and Judy man, magician and lecturer, and Princess Lola, cabinet worker, are playing over the Walter J. Plimmer Time. At present they are in Quebec and will remain in that Province until after the holidays. They will be a side-show attraction with a circus next season.

Grace Wilbur, who was with the Gentry-Patterson Circus part of the past season, spent Thanksgiving Day at her home in Quenemo, Kan., and opened with the Barlow Indoor Circus at Alton, Ill., December 1. She was with the Barlow show last winter.

Joe Coyle and wife, after closing with the Hagenbeck-Wallace Circus, returned to Cincinnati for a few weeks' stay. This week they are in Raleigh, N. C., with Jimmie Dutton's show. Coyle was a *Billboard* visitor while in the Queen City and reported having another most pleasant season with the H-W organization.

It will no doubt interest circus officials to learn that the miners in the hard-coal fields of Pennsylvania will work steadily from now until the end of next August, after which date the present wage scale expires, reports Roy Wild, of Mahanoy City. Fuel oil at new low prices is not taking the place of anthracite as much as it was anticipated, he adds.

The American Circus Corporation came in possession of some wonderful performing wild animals when it purchased the

umps of the Ringling Bros. and Barnum & Bailey Combined Shows. The sale was made to Jerry Magivan, accompanied by Dan Odum, acting for the American Circus Corporation, at the close of the big show's 1924 season at Greensboro, N. C.

A New York bank president reveals that one of his fondest desires in life has been to clown with a circus. Likewise C. W. (1904) Sells, well-known jockey, admits to close friends that serving as the head of a financial institution always seemed sweet to him. Is it likely that these two "boys" will get together and swap jobs next season?

The Prudence Bond Co., a mortgage and bond house rated at many millions, will soon enter the Sarasota (Fla.) field. Samuel W. Gumpertz, widely known showman, who recently constructed a luxurious mansion on the Gulf at Sunset Park, will open offices for this corporation in Sarasota and loan money on first mortgages in any amount. Mr. Gumpertz has been an intimate friend of John Harding for many years and is now making Sarasota his winter home.

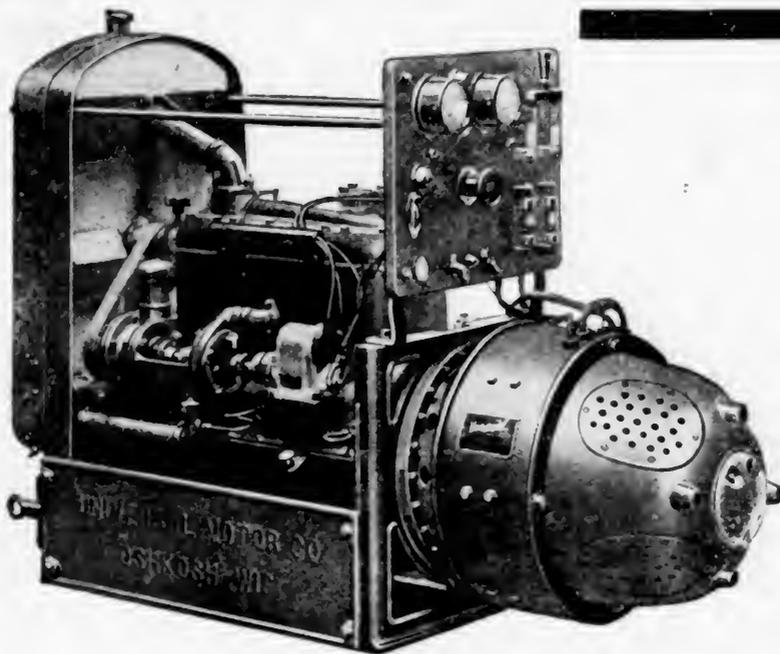
Maud Elliot, of the turn called Girls of the 1910s, and her husband, Doc Elliot, manager of the act, had a very pleasant visit with Mr. and Mrs. John T. Crane last week when they (The Elliot) played Kalamazoo, Cincinnati, Mr. and Mrs. Crane reside at Newtown, O., located about seven or eight miles from Cincinnati. Mrs. Crane was formerly Addie Dutton of The Duttons and is a sister of Maud Elliot, who from 1912 to 1918 was with the Ringling Bros.' Shows.

A little data on the Bob Hunting One-Act Circus, season 1924, submitted by W. R. (Big Bill) Henry: "This was a real show. We had Eugene Mack and his military band, Castello Family, Picard Family, Modern and Lowery and others. In the old show were the Griffin boys, Jim Morris and Nellie Leona. We closed in Martinsboro, N. C. From this I went to the Sells Show for two years, then to the Barnum Show, and then the Big Bill Shows.

In the recent benefit burlesque, vaudeville and circus performance, staged by members of the Hagenbeck-Wallace Circus between shows one of the outstanding acts was the number presented by Arthur Borella and the clown band. It was presented along different lines than the specialty put on in the show. Borella informs that he is the originator and producer of the Scotch clown band in kilts with dances and original business, presented in 1921 at the Coliseum in Chicago with the Sells-Photo Circus.

Frank E. Hubin, the Pleasantville (N. J.) booster, could not attend the Showmen's League Ball in Chicago, as he originally planned, due to the fact that a big charity benefit for crippled children, in which he was interested, was given by the Atlantic City Lodge of Elks at the Grand Theater there December 4, 5 and 6. More than \$10,000 was realized at the benefit performances. Harry Burrows, who was with Charles Andressa's act, and Tom Howard, who was with the Ringling-Barnum Circus in Cleveland, recently visited Hubin. Howard makes his home in Pleasantville.

In a new building 60 by 120 feet, with new planer, band saw, cross-cut saw, boring machine, drill press and power back saws, on the main street, four blocks from the City Hall in Maryland, Ok., in the construction department of Miller Bros., 101 Ranch Wild West, and with Tom Tucker at the helm, John Kohl and Ed Hopkins as woodworkers, Jim Brady and Frank Tooley as blacksmiths, Aug. Fritz in the car sheds, Harry Pilling and Bill Traser on tractors everywhere is moving, and by the first of March they will have an outfit that will make them all sit up and take notice, writes Harold Claymore. Charles Young, boss



Universal Announces a Superb New Line for 1925!

The Masterful, New 12 1/2 K. W. at the Old 10 K. W. Price!

MORE reason than ever now for choosing this favorite plant of showmen. Compactness, easy starting, portability, flickerless current, reliable performance and quietness of operation—those big, good things that you've long known of Universal plants—are magnified to amazing points of perfection in this superb new line of Universals for 1925.

See how specially designed generator frame permits bolting generator to bell housing of engine, thus saving several hundred pounds in weight and gaining great compactness with perfect alignment. Yet notice how conveniently you can reach any working part of the complete plant.

Many other important constructional advantages which will greatly interest you are described in our newest literature describing the size and type Universal ideal for your show.

When writing kindly mention kind of work plant is desired to perform, number of lights, type and size of motors or projectors, etc.

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Operates equally well either with or without batteries.

Merry Christmas!

WE mean those two words mightily sincerely, for our friendships among showfolks, the loyal boosts and hearty recommendations so many of you have been kind enough to give Universal Electric Plants, have meant more to us than you realize.

We've tried to build every plant to be worthy of your good opinions—have tried to deserve them.

Maybe sentiment hasn't any place in business, but thankfulness has—and we're mighty thankful!

canvasman, and "Shorty" Gilson are recent arrivals, and other troupers are expected at an early date.

In a September issue of The New York Herald-Tribune appeared an article concerning 40-horse drivers, J. B. Estelle replied to this (the letter also appearing in that New York daily), viz.: "C. D. M.'s communication in reference to the identity of the performer who drove 48 horses in the old Adam Forepaugh Show is interesting. However, we will go into the thing a little bit. The only man who ever drove and rode 40—48—horses in the show mentioned was young Addie Forepaugh. In an intimate knowledge of close on 30 years of the circus I never knew of 48 horses being hitched and driven in a circus parade of the Forepaugh Show. Dan Elliot's Great Western Circus had a long-string driver who drove 40 horses on the band chariot in parade. This was done in New York City, in the middle '70s. The lot was at the foot of East Houston street. In the old 11th Ward, Adam Forepaugh, Jr., and William H. (Bud) Gorman were the only men who ever featured riding and driving a long-string team (40 and 29 horse net). Jake Posey, at last accounts boss hostler with the Sparks Circus, drove the Barnum & Bailey 40-horse team (four abreast) on the band wagon in 1897, and then in Europe during the tour."

When a person is confined to bed or in a wheel chair far from home and friends a good deed rendered them is not easily forgotten, and it is doubly appreciated by soldiers and ex-service men who are beginning to think that they made their sacrifices in vain. The management of the Hagenbeck-Wallace Circus, however, upon its visit to Hot Springs, Ark., November 17, saw to it that none of the shut-ins at the Army and Navy Hospital was forgotten. Arrangements were made

thru the Red Cross Chapter whereby automobiles were furnished by merchants of the city, and all inmates of the hospital who was physically able were taken to the circus and accorded a time that made them feel like different men. Every courtesy possible was shown them, and when they returned to their respective wards that evening old man gloom was absent as they re-enacted the many clown numbers over and over again. There was many a good-natured argument as to what was the outstanding feature of the afternoon's entertainment, but about 9:30 o'clock when the lights were put out all had agreed on one thing—that the management of the Hagenbeck-Wallace Circus had done its part in making them all happy for the day. Dan Odum and attendances of the circus may rest assured that their efforts on behalf of the men at the Army and Navy Hospital were successful in every way, and Hi Tom Long was asked, thru the columns of The Billboard, to thank the entire personnel of this circus for its kind consideration of the ex-service men.

Grant Harrington, speaking before the Rotary Club in Delavan, Wis., recently, delivered an address on Circus Days in Delavan. The beginning of Delavan as a circus home was December 1, 1847, when Jerry and Ed Mable bought a 480-acre tract of land on Delavan Lake for \$3,700. This is now known as Lake Lawn property. The elephant barn burned in 1914 and the ring barn, in which rehearsals were held in winter, was destroyed by fire in the summer of 1918. The Mables sold their show to Adam Forepaugh in 1867. There were many shows organized in Delavan, but a number were unsuccessful. Among the larger undertakings was the hippodrome of which W. C. Coup was the promoter. The first big show was held at the fairgrounds with native Indians as a feature besides the chariot

THE YOUNG BARNUM OF THE CIRCUS BUSINESS

By FLETCHER SMITH

Charlie Kilpatrick suggested this article. In a congratulatory letter to George W. Christy, after the Chicago engagement last spring, he addressed the envelope to him as above. It struck me as being very apropos. He is the young Barnum right now, but give him time. He is only 35, and when he has arrived at the age of most of the successful show owners he will verily be a Barnum in his own right. Mr. Christy is not doing so bad for a young man right now. He has in winter quarters 35 cars, more than 200 horses, and two of about every kind of a wild and domestic animal. He owns and will control next spring three shows, the Christy Bros., the Golden show, which will be renamed, and the Texas Ranch Wild West. Unlike most of the other showmen he did not achieve all this from a steady up-hill grind and the slow accumulation of circus property. He was a gambler and a good showman and in less than a year has gathered all this property. It took nerve and money and he had both. Lucky? Yes, luck has had something to do with it, of course, but don't think for a moment that George W. Christy is not a shrewd showman. He is a fast thinker and a quick worker. There is no such word as "can't" in his vocabulary. Last spring there was but a week before the show was to open. Four cages were still to be built. The woodworkers and the blacksmiths said it couldn't be done. Were they right? The answer is that Mr. Christy took off his coat, went out in the shop with the men, worked side by side till well into the night and as fast as a side was boarded up and ironed the

(Continued on page 119)

(Continued on page 119)



The reproduction shows Harry L. Morris, assistant side-show manager of the Hagenbeck-Wallace Circus, and J. G. Carver, the giant, who was one of the big show attractions the past season.

# THE CIRCUS SEASON OF 1924

By FLETCHER SMITH

**I**N many ways the 1924 season has been peculiar. It started out weak and finished strong. The shows that opened early experienced weeks of rainy weather, especially those that hied themselves East with the first call of spring, when for weeks business was bad enough to put any show without an extensive bankroll in the barn. Rain continued in the East until well along in the summer, when the weather finally cleared up and business commenced to climb.

The East, in unusually bad financial condition last spring, was the stamping ground for nearly all of the shows, big and little, and New England especially was overrun. Here the financial conditions were the worst, as the textile industry was almost at a standstill, mills shut down and the show business bad in every shoe center. The farmers also were far from being flush, and, although no show made any great cleanup, some did a fair business. The outstanding feature of the eastern tour of the various shows was the big business enjoyed during the Boston engagement of the Sells-Floto Circus. For years that show had been trying to get a foothold in the Hub City, as a successful engagement there meant a reputation throughout that section and a guarantee of big business in the nearby cities of Lynn, Salem, Brockton, Lowell, Springfield, Worcester and others. C. W. Finney deserves credit for the success of the Boston engagement, for after the passing of the Huntington avenue show-grounds and the passing up of Boston by the Ringlings he dug up a lot in the "tough" section of the city, where the show did phenomenal business.

Pennsylvania, always good in the spring, was raked as if with a fine-toothed comb, and every available spot was visited by some show during the early part of the season. No one lost any money in the State, and most all of the shows, despite bad weather, made money—some of them a nice sum. The Walter L. Main Show was the first in and for the first time in years remained in the State for more than two weeks. As usual Andrew Downie got a big start on the season in his old territory. The Christy Show covered nearly all of the territory that was worth showing and enjoyed a steady business on the entire trip.

The Sparks and the Sells-Floto shows were at it on and off all season, the opposition first starting in the East and

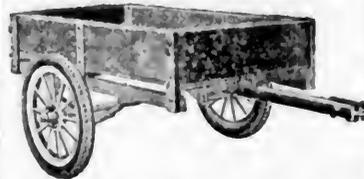
sticking until the Sparks Show crossed over into Canada and played the eastern Provinces. The Sparks trip thru Nova Scotia and New Brunswick was not so remunerative, but the show commenced to do business after coming back west and leaving Quebec. In this Province a few years ago the show literally "mopped up", but conditions were bad this summer in Eastern Canada. Ontario was good for the show, and the northern trip, as far as the gold fields at Timmins and the silver mine section around Cobalt, the best of the season. The two shows had it again thru North Carolina and Florida.

For the first time in years the South this fall came into its own with good crops and good prices for its cotton. Georgia was in the best condition in the years since it has taken to raising tobacco. Alabama and Mississippi also were good. While there was little or no rain all summer the crops were big. The drought also spread to Louisiana and Texas. However, all records for cotton in Texas were shattered and the State is in a splendid financial condition. The Ringling-Barnum and the Hagenbeck-Wallace circuses unfortunately got into the State just at the time of the outbreak of the hoof and mouth disease and both

were up against a strict quarantine. The Ringlings were obliged to cancel some of their best towns and wildcat for a week to get out of the infected districts. In the cities they showed they had a wonderful business. The Hagenbeck-Wallace Show slipped into Arizona and then back east thru Louisiana and Mississippi. Here again the lucky Christy Show got the cream in its home State, coming along after the disease had died down, and the show had the State practically to itself. The astute owner and manager also routed his Golden Show into the State, sending it into the Panhandle, where it played to packed tents every day. It is no secret that the Golden Show has paid for itself since taken over by G. W. Christy and placed under the management of Louis Chase. Fred Buchanan had the Middle West almost to himself and registered one of the biggest seasons in his career. He played territory that was supposed to be poor in a financial way. He gave three performances in one city in South Dakota, where two banks had failed. Perhaps the fact that the folks had been without amusement for more than one season had something to do with the success of the Robbins Bros. Show. The Gentry-Patterson Show ventured out of its latitude and made a trip into New England and on Long Island. Its business was good in spots and not so good on Long Island, which has been "showed to death" in the past few years. The Sparks and Main shows swapped time over Long Island for several years and finally passed it up altogether. The last time the Main Show made the Island there were many carnivals in opposition, to say nothing of church festivals and bazaars in every city. The townfolks were too busy catering to tourists to pay attention to

(Continued on page 129)

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Price does not include pneumatic tires. We do not furnish or handle any tires. Most customers prefer to furnish their own. The wheels are regular Ford clincher, 30x3 1/2.

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FOR THE BIG SHOW—Clowns, Circus Acts, Wire Act, Lady to Ride Menage and High-Jumping Horses. CAN PLACE useful people in all lines of the outdoor circus business. Also Canvasmen, A variety of Men for Cook House, Working Men. WANT TO BUY Wagons, Animals and all kinds of good circus paraphernalia.

**LUCKY DORSEY'S WORLD'S FAMOUS SHOWS**  
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NOW BOOKING FOR SEASON 1925.

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**EOW. VAN WYCK, Cincinnati, Ohio.**

## CANADA

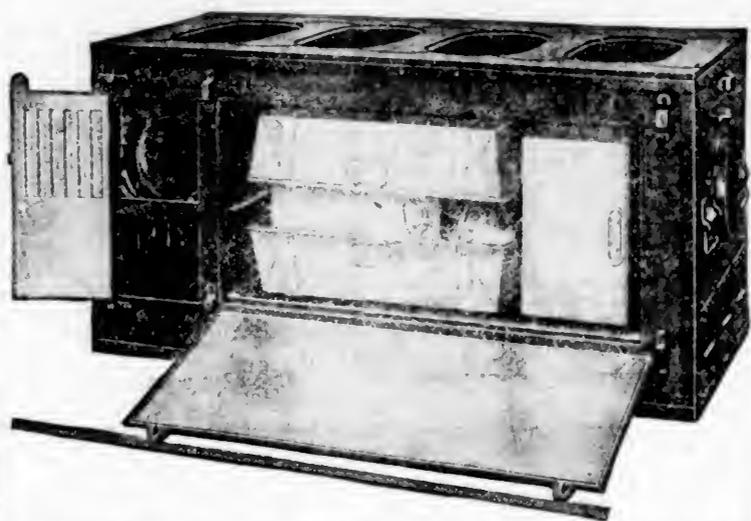
Write us for U. S. references for quality of work and service. Type and Engraved Books, Ringling's last Canadian printing was done at this office.  
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25x50 White	130.00	30x60 Khaki	200.00
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**New 8 oz. WALLS** { 8 feet, \$27.50 per hundred feet  
10 feet, \$32.50 per hundred feet

## FIFTY YEARS A TROUPER

By TOWNSEND WALSH

THE best conversation is always the kind that "goes up the chimney" and assuredly the truest and most interesting kind of circus talk always comes from some pipe and mellowed showman of wide experience who has something to say and says it—pontifically, sincerely and with heroic conviction.

And so I considered myself in luck one hot afternoon last September in Fort Worth, Tex., when I encountered the veteran Ed Jenkins, a seasoned troupier of more than fifty years' service on the lot, and found him in sufficiently garrulous mood to recount to me the story of his career. It was the story of every oldtimer of the circus, but as Ed Jenkins possesses an uncommonly good memory and I was an eager and responsive audience it was easy for him to visualize events of his past and make living realities of dead-and-gone people of the sawdust world. As the past arose before him he marshaled an array of celebrities and made me see them as he had seen and known them—old John Robinson with his coon-skin cap and flow of forceful profanity; Spencer A. Stokes, with his carefully trimmed side-whiskers and excess of urbanity; "Colonel" Dan Rice of nimble wit; Martinio Lowanda, father of all the present-day Lowandas; jolly Jack Lawton, most versatile of clowns; Robert Stekney, Jim Robinson, Fish and Mollie Brown, greatest bare-back riders of all time; dapper Joe McMahon, whose untimely death ended a promising career as a circus manager; little Fred Stone, now the idol of the public, when he was a boy acrobat with "Farmer" Taylor's cross-roads show, and finally Otto Ringling, that epic figure of the lot whom all canvasmen and hostlers called "The King"! These and a hundred more picturesque individualities were evoked in memory.

"Fourteen is about the precocious age when most boys run away from home to join on a circus," quoth the veteran, "and that was my age when I left Utica, N. Y., to see the world with the Alex Robinson Show in 1866. So you see I'm 72 today. I went as a klunker apprentice to John Wilson of the Wilson Brothers, well-known acrobats. Circus apprenticeship in those days meant constant beatings, and when Wilson wasn't thrashing me in the futile effort to make an acrobat out of me, Boyd Robinson, son of the owner, would fash and whack me trying me out as a rider. Between this team of taskmasters my life seemed one continuous lashing and one day I decided I'd had enough of the whip and ran away from them. But the circus fever was in my veins, and, after a few

(Continued on page 129)

# THE CORRAL

by Rowdy Waddy

What have you to say regarding next season, Buckskin Ben?

Where to after the show closed its season, Harry C. McIntyre?

Will Chicago have a big Rodeo next spring? It is so rumored. Let's hear from the promoter, if true.

We haven't heard, up to this writing, from any of the Wild West folks intending to do vaudeville this winter.

Several people walked the streets of Cincinnati recently in full cowboy regalia. They belonged to a medicine show.

Not a word lately from Bee Ho Gray. Wonder if Bee Ho and Ade will again be in theatricals this winter?

On a real range and during a real roundup one of the most interesting daily events is not exactly the chuck-wagon race, but the race to the chuck wagon.

There are several boys out "picture colony" way (California) who are very handy with a pencil and they could do well by sending in a list of the "bunch" working there.

During the winter we would appreciate hearing from the managers, secretaries or other officials of annually held contests on their plans and other data for next season for publication.

December 25 is almost here. Here's Rowdy Waddy's CHRISTMAS GREETINGS! —to all followers of frontier sports and pastimes.

If we can't hear from Tom Barnette or one of his lieutenants on that prominent fellow's round-up plans, if he has made any, for early winter or next spring?

According to a postcard from E. W. Mahoney, Jim Fokew and his company of riders, etc., migrated to Tampa, Fla., after the close of the season for the Rubin & Cherry Shows. What's in the air, Jim?

Our New York office informs that Hank Durnell, well-known Wild West man of the Ringling-Barnum Circus, is at A. C. Pratt's ranch near Deep River, Conn., roping oxen and doing trick riding every day on his favorite horse.

Thru Billy Nelson, of New Boston, Mass., word came that Al Gifford, known in Wild West show circles, has been making arrangements to spring some sort of a feature attraction on a truck for next season.

Tex Mason informed from Perry, Ok., that he had become a benedict, and that also he and his bride opened a rooming house at Perry, the fact that he is now

## TOMMY AND HENRY



Tommy and Henry MacFarlane, seven and nine years old, respectively, who already show working ability with the ropes, are shown in the above picture (photo by Ostrom). They are the sons of Mr. and Mrs. E. MacFarlane, of Kansas City, Mo. Rowdy Waddy has other pictures of the boys, showing them in nifty action, but in order to get 'em together used this "still".

married and thus in business will not keep him away from the rodeos, etc., which he intends playing again next summer.

Report from Kansas City, Mo., last week was that the hands were gathering there for Fred Beebe's big rodeo, December 8-14, and that the affair gave promise of going over big. As the last forms of this publication go to press Monday nights it is quite probable that data on the start of it cannot be given in this issue.

Buck Connor wrote from Quartzsite, Ariz.: "My homestead is working out fine, and I am enjoying the best climate I have ever lived in—and I have lived in a few places. This town is on the Sun-ki Trail across Arizona into California and it is claimed the best route of the southern trails. Within a year, according to predictions, it will be boulevarded from Blythe to Los Angeles, which puts it within 19 miles of my place."

In a letter to Fred G. Walker, of our New York office editorial staff, dated Lahore, India, November 2, Harry E. Handy, owner of King Carnival (which is in its 10th season without closing, and playing Australia, Java, Ceylon, Borneo, Straits, F. M. S., Siam, China, Cambodia, Ceylon, Burma and India), wrote in part as follows:

"Red" Cannon is in charge of the Rodeo attraction and is going well. He has made himself a favorite with all the Tommies and officers. Have added several horses, among them a beautiful snow-white Arabian stallion—"Red" says the "finest horse in the world."

Rowdy had intended to run the pictures of two youngsters, and "coners", of

Bob Robinson, Miss Melton, J. L. O. Thompson and son, Toomer; C. D. Morgan and C. L. Billings, advance agent for the Milt Tolbert repertoire show. Gladys also informed that she intended visiting Chicago and later would go to Florida for the winter.

That oldtimer, Jack Maccurio, rifle shot, rider, roper, etc., and formerly with various organizations, including the 191 Ranch and the Buffalo Bill shows, also four years in pictures in California, was a visitor to the Cincinnati office of *The Billboard* early last week, accompanied by Claude Ray, one of the members of his independent show company of four people playing theaters. Jack's organization is titled Maccurio's Indian Vaudeville Company. It has lately played a circuit of houses in Ohio, including several in Cincinnati and suburbs, also in Northern Kentucky towns. Said he intends playing independent dates thru-out the winter, and again next summer outdoors.

The Corral readers who expected to see a whole lot of "talk" on the proposal of the forming of an "association" in this issue will be disappointed. We will most willingly publish anything that is really done in the matter, but we're thru "plugging" for it until those more directly interested in the needs of it themselves show themselves getting busy instead of so much "talk". Henceforth, we are going to use a whole lot of the space previously devoted to it to actual news. And toward that end we ask all the folks (performers, contestants, committees, promoters) to send in their news-letters (which means everybody), and thus show that they really appreciate a newsy "column", devoted to their field exclusive-

## TAD BARNES



One of the topmost lady steer riders at contests, etc., is Tad Barnes. The above photo (by C. D. Ostrom) shows Tad in one of her spectacular rides.

Texas this issue, both of whom are quite handy with their ropes, but found that the photos of them were either too small or too dim for clear reproduction in print. One of them is Master Bob DeForet, 12 years old, of San Antonio, whose "daddy" is a well-known all-around performer, and the other Raymond David Blatherwick, 10 years old, of Dalhart, whose father is a well-known cowboy bootmaker, and whose 11-year-old sister is a clever acrobatic dancer (the picture of the latter was too small). Sorry, boys, but—send Rowdy some better photos.

Some of the Eastern propagandists against rodeos in their midst have been shooting certain lines in type that the performances put on haven't the real atmosphere of the old West. Maybe not, as to actual detail; if they were the attendance would probably be very small. Rodeos, the boys and girls can't bring the prairie and sage brush east with them, but if some of the Eastern "bobby horse" riders think that bronk riding, steer riding, steer wrestling, etc., is purely of the West—let a few fault-finders or their Eastern Coast athletic idols try climbing aboard. As for a majority of the critics, one might ask them, "How do you know—somebody tell you?"

Gladys Keys, rifle shot and rider, the past season with the Staley Shows, which closed their season some time ago at Forest City N. C., wrote that the show-folks with that company accorded her a very pleasant day October 29, her birthday anniversary, including a fine chicken spread at a local hostelry. The guests included, besides herself, Mr. and Mrs. R. Wade, L. Staley, Robert Walker, B. Chaffin, Mrs. A. B. Conley, Mr. Kelley,

ly. Address all communications to the publication office, Cincinnati.

A letter to the Corral from Helen Gibson, who temporarily gave up pictures and was with the Ringling-Barnum Circus the last five weeks of its season, informed that she was last week making personal appearances at a theater in Omaha, Neb. In connection with a picture in which she appeared, and that she intended leaving that city at the close of her engagement for Kansas City to "take in" Fred Beebe's Rodeo this week and might enter in the ladies' trick-riding event. After the close of the Ringling-Barnum season, at Greensboro, N. C., November 3, Helen vacated a few days at Miami, Fla., after which she visited relatives at Cleveland, O.; then went to Omaha to fill the above-mentioned engagement.

The report that Roy Kivett had been awarded a verdict of not guilty by the jury in his case at Salt Lake City, Utah, reached us too late to be mentioned in last issue. It was all-gone that Kivett fatally shot Edward Bowles August 29, last, during a roundup on the fair grounds at Salt Lake City. Following are excerpts from an article on the closing of the trial that appeared in *The Salt Lake Tribune* of November 26:

"A verdict of not guilty was returned by the jury last night after three hours' deliberation in the case of Roy Kivett, charged with the murder of Edward Bowles. That Kivett killed Bowles in self-defense was evidenced in the verdict of 12 men, who sat in judgment upon him. . . . After personally thanking each of the jurors and Judge McCrean, Kivett left the courtroom with Charles Irwin, his fosterfather, who has been constantly

at his side during the trial. . . . Kivett left last night with Mr. Irwin for the latter's cattle ranch at Wauneta, Wyo., where he will remain during the winter.

W. W. (Dilly) Dillingham, of El Dorado, Ark., where he still owns the Dillingham Theater, but has it rented to I. D. Gibbs, last week renewed his year's subscription to *The Billboard* and along with it enclosed a letter to Rowdy Waddy. "Dilly" is doubtless one of the best known old heads in Wild Westdom, and he also is known as a square shooter with all persons he has dealings with. But "Dilly" has been greatly worried over the loss of his highly prized silver-mounted saddle, which he says disappeared while he was at the Southwest City (Mo.) Roundup some weeks ago. The saddle was made by Myers, of El Paso, and has his name (Dillingham) in raised silver letters in each side of the jaws on the fork. He added that he believes he knows in which direction it went, that he is offering a reward for the return of it or information leading thereto, and, furthermore, "will ask no questions."

P. G. Nell, secretary of the Northern Idaho Stampede, wrote as follows: "Our corporation has recently been organized with a capital of \$100,000. We have purchased the Alan Race Track, situated nine miles from Coeur d'Alene, Id., and 19 miles from Spokane, Wash., for the primary purpose of putting on an annual Wild West show, known as the Northern Idaho Stampede. The 1925 dates as set will be June 30 and July 1, 2, and 3. Might add that we have one of the best one-mile tracks in the country and barns, corrals, etc., sufficient to take care of 600 head of stock. Our grand stand and bleachers have a seating capacity of 20,000. The grounds being situated in the famous Spokane Valley with a tributary population of more than 200,000, and highly improved highways radiating in every direction, besides being reached by five transcontinental railroads. We look for a big attendance next year."

Fog Horn Clancy writes: "Truly, the cowboy is a versatile gentleman. In one week's play at the movie theaters in West Texas I ran across one cowboy clerking in a dry goods store, met 'Shorty' Gildeon, who is working in a music store and selling pianos out of Abilene; Dan McAnnally was crying an auction sale of mules and Booger Red, Jr., and Hackberry 'Slim' were both staging rodeos, all within a 50-mile radius.

"It is interesting to watch 'Shorty' Gildeon talk pianos. When the prospective customer seems interested 'Shorty' can't keep his feet still—he wants to scratch a little to score a point.

"Arizona Charley (Robert Markley) is confined in the State Hospital at Winnebago, Wis., and would like to hear from his friends.

"It would be a great thing for contests if the territory west of the Mississippi could be split at Denver and all territory south be designated as the Southwestern League, north as the Northwestern League and east of the Mississippi River as the Eastern League, and at the end of the season stage a world series with all managers interested and boosting."

Altho not certain, at this writing, Rowdy is of the firm belief that newlyweds will be among "those present" this week at the Rodeo in Kansas City, Mo., Mr. and Mrs. Bob Askins, also Bob's "best man" at the wedding, Paddy Ryan. Bob needs no introduction to the hands, so—well, here is (in part) what a reporter for a daily newspaper at Billings, Mont., had to say in print about it: "Robert (Bob) Askin and Paddy Ryan, of Ismay, were visitors in Billings Sunday night. They were only two-thirds of the champs who called on them at the Gage hotel did not know until they called that there was a third member of the party—and, no doubt, concededly the more important portion of the party. The third member was Mrs. Askin, who was Helen Fulton, of Ismay, who was married to Mr. Askin Saturday morning. The couple were married at Miles City, the ceremony being performed by the Rev. Mr. Fall, with Francis (Paddy) Ryan and Gladys Cloud acting as sponsors. The bride is a graduate of the Ismay high school and student of the University of Minnesota. She is the daughter of William Fulton, of Ismay, who owns one of the largest cattle ranches in Eastern Montana.

## GOLDEN BROS.' CIRCUS

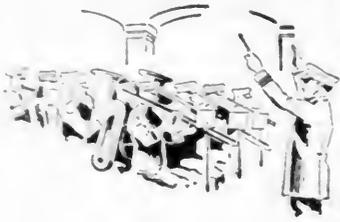
Playing to Good Business and Enjoying Wonderful Weather in Texas

The Golden Bros.' Circus is now playing the central part of West Texas and enjoying wonderful weather. The part that the show had encountered snow, as printed in a recent issue of *The Billboard* is erroneous. The outfit has had on bad day since entering Texas, and met at Clarendon, where it encountered rain and wind. Nevertheless the show gave two performances, the attendance at night being good. Good crowds turned out at Hamlin and Winters, and at Olney, an all boom town, three performances were given.

At Ranger, Tex., the Elks' Lodge, No. 1273, initiated two members of the circus.

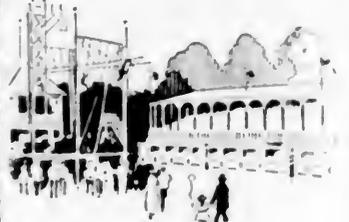
## TENTS FOR CIRCUSES

M. MAGEE & SON, INC., 138 Fulton St., N. Y. C.



## FAIRS AND EXPOSITIONS

Together With Their Musical Features  
Grand-Stand Acts, Midway Shows  
and Concessions  
BY NAT S. GREEN



### THE SUNDAY-SCHOOL PAGEANT AT THE IOWA STATE FAIR

*Note.—This paper by A. R. Corey, secretary of the Iowa State Fair, was read before the convention of the International Association of Fairs and Expositions, Chicago, December 1.*

No doubt every fair manager here has had at least some experience with the class of people of his State who are opposed to certain features of the program put on, especially if the fair is open on Sunday. In some States the attitude of the patrons is more liberal than others and the fairs may operate on Sunday just about the same as on any other day with the possible exception of judging live stock and putting on their racing and amusement program in front of the grand stand.

In Iowa our Sunday-closing laws are rather strict, if they were enforced. We have for years closed up all amusements and exhibit buildings on Sunday on account of it being a State institution and the strict attitude toward Sunday amusements by some of our people. The only buildings that are open to the public on Sunday are the live-stock barns, rest-rooms in the Women's Building and the Art Gallery.

For the Sunday forenoon program we have had the co-operation of the State Sunday-School Association, which has conducted Sunday-school classes in the Women's Building and also a class for men in the stock pavilion. Following the Sunday school we have church services in the stock pavilion seating the entire arena. During these services music is furnished by some well-known choruses. This year we employed 40 Welsh singers and a sermon was delivered by one of the well-known ministers of the State. These services have been very much appreciated and enjoyed by the eight or ten thousand campers who live on the grounds and other visitors who might be on the grounds during the forenoon.

In the afternoon band concerts have been the principal entertainment. Concerts are given in front of the grand stand in the stock pavilion, on the plaza and in the park. This year we used two

traveling bands, Patrick Conway's Band and Roy D. Smith's Royal Scotch Highlanders Band, and two State bands, the Argonne Post Legion Band and the Des Moines County Band, which is a farmers' organization.

For a number of years we have felt that we should provide some additional attractions for Sunday which would increase our attendance and entertain our patrons.

We have in Polk County what is known as the Polk County Council of Religious Education. In past years this organization has been putting on sort of a demonstration some time during the fall which usually consists of a parade of the Sunday-school classes in which they use a number of floats representing the work they are doing.

It occurred to us that something of this character might be put on on Sunday of our fair. We got in touch with a committee representing this organization and suggested that they co-operate with the State fair management in working out some feature of this kind for

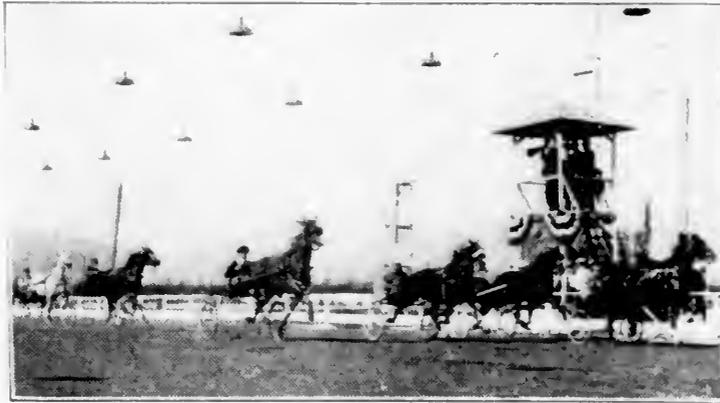
costumes used. He soon had every Sunday school in the city of Des Moines and some several miles from Des Moines working enthusiastically for the success of this event.

When Sunday evening came the grand stand, bleachers and all available space in the paddock was filled. We estimated that there were in excess of 25,000 people in front of the stand to witness the performance.

Our attendance on Sunday this year was 37,887, approximately 11,500 more than the average Sunday of previous years. Altho we did not put on the pageant with the idea of making any money, our outside gate admission increased \$2,722. If we had made a small charge for the grand stand it would have shown a very nice profit.

The pageant went off without a hitch. It opened showing a typical American family gathered in the evening around the library table. The dialog between the parents and their son was transmitted by a loud speaker to the crowd. The son in the midst of studying his history lesson, declared his hatred of such studies, especially Biblical history. The father, startled at the outburst, proceeded to try and convince the boy of the fascination of all history and especially that contained in the Bible.

Together they began to read and visualize the outstanding events of the world



Hot race racing is popular out Los Angeles way, and at the Los Angeles County Fair, Pomona, Calif., a scrappy race card was a part of the entertainment program. The accompanying picture was taken at the Pomona track by Frasher, well-known Pomona photographer.

### New Building Sought for Neb. State Fair

#### Secretary Danielson Asks for Total Appropriation of \$311,000 for 1925—Boys' and Girls' Club Building Planned

Lincoln, Neb., Dec. 2.—A total appropriation of \$311,000 for the Nebraska State Fair for the coming biennium is asked in a budget statement filed by E. R. Danielson, secretary of the State Board of Agriculture. This includes \$200,000 for a new building and \$11,000 of funds for other societies over which the board of agriculture is merely guardian. Aside from amount requested for a new building the board now asks for only \$28,000 more than the legislature granted two years ago.

The legislature of 1923 appropriated a total of \$85,000 for the board and its auxiliary societies. Two years ago \$50,000 was appropriated for maintenance and sewer sewers. Secretary Danielson's request is for \$60,000 this year, of which \$22,000 is for labor, \$10,000 for supplies and \$18,000 for upkeep.

The board asks for a \$200,000 building, the lower floor to be used for a horse barn and the upper floor for boys' and girls' clubs. The site is to be north of the swine building and south of the coliseum. At present the board is using its automobile for boys' and girls' organizations.

The board requests \$3,000 for meetings of organized agriculture, the same as was granted by the last legislature, also \$28,300 for publishing reports of agricultural societies. In place of \$4,000 for premiums the board asks for \$20,000.

Mr. Danielson shows that since 1901 the legislature has appropriated \$700,000 for premiums for 24 annual fairs, while the board has put back into the grounds in permanent improvements \$275,000 from fair receipts and has put \$370,000 of fair receipts into maintenance, or a total of \$1,070,000. In that same period the legislature has appropriated \$640,000 and \$48,000 for premiums.

the State fair. The proposition appealed to them and they immediately set about to work out something that would be satisfactory for such an occasion.

A Des Moines man of high standing among these people had written a religious pageant, called *The Hand of Jehovah*, which lent itself admirably to outside production and which was filled with spectacular effects and big scenes.

After a number of conferences, it was proposed that this organization undertake the staging of this pageant on Sunday evening at the State fair as a great piece of religious education, to bring a vital religious message to the thousands of people who would attend the State fair on that particular day. They were tremendously enthused over the proposition and appointed a dozen or more committees to work out their plans. They offered to furnish all the characters, recruit and train the cast of more than 2,500 people needed for the various scenes and tableaux, and to look after all the details from beginning to end. Furthermore, they offered to give the event considerable advertising, not only thru the press, but also have it announced in practically every church in the State of Iowa, urging that church and Sunday-school people come to Des Moines to witness the presentation of this pageant.

As to our part in the affair, we agreed to appropriate \$2,000 to take care of the expense of employing a professional director, to provide costumes for the characters taking part and the necessary scenery. The organization employed Chalmers Brooks Pithan, a motion-picture director from Los Angeles, to stage the pageant. He came to Des Moines about a month before the fair. He brought with him a great many costumes which he had used in putting on other pageants and the necessary electrical equipment to produce the proper effects. He took complete charge of everything and was at work for nearly a month preparing the fair rehearsing the various groups in the downtown churches.

The scenery, which was quite elaborate, was all made by volunteer help. The same was true of a great many of the

history from the creation of man to the present day. As they read there was presented in pageant, pantomime and tableau scenes taken from the Bible. These presentations began with the story of the creation, and followed thru the migrations of the Hebrews; the King and Queens and prophets of Israel; the rise and spread of Christianity, including the life and ministrations of Christ.

The progress of Christianity was traced thru Palestine, Rome and Western Europe, developing the ideals and principles that led to the founding of the American colonies and the later struggles of America, and the sacrifices of her heroes.

The great lesson brought out in the pageant that "All History is His Story", that ours is a world citizenship and that we will go on in His footsteps until the Hand of Jehovah had led us to the fulfillment of His purpose.

Some of the tableaux were tremendous, using as many as 1,500 or 2,000 characters. In the Civil and World-War scenes the artillery and cavalry from Ft. Des Moines put on battle scenes rivaling the finest that Duffield and Cunliff ever staged.

The lighting effects were thoroughly worked out and the entire pageant was inspiring. It lasted about two hours.

The best result achieved from putting on this pageant has been the creation of a closer and more friendly feeling between the church people and the State fair. Practically all of the churches in Des Moines closed on Sunday night so that their people might go to the fair to witness the pageant.

We received scores of congratulations from religious leaders of the State and a number of highly complimentary stories in the press for putting on this pageant. We feel that the church people are our friends and boosters for the fair.

#### Sac City, Ia., Fair

Sac City, Ia., Dec. 3.—The annual meeting of the Sac County Fair Association was held November 28 and the report of the secretary showed a small

### FLORIDA FAIR OFFICIALS MEET

Officers Elected and Amusement Committee Appointed To Pass Upon Attractions—  
C. W. Hunter Is President

Jacksonville, Fla., Dec. 1.—At a meeting of the Association of Florida Fairs held at the Florida State Fair grounds November 22, C. W. Hunter, of Ocala, was re-elected president of the association. Only a morning session was held, the afternoon session being abandoned to give the members an opportunity to attend the State fair.

The other officers elected were P. T. Strider, secretary of the South Florida fair, Tampa, re-elected vice-president, E. W. Brown, secretary Volusia county fair, Deland, vice-president; Arthur Cherry, Perry, corresponding secretary, and Brown Whitley, Florida State Fair Association, general secretary-treasurer. Mr. Cherry was also made a member of the board of directors, which is composed of all other officers.

An amendment to the by-laws of the association was passed in the form of a resolution, providing that membership in the association limited to fairs organized under the State laws and not operated for personal or private gain.

An amusement committee was appointed whose duty will be to pass on the merits of shows and amusement attractions that seek entrance for exhibition in the Florida fair circuits and to exclude all unfair and illegitimate attractions. It was empowered to recommend any or all such features and shows that are up to the standard required by Florida fair circuits.

The members of the association entered into a discussion of the duties of the fair and brought out a strong recommendation that such representative products be grown as will bring out to the world at large the best agricultural and horticultural possibilities and advantages of this State.

The association members were guests of the Florida State Fair Association at luncheon in the Riverside Christian church restaurant on the fair grounds.

Deland, at the invitation of E. W. Brown, was selected as the place for the next meeting of the association late next March.

### JOE CURTIS ILL

Misses Chicago Meeting First Time in Years—Plans Started for 1925 Inter-State Fair

Chattanooga, Tenn., Dec. 4.—The 1925 Chattanooga Inter-State Fair will be held the same week as during the past eight years—that following Memphis and Knoxville, and preceding Atlanta.

Reports were rife some weeks ago that a change would be made, but late advice from other Tennessee fairs do not contemplate other dates, so the local fair also will stand pat.

Secretary Joe Curtis has been ill for about six weeks and confined to his home for more than half of that time and could not be in attendance at the Chicago meeting—the first time he has missed since the local fair was organized. Mrs. Brandon, his assistant, left Saturday for Chicago with a party of twelve prize-winning boys and girls, and is at the meeting.

Final accounting developed that the local fair lost but \$3,000 this year despite the fact that four of the seven days were "killed" by rain and cold weather.

Preparations for the 1925 fair will be started immediately after the Christmas holidays.

#### EANES RESIGNS

R. Willard Eanes, for 10 years secretary-manager of the Petersburg Fair Association, Petersburg, Va., has resigned to accept a position with the National Exposition of America. He will take up his new duties, with headquarters in New York January 1.

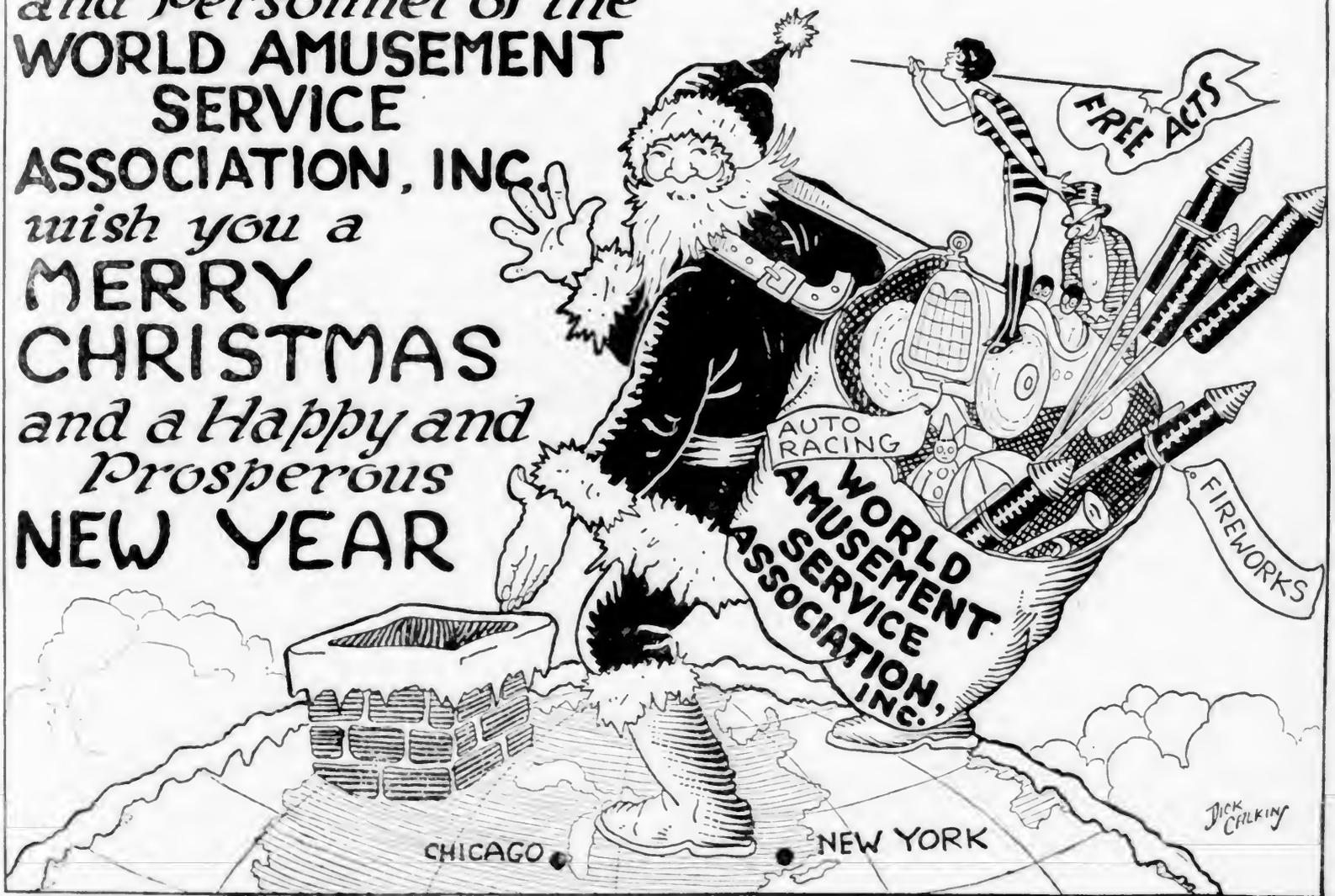
Under Mr. Eanes' management the Petersburg fair has made a steady growth. The directors of the association will meet December 17 to elect a successor to Mr. Eanes.

profit from the 1924 fair, regardless of the fact that it rained every day during this year's fair.

L. E. Irwin and H. J. Drewry were re-elected directors for a two-year term, succeeding F. L. Ipsen.

L. E. Irwin again heads the organization. Other officers are W. W. Rhoads, vice-president, F. W. Rally, treasurer, and W. F. Weary, secretary, all of Sac City.

The Directors, Officers,  
and Personnel of the  
**WORLD AMUSEMENT  
SERVICE  
ASSOCIATION, INC.**  
wish you a  
**MERRY  
CHRISTMAS**  
and a Happy and  
Prosperous  
**NEW YEAR**



**Fleming Organizing  
Miss. Gulf Coast Fair**

Glen Fleming announces that he is just beginning the organization of the Mississippi Gulf Coast Fair at Gulfport, Miss.

The fair company, which will be incorporated for \$40,000, has bought 40 acres of land in the heart of the city, just four blocks from the gulf beach, with street car and inter-urban service, and with gravelled and paved streets leading to it from all directions.

We are now getting up plans for a half-mile track with baseball diamond and aviation landing. Mr. Fleming writes: "We already have three buildings, one of them one of the largest fair buildings in the South, measuring 175 by 500 feet with splendid lighting and all necessary conveniences."

"We plan to have some kind of entertainment here every month in the year. This will be one of the big fairs of the South, as it will be located right between New Orleans and Mobile on the two main highways, with a very large population to draw from."

Mr. Fleming has been in the fair game for 20 years, and for the past few years has been secretary-manager of the Harrison County Fair at Gulfport. Last year's fair was such a success that it was decided to enlarge its scope, and the new organization is the result.

**ANNUAL FAIR ELECTIONS**

Among the reports of annual fair elections that have come to the desk of the editor of the fair department in the past week are the following:

Macoupin County Fair and Agricultural Association, Carlinville, Ill.: President, J. P. Dressler, vice-president, F. M. Kirkland; treasurer, Robert Whiteley; directors, E. E. Day, J. S. Hounsley, D. A. Hays, J. S. Davis and Lee Robley.

Peninsula Horticultural Society, Georgetown, Del.: President, A. S. Cover, of Fenton, Md.; vice-president, William M. Dickson, of Woodside, Del.; secretary and treasurer, Wesley Webb, of Dover, Del.

Morden Agricultural Society, Morden, Minn.: President, John Sweet; vice-president, William Kehr; directors, J. S. Gillis, W. C. White, W. Chlug, Waldo Elliot, P.

Patterson, William Minty, C. Atkins, William Keith, Mrs. Minty and Mrs. M. C. Rumball; associate directors, George Topley, Nell J. Naughton, A. L. Shore, W. R. Leslie, A. Tobias, Howard Winkler, Thomas Shortridge, J. J. Ens, Mesdames Shore, Cooper, Leslie, T. A. Gray.

Springfield Agricultural Society, Dugald, Mo.: President, W. R. Dowse; vice-president, Henry Smith; secretary-treasurer, Thomas F. Folliet; auditor, W. B. Harvey; directors, S. G. Smith, D. C. Gillespie, J. C. Rippinrake, John Roberts, W. R. Dowse, John Holland, Henry Smith, Edward Milne, A. H. Cairns, T. F. Folliet, Mrs. C. Jeffrey, Mrs. T. Cook, Miss M. Milne.

Lewis County Fair Association, Hohenwald, Tenn.: President, Dr. E. F. Bogel-pohl; vice-president, Mrs. George Yavrounis; secretary, Mrs. C. O. Baker; assistant secretary, Mrs. Fred L. Schubert; treasurer, Mrs. Augusta Watkins; custodian of buildings, Mrs. F. A. Goodham.

Maecregor Agricultural Society, Maecregor, Mo.: Thomas Clark, acting secretary since the death of the veteran secretary, W. B. Gilroy, was appointed to this position, and other officers for next year are: President, R. D. Muir; 1st vice-president, J. Barber; 2nd vice-president, J. L. Bowle; directors, C. W. Lye, W. Davis, A. Ingletton, M. Thompson, H. Griffin, Thomas Anderson, William Shaw, J. K. R. W. A. McWilliams, Mrs. Giffin, Mrs. R. D. Muir and Mrs. Dash. The annual report presented showed this organization to be in a very prosperous condition. For the past 10 years increased interest has been shown by the public and directorate alike, and the society has steadily forged ahead.

Ellis County Fair, Ennis, Texas: The entire list of officers was re-elected for the next year, as follows: J. R. McMurray of Ennis, president; J. Irwin Cornwell, Waxahachie, vice-president; Edmond Raphael of Ennis, treasurer, and Jekks Castellaw of Ennis, secretary.

Rochester Fair, Rochester, N. H.: At the annual meeting of the association the following officers were elected for 1925: President, Bernard Q. Bond; treasurer, Ralph E. Came; secretary-general manager, Dr. G. E. Chesley. Dates for 1925 are September 22-25, inclusive. This is the third largest fair in New England, Dr. Chesley states, only

Brockton and Springfield having had a larger gate in 1924.

Lisbon, O., Dec. 4.—September 15, 16 and 17 have been selected as the dates for the annual Columbiana County Fair.

Officers elected for 1925 are: President J. M. Levan; vice-president, Frank Bowman; secretary, Harry E. Marsden; treasurer, J. O. Ewing.

**ENNIS, TEXAS, FAIR  
MAKES GOOD PROFIT**

Clears More Than \$12,000 on 1924 Event—Improvements Planned for 1925

Ennis, Tex., Dec. 4.—The Ellis County Fair has taken its place as a leading county fair of Texas. The record made this year probably was not surpassed by any other county fair in the State.

The report of Jekks F. Castellaw, secretary, presented at the annual meeting, showed that the fair in 1924 cleared \$12,158.62, and the attendance was 110,000.

Officers of the association are highly gratified at the showing made and are already busy with plans for the 1925 fair.

This year the association constructed a display building 108 by 160 feet; an agriculture and women's building 60 by 130, also of brick; a live-stock building 94 by 100, of steel concrete, and a stadium of steel, with a seating capacity of 1,000, besides many other minor improvements.

Secretary Castellaw advises that the association will employ a building and ground superintendent at once who will begin soon to set trees and shrubbery with the idea of developing the grounds into an attractive park.

The plans for another year include many more improvements, among which are a poultry building 100x160 feet; hog and sheep barn 50x100; an educational building 56x100 feet, turnstiles at all gates, and a number of improvements in the present buildings.

Officers elected for 1925 are: J. R. McMurray, Ennis, president; J. Irwin Cornwell, Waxahachie, vice-president; Edmond Raphael of Ennis, treasurer, and Jekks Castellaw of Ennis, secretary.

Mrs. Mabel La Marr, a member of the Flying La Marrs troupe, well-known free attraction, and who was injured at Dothan, Ala., October 28, when a rope broke, is recovering and will be able to be up in a few weeks.

**Austin C. Wilson Closes  
Most Successful Season**

John P. Flannigan, publicity director for Austin C. Wilson, well-known promoter of automobile racing and auto polo, states the past season was the biggest and most successful ever experienced by this organization.

"The great wave of popularity of dirt track automobile racing during the past few years has been especially gratifying to Promoter Austin C. Wilson, as he has been responsible in no small degree to the ever increasing demand and tremendous popularity of these attractions," states Mr. Flannigan.

"The Wilson organization has contributed to the establishment of auto race days at many fairs."

"Probably the most gratifying factor in the entire year's business was the fact that during over 80 race meetings conducted by our organization there was but one minor accident. While this fact seems little short of remarkable, considering that we played to three-quarters of a million people this year, it is due undoubtedly to the rigid precautions taken at all meetings under our sanction."

Our organization covered over 15,000 miles of territory the season just passed in Ohio, Pennsylvania, New York, Delaware, Maryland, the Virginias, Tennessee and Kentucky, and conditions everywhere were most satisfactory.

**THE  
Aerial Utts** Mabel

Wish you one and all a MERRY CHRISTMAS AND A HAPPY NEW YEAR. Address: Convention Hall, Kansas City, Missouri.

**THAVIU BAND, SINGERS  
AND BALLET**

"America's Greatest Musical Organization"

Presenting high-class entertainments, INTERIOR OR OPEN AIR. Full state equipment, lighting, scenery and costumes carried.

64 E. Van Buren St., Chicago, Ill.

End your correspondence to advertisers by mentioning The Billboard.

## Million-Dollar Improvement of the Indiana State Fair

Note.—Paper by E. J. Barker, president of the Indiana State Fair, read at the annual meeting of the International Association of Fairs and Expositions, Chicago, December 3.

During the past summer it became my privilege, as well as my duty to superintend the building program for the Indiana Board of Agriculture at the Indiana State Fair Grounds at Indianapolis.

The building program set out was one of the most extensive ever undertaken in a single season, and the knowledge that it must be completed before the opening of our fair on September 1 made it a real task. The program consisted of a new swine, sheep and cattle barn, a building for Purdue University exhibits, a baby building and two buildings to be known as the Boys' Camp. We will mention first the live-stock buildings, giving their dimensions, capacity and construction.

### The Swine Barn

This building is 302x330 feet, has 998 pens, 6x5 feet, with a capacity of 3,000 head. It has two show rings with bleacher seats, also eight award pens for each ring. The frame is of structural steel, with both sides and one end of the building open. The front end is built of brick and has four office rooms and two toilets. There is a 20-foot-wide basement across the rear of the building. This is arranged for dormitory purposes, with shower and washrooms, for the exhibitors. The rooms in front and all the pens are cemented, but the aisles are filled and packed with clay.

The roof is of composition and tile construction, the tile being used on all the down projections, which gives it a fine appearance. Cost complete, with pen equipment, \$191,772.27. The pens are of steel panels, 3 1-2 feet high.

### The Sheep Barn

This building is 150x350 feet, has 400 pens, 8x8, with a total capacity of 1,500 head. The sides are open and the ends, also, with the exception of two substantial brick pylons at each end. The front is used for office and the rear for toilets. Structural steel frame, with composition and tile roofing, the same as the swine barn. One roomy show arena, in the center, with an 18-inch raise and six feet wide platform on each side of the arena for chairs, which does not obstruct the view as does the bleacher effect in the swine building. The floor throughout is of clay except the show arena, which is of tanbark. The pen equipment is similar to the swine barn. Cost complete, with pen equipment, is \$81,484.

### The Cattle Barn

The greatest building of its kind in America. It is 234x731 feet, with capacity for 2,000 cattle. Structural steel frame work, with brick ends and brick sides up four feet from the ground. Above this is steel sash with heavy glass the balance of the entire height, so that in hot weather it can be made practically an open-sided building. It has a high roof and a continuous row of windows along each side on top of building.

At the front end are found adequate office rooms and sleeping quarters for the member in charge and his assistants. Toilets and a ladies' restroom are provided in one part. At the other end are washrooms and shower bath for the attendants. On the outside, near the center on one side, is a well-arranged wash rack for washing the cattle. In one corner of the building next to the office is a scale. The stall equipment is all removable, thus providing a wonderful exposition or convention building.

The floor is concreted throughout and the roof is of composition and tile. Total cost, including cement floor and stall equipment, is \$279,050. The building is situated adjacent and is connected by arcade to the Coliseum and the latter is used for show ring for the cattle. The stall equipment consists of a solid wood partition two inches thick and 42 inches high in front of the cattle, and a two-inch piping forms the stall division between the cattle. The cattle are tied with their heads toward each other with a five-foot alleyway between their heads. This forms the place for all feed, trunks and bunks, so that nothing is left outside in the passage ways. The main aisles are 18 feet wide, providing ample room for driving thru the building, also for the crowds. In addition there is a row of cattle tied clear around the wall inside the building.

With the low-stalling equipment it makes a wonderful impression upon visitors when they step inside, and with the high ceiling and continuous rows of windows provides the very best of ventilation.

All the buildings are so wired and lighted that it is a pleasure to view the exhibits at night.

### The Purdue Exhibits Building

This building is 74x252 feet, with structural steel frame, brick veneer walls, corrugated iron roof and cement floor, and cost \$48,337.

It is a celled building so as to allow various kinds of exhibits to be placed upon the walls. Purdue University used

this exclusively for its various exhibits and it was one of the most crowded buildings on the grounds all the time.

### The Baby Building

The Baby Building is 40x70 feet with brick piers, steel sash and glass walls, cement floor and tile roof and cost a little over \$10,000.

Two boys' camp buildings of frame construction (using the frame material taken from other buildings we wrecked), composition roof. The sleeping quarters are 36x129 feet, adjoining the bath and toilet rooms, 30x30. Dining hall, 38x77 feet.

This camp is available for all boys who are entered in any kind of club work or who are on any judging team at the fair. Cost \$5,575.10.

This makes a total of \$616,218.37 spent on new buildings this year, besides the painting of 20 speed barns and eight or 10 other buildings on the grounds.

In 1922 we built the horse barn at a cost of \$123,506.70. It is 124x400 feet in size, constructed of steel and frame, with brick walls and composition and tile roofing. Capacity, 420.

In 1923 we built a hotel 75x120 feet of frame construction, exterior stucco, roof, asphalt shingles, at a cost of \$39,561.22.

In 1921 an agriculture and horticulture building was built consisting of two wings, each 70x240 feet. This has brick walls, cement floor, steel and frame construction, and composition roof. Cost \$58,871.20.

In 1919 two permanent buildings were built as follows:

The manufacturing building 230x260 feet, with brick walls, steel frame, tar-

the midway attraction will be Billie Clark's Broadway Shows. A prize baby show and clinic, combined with "Queen" and automobile contests, are special features that are now incubating under the personal supervision of Harry E. Bonnell, who is also directing the publicity for the celebrations and assisting Manager Wale generally in the various other detail work.

## Portland's World's Fair Plan Revived

Knights of Electra Believe Time Is Propitious To Launch Campaign—No Definite Dates Set

Portland, Ore., Dec. 4.—The Knights of Electra, an organization of business and professional men of this city, has revived the project to hold a world's fair in Portland. Following an intensive survey made in November the organization adopted a resolution favoring the project.

The plan for a world's fair in Portland in 1925 was abandoned two years ago because the unsettled conditions would not permit participation of European countries. The time for launching a campaign now seems propitious and the Knights of Electra advocates the holding of an exposition as soon as may seem wise and expedient.

A committee was formed, with Charles S. Holbrook as chairman, to devise means of financing the new movement.

## Hankinson Representatives at Chicago Meeting

Chicago, Dec. 2.—Among early arrivals for the fairs and expositions convention this week were two representatives of Ralph A. Hankinson, auto polo and auto race promoter.

The Hankinson organization, which functions under the name of the House

## NORTH PACIFIC ASSN. TO MEET IN JANUARY

Spokane, Wash., Dec. 2.—The annual meeting of the North Pacific Fair Association has been called by President T. S. Griffith, of Spokane, to be held in Aberdeen, Wash., January 30 and 31. Fair dates, circuit features and programs will be decided at the meeting, which immediately follows the gathering of the Western Canada Fair Association at Edmonton on January 27.

## LAWSON GOES WITH POTTS

Chicago, Nov. 28.—A. D. Alliger, display manager for the Potts Fireworks Display Company, announces that Al Lawson will be among the salesmen who will contract Potts fireworks the coming season.

The Royal Winter Fair which closed recently at Toronto, Can., was the most successful of the three that have been held.

## 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.

New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 19.

Association of Tennessee Fairs, W. F. Barry, Jackson, Tenn., secretary. Meeting to be held in Nashville February 3.

Ohio Fair Boys, Helen S. Maher, Columbus, O., secretary. Meeting to be held at the Deshler Hotel, Columbus, O., January 15 and 16.

Michigan Association of Fair Secretaries, Chester M. Howell, Saginaw, Mich., secretary. Meetings to be held third week in January at Lansing, Mich.

Minnesota Federation of County Fairs, R. E. Hall, Minneapolis, Minn., secretary. Meeting to be held at the New North Hotel, Minneapolis, Minn., January 13 and 14.

Nebraska Association of Fair Managers, W. 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, S. Guin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19.

Pennsylvania State Association of County Fairs, Jacob F. Schumacher, 342 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburgh, January 28 and 29. Eastern meeting at Philadelphia, February 4 and 5.

Illinois Association of Agricultural Fairs, B. M. Davison, Springfield, Ill., secretary. Meeting to be held at Peoria in February (date not yet set).

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, Bay View, 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 28 at a place to be designated by the executive committee of the association.

Western Canada Association of Exhibitions, W. J. Stark, Edmonton, Alta., Can., secretary. Meeting to be held at the Macdonald Hotel, Edmonton, January 27.

New York Association of Town Agricultural Societies, Meeting to be held in Albany, N. Y., February 17.

American Trotting Association, W. H. Smollinger, Chicago, secretary. Meeting to be held in Chicago February 17. Meetings of the Board of Appeals are held the first Tuesday in May and December of each year.

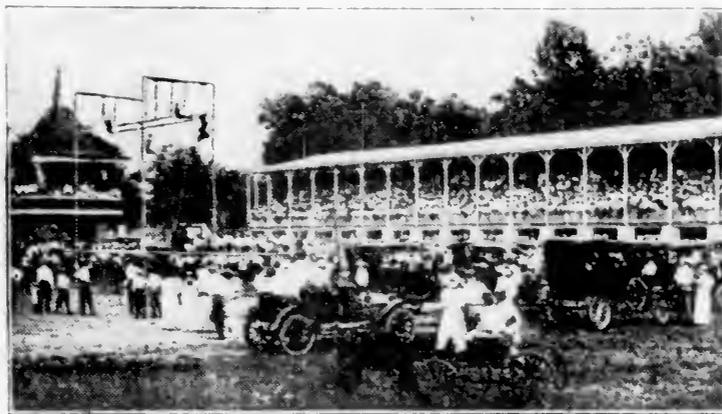
Virginia Association of Fairs, C. B. Ralston, Staunton, Va., secretary. Meeting to be held at Lynchburg, Va., January 19 and 20.

North Pacific Fair Association, H. C. Browne, Portland, Ore., secretary. Meeting to be held at Aberdeen, Wash., January 30 and 31.

North Dakota Association of Fairs, E. R. Montgomery, Grand Forks, N. D., secretary. Meeting to be held at Hotel Decatur, 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.



A good free-attraction program never fails to attract a big grand-stair crowd. In the accompanying picture is shown a crowd watching the free acts at the Rockport (Ind.) Fair.

gravel and tile roofing. This building cost \$173,797, including heating plant, and is used by various manufacturers for exhibiting their wares, also for the holding of an automobile show.

The Women's Building is 120x260 feet with three floors, including basement. It is a brick wall with reinforced concrete construction, tar and gravel and tile roof. Its cost was \$139,071.75.

The various buildings enumerated represent a total cost of \$1,151,026.25.

We believe that with this equipment we have the best fair-ground plant in America and also that we have more for the money invested than can be found anywhere. Indiana is proud of this plant and of its fair and we are glad to be here and tell you people of what we have and to show you, if I may, of the outlay, from a blue print which I have and to acknowledge a personal pride that I have in being a member of our board and at this time to extend to all of you a personal invitation to visit our fair in 1925 and see for yourselves what we have.

## WALE HANDLING THREE FAIRS

A. H. Wale, of Arcadia, Fla., is making preparations for three fairs that are under his personal control and management. The dates of these are all in January and run consecutively, with the initial event, that of the DeSoto County Fair, opening on January 1 and running for 10 weekdays and nights. There happens to be a large winter tourist camp in Arcadia and in connection with this fair is to be held the annual convention of the "Tin-Can Tourists of America", a sort of loosely applied cognomen for the winter visitors of Florida who journey down in automobiles and live altogether in the open or under tents. This camp, by the way, directly adjoins the fair grounds.

Manager Wale's second fair date is the Hardee County Fair at Wauchula, and the third the Polk County Fair at Lakeland. The latter two fairs are scheduled to run one week each, and both are day and night celebrations.

For each fair Manager Wale announces

of Hankinson, is represented at the convention by Bill Breitenstein, general manager, and Earl P. Newberry, vice-president, Ralph Hankinson being absent at Havana, Cuba, on arrangements for a large spring promotion.

During the year 1924 offices of the organization were in New York City, conjointly with the Wirth & Harold banking agency, and where the major amount of business was done in the East, the West in wing of the organization branched out into the Northwest and bookings extended as far west as Spokane, Wash., and Lewiston, Id., where virgin fields in the auto-racing phase were opened at two fairs as well as at Missouri, Mont., and repeater dates made by Bill Breitenstein at the Montana State Fair at Helena and the Midland Empire Fair at Billings.

Hankinson filled dates in the Eastern section at many representative fairs in West Virginia, Pennsylvania and New York, with concluding dates in the South.

Earl Fraser Newberry, William R. Jesse and George Seagrave, in conjunction with Mr. Hankinson, handled the Eastern and Central Western fairs, while Breitenstein expended his efforts in the Northwest.

Present indications point to at least four auto-polo teams in the field in 1925 and five auto-race teams, according to Bill Breitenstein.

## Buenos Ayres Fair Opens

The Industrial Exhibition opened at Buenos Ayres, Argentina, December 4 and will continue until February 25.

It is announced that this will be the most important exhibition Argentina has ever held. The national government has expended large sums of money for the various buildings erected in Palermo Park.

Elaborate displays are to be made at the exhibition by foreign manufacturers and there will be many American exhibits. Argentine agricultural, mineral and forestry exhibits will be featured.

*The Season's Greetings to Present and Prospective  
Friends in America and Europe*



Decorated  
by Royalty in  
Two Successful  
Tours of  
European  
Countries

The Only Living  
Man Who  
Has Ever  
Walked  
Through the  
Clouds

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# "THE MILLION DOLLAR ATTRACTION"

Without Question the World's Greatest  
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Bookings for 1925 Fairs, Expositions  
and Indoor Circuses May Be Made With

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Three Sensational and Two Stage, or Combined.

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Address  
RICHARD PITROT,  
441 East 87th Street,  
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Business Mgr. and Secretary,  
J. W. BRAUN,  
Caro, Michigan.

A few open dates are available for the present indoor season.

# FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

## Fixing Easter

London, Nov. 21.—Members of the show community are all on the side of those who argue that the movable feast of Easter should be brought to a full stop on some suitable date agreeable to all parties.

This week Lord Desborough raised the matter at a meeting of the Drapers Chamber of Trade. His Lordship introduced a bill in 1921 but it did not get onto the statute book. Now he proposes to reintroduce this valuable measure. The bill suggests the second Sunday in April as the best and as many clerical authorities, including the Pope, are not adverse to the fixing of a definite day, the matter is to be referred to the League of Nations for international sanction.

The present variation of this holiday plays duck and drakes with the spring tours of the showmen and their active support is assured to this innovation.

## Fulham By-Laws and Fairs

The London section of the Showmen's Guild needs to pull all its weight with the various parties conceived to prevent the Fulham corporation from passing a projected by-law which aims at preventing the use of any waste ground in the borough for purposes of fairs and similar open-air entertainment. The perpetual attempts by local authorities to interfere with the common rights of the show fraternity have been frequently indicated in these columns, but never has a more arbitrary power been sought by the Bumble than this which Fulham's heirs of righteousness are now attempting to force on the show community and local farmers.

Of course, if the Guildsmen and local residents sit down under this iniquitous by-law the other councils will quickly follow suit, and thereby endanger the interests of showmen in all parts of the country. Ample powers are already at hand to guard the community against nuisances of all kinds from this holding—or rather the misuse—of fairs. But to restrict the free commercial use of land is to infringe the basic rights of the whole community.

## Amusement Park Scandals

William Henry Pease, accused of attempting to blackmail Frederick James Bird, of the Laycock & Bird firm (operating many companies at the Wembley Amusement Park), has been committed for trial.

After the articles dealing with the amusement park scandals it is alleged that Pease called on Bird and demanded \$2,500 to stop the appearance of the articles. Bird is reputed to have offered \$2,500 down and further sums in weekly installments.

The examination of Bird in this case is interesting reading, but until the case is thoroughly thrashed out detailed consideration may be deferred. The accused pleaded "not guilty" and his defense was reserved until the trial in the Central Criminal Court. Bail was allowed.

It would seem that Pease had nothing to do with the "John Bull" article and was not associated with the journal.

## Tex Miller Jailed

On Tuesday at Devonport Police Court George Sylvester, professionally known as Texas Miller, of Shaftesbury avenue, London, was summoned for cruelty to a horse during his rodeo performance at the Devonport Hippodrome on October 1. The prosecution was at the instance of the Royal Society for Prevention of Cruelty to Animals and the hearing had been adjourned at defendant's request in order to give him an opportunity to defend himself. As he failed to appear at the adjourned trial the case was tried in his absence. The R. S. P. C. A. representative alleged that a rope was tied tightly around the loins of a "bucking

# FIREWORKS

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Mannequin Novelties and A Festive Toy Banners for Christmas a Specialty. Send for our Catalogue. GRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.

# CHRISTMAS GREETINGS

FROM

## MISS HAPPY HARRISON

(COMEDY ANIMAL CIRCUS)

Booking Fairs thru Robinson's Attractions.

# THE GREAT TRI-COUNTY FAIR

AND

## INTERSTATE EXPOSITION

PERRY, IOWA SEPTEMBER 7, 8, 9, 10, 11.

THE MOST BRILLIANTLY ILLUMINATED MIDWAY IN IOWA.

WANTED—All kinds of Shows, Rides and other Concessions. Address E. D. CARTER, Secretary.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS FROM

# SIX FLYING MELZERS

AMERICA'S PREMIER OPEN-AIR ATTRACTION.

Big Double Flying Return and Casting Act. Just finished our successful 1924 season. Re-entangled for Season 1925, management JOHN C. JACKEL, New York City. Permanent address, 2509 Webber St., Saginaw, Michigan.

bronco" in such a manner as to cause grievous pain. The society was determined to stop these displays which aimed at showing the cleverness of the riders. After the proprietor had been warned by an inspector of the society the alleged cruelty was continued.

The chairman of the magistrates took a strong line in this case and said that in view of the inspector's warning the bench had decided to inflict an exemplary penalty. Millar was sentenced to two months' imprisonment with hard labor.

The R. S. P. C. A. has thus raised its first important victim on the much discussed rodeo cruelty and, doubtless, this sharp sentence will lead to an intensive attack by the humanitarians on all similar shows. It seems a pity that Tex did not appear in person to mitigate the severity of the judgment. He was to have organized a rodeo at Leeds, as I have already pointed out, and the R. S. P. C. A. was making big efforts in the Yorkshire town to prevent the appearance of the show. This successful prosecution will doubtless make the future of Rodeo Limited very difficult.

## Out and About

Lord Galnford, chairman of the British Broadcasting Company, announces that in the future two programs a night will be broadcast from London. These will be widely contrasted and more use is to be made of the big high-power station at Chelmsford, to which one of the London programs will be relayed for wide-area transmission.

Manchester boasts the only ice rink in the provinces, but I learn that Glasgow is now preparing to establish a big attraction of this kind at a cost of \$250,000. In addition to skating the patrons will be able to indulge in curling matches.

Manxland, in other words, the Isle of Man, boasts a fine open-air and covered fun resort in its Lochan Head White City. The director, Percy Moore, is now booking attractions for the coming season and hopes to make a better show than ever in 1925. The I. O. M. is a great resort of the Midlanders and Lancastrians, and of late the show world has responded finely to the demand of the big holiday crowds.

A specimen of the almost extinct Moari Lizard of Thatera has now found sanctuary at the Regent's Park Zoo.

The Queen's Dolls' House has now been dismantled and removed from Wembley to Windsor Castle, which is to be its permanent home. Twenty-four men were engaged in taking down and packing the miniature mansion and its contents, which occupied three lorries in transit.

O'Brien's Amusement Park, in the very heart of London, is doing fine business to all appearances. It is situated on the site of Tottenham Court road and Oxford street, in the midst of the shopping quarter. A lively show of tackle is in evidence and O'Brien ought to pull plums from the pockets of the Christmas shopping crowds.

An exhibition of poster art was recently opened at the Whitechapel Art Gallery by Viscount Burnham. It includes a fine series of Wembley posters among other good show exhibits.

## Propose New Racing Circuit

Jacksonville, Ill., Dec. 2.—Representatives from five county fair boards met a few days ago to make plans for forming a racing circuit. It is the plan of the embryonic organization to be known as the Big Ten Short-Ship Circuit.

Altho Rushville, Petersburg, Carlville and Carrollton were not represented, it is the plan of the organization to inform them of their actions and ask them to join with the other towns in forming the circuit. Springfield was not represented

at the meeting, but had been in touch previously with local men.

A committee composed of the following men was appointed to complete the organization: Clarke Stevenson, Jacksonville; George Thomas, Winchester; H. S. Peterson, Petersburg; H. H. McClusky, Jerseyville, and A. P. Ferguson, Griggsville. H. C. Welch was appointed temporary secretary. President C. C. Davis of the Morgan county board presided at the meeting.

The tentative dates selected for the ten county fairs are as follows:

Winchester (Scott county), last week in July.

Griggsville (Pike county), first week in August.

Mt. Sterling (Brown county), second week in August.

Rushville (Schuyler county), third week in August.

Petersburg (Menard county), fourth week in August.

Jacksonville (Morgan county), first week in September.

Jerseyville (Jersey county), second week in September.

Springfield (Sangamon county) third and part of fourth week in September.

Carlville (Macoupin county), fourth week in September.

Carrollton (Green county), first week in October.

Those present at the meeting were: Petersburg, H. E. Beckman, John Bennett, H. S. Peterson; Pittsfield, J. S. Seelye, H. C. Woods; Jerseyville, E. D. McMahon, H. H. McClusky; Griggsville, A. P. Ferguson, Leslie White; Jacksonville, C. C. Davis, J. L. Henry, Lester A. Bold, H. E. Kitcher, J. W. Arnold, Scott Green, Clarke Stevenson, Harold C. Welch.

## Sarasota Fair

Sarasota, Fla., Dec. 2.—Preparations for the Sarasota County Fair, which will be held here January 26-31 inclusive, are going forward satisfactorily.

Racing will be a big feature of the fair, the purses amounting to not less than \$3,000. The track is to be considerably improved. No attempt at harness racing will be made this year, but steps have been taken that promise a track for such events next year. The grand stand is to be doubled in size and a first-class program of free attractions will be arranged.

Director William Tuttle will have charge of the racing and Vice-President L. L. Richardson the free attractions.

This is the fair's second year. The initial event last winter was very successful and the officials hope for an even bigger success this winter. M. L. Townsend is president of the association and Willis Powell secretary.

## Fair Notes and Comments

Charles Gaylor, frog man, reports a most successful fair season.

Six show horses owned by A. W. Atkinson, of Collingwood, N. J., were burned to death November 26 when fire swept buildings at Atkinson's Rolling Meadow Farm. The total loss was \$30,000. Horses burned were "Achievement" imported from England; "Pride's Getaway", a blue-ribbon winner at the Devon, Pa. horse show; "Glen Haven Trille", imported from Scotland; "Queen of Irvington", an imported brood mare; "Arfame", a brood mare, and "Lady Wilkes", famous as a trotting horse 20 years ago.

The manner in which Max Goodman of New York City conducted his concessions at the Arkansas State Fair, Little Rock, brought him many commendations. E. G. Bylander, secretary and manager of the fair, gave Goodman credit for having the best line of concession goods ever seen at the fair. Ben D. Brickhouse, president

of the fair association, also wrote Mr. Goodman a letter of appreciation of the manner in which his merchandise wheels were run. "Some people thought wheels could not be operated honestly," said Mr. Brickhouse, "but those people who patronized your wheels are now satisfied that they can be operated in a very clean, honest and satisfactory manner."

## The Merry-Go-Round

At the end of the green where marsh marigolds grow  
The fair people's caravans stand in a row,  
And their stalls full of fairings to please and surprise,  
Rock, and gingerbread pussles with beads for their eyes.

There are hooplas, Aunt Sallies and cocoanut shies,  
And skill in your throwing may win you a prize;  
There are swingboats to take you high up in the air,  
But the merry-go-round is the fun of the fair.

Bob and I pay our pennies, and then side-by-side  
On the wonderful galloping horses we ride;  
Fast and faster we go to the rollicking sound  
Of the music that plays on the merry-go-round.

The shrill whistle blows, but our fun does not end,  
For Bobby and I have more pennies to spend;  
And while the fair lasts we can always be found  
Enjoying a ride on the merry-go-round.

—Edith E. Lamb,  
in The Manchester Guardian.

## Candy Floss Machines

POSITIVELY THE BEST MADE.



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# NORTHWEST FAIR

## Minot, N. Dakota

The Baby International of the Northwest. Dates for 1925—week of July the 4th. Finest kind of grounds and buildings. Nature's playground.

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Established 1904. Manufacturers of Superior Burnt Leather Goods, Indian Moccasins, KEY CANES, and other Novelties for Winter and Summer Resorts. No Catalogs. 12 East 12th Street New York City

## RICHLAND PARISH FAIR

Attraction wanted for 1925 Fair. Circus or Wild West Show.

Rayville, Louisiana. E. P. NORMAN, Pres.-Mgr.

## BIG AMUSEMENT COMPANY WANTED

EAST TENNESSEE DIVISION COLORED AGRICULTURAL FAIR, Sept. 21-26. BUNCOMBE COUNTY AND DISTRICT AGRICULTURAL FAIR, Sept. 28-30, Oct. 1-3. E. W. PEARSON, Secretary-Manager, Box 261, Asheville, N. C.

## TENTS FOR FAIRS

M. MAGEE & SON, INC., 136 Fulton St., N. Y. C.

SCOTT COUNTY FAIR ASSOCIATION Eleventh Annual Fair will be held August 17 to 20, 1925. Attraction wanted. Good place for a pig show. R. C. PONDER, Secretary and Treasurer, Beach, Mississippi.

# PLEASANTVILLE, N. J.

RIDES, SHOWS, CONCESSIONS, SPECIAL ACTS, DISPLAYS. Address H. K. SWEETSER Manager Fredericksburg (Virginia) Fair.

Florida State Fair

A splendid entertainment program was put on by the Florida State Fair, Jacksonville, this year. On the midway was the Johnny J. Jones Exposition Shows. The big grandstand show was the Florida Passing Revue, in which almost 100 Jacksonville girls took part. Roy D. Smith's Royal Scotch Highlanders' Band furnished the music. There was a gorgeous fireworks spectacle and plenty of auto and harness racing. Despite some unfavorable weather there were large crowds in attendance. Children's Day netting out a crowd of 22,000.

THE YOUNG BARNUM OF THE CIRCUS BUSINESS

(Continued from page 111)

Painters followed the woodworkers with their brushes. The cages were done, painted and silvered-leaved and went in parade on the opening day. He was planning his show for next season the other day and said to his equestrian director: "Think up some good feature for next season quick." The young man laid in his mind just the act and began to explain it to the boss. "You'll have to think quicker than that," he remarked. "I am way ahead of you and had that act framed up weeks ago." When the other people with his show are asleep Mr. Christy is busy in his office pouring over maps and thinking up new ideas for his shows. It is a fact that he never goes to bed much before dawn and is up and on the lot by breakfast. How long he can keep this up is problematical, but it won't be long before he will be able to take things easy and let his department heads carry out his orders.

The life story of George W. Christy makes interesting reading. He was born in Pottstown, Pa., and started in show business when but a lad. The fact that he never had a partner was the result of his first venture. Enlisting the cooperation of several small boys of the neighborhood he framed an amateur circus. One boy provided a length of canvas purloined from mothers' bed, another brought some poles, one boy donated a horse and wagon and the show opened. Financial trouble soon sent it on the rocks. The boys kicked over the division of the front door receipts and one by one bolted with their part of the outfit. The tent was wrecked and the Christy show was no more. At this time moving pictures were just coming into vogue and George W. saw a chance to "clean up." His idea was to put a picture house on a paying basis and then sell out and move to another town. After finding out that he could successfully handle this kind of show business he married Lola Highlands, of Carlisle, Pa., who was then attending a business college. She lent valuable assistance and has had much to do with the success of his every venture.

Acting upon the advice of Horace Greeley, after making several thousand dollars he went west to North Dakota, where they had never seen moving pictures or electric lights for that matter. He opened up picture shows in old halls, vacant stores and even churches. He had his own electric lighting plant and, to attract business, strung a long line of globes on a trolley from the main street to the front of his picture house. One can easily imagine the sensation the lights created when turned on just before the doors opened. Receipts were big and as soon as he had placed a house on a paying basis he peddled it and moved on. Soon he started out with a vaudeville show and pictures, playing thru North and South Dakota, under a tent in the summer and in halls in winter.

GEORGE W. CHRISTY



The subject of this sketch is that of George W. Christy, who will have three circuses on tour next season. It shows him with Alice, the largest of the Christy elephants.

Then he started his first circus, a one-car show that proved a winner from the opening day. He had two performers, a few goats and dogs and a grind organ. His idea was to have only a dog and pony show as it was cheaper to operate. For years he stayed in that section and western Canada, finally adding another car and then a third. It was with the three-car show that he first ventured into Texas. He had been out all sea on and was in Oklahoma with no more territory in sight. One of his men suggested that he take the show into Texas and stay out all winter. "Well," said Mr. Christy, "I have \$70,000 to chance, and, as you say Texas is so good we will give it a try." The show played in that State all winter and made Christy more than the amount he had when he entered. For more than a year he did not get out of Texas, and the next fall he wintered in Houston. The show was enlarged to five cars and then jumped to 10. Money was flowing in on every side and he decided to return to his old stamping ground. Luck favored him and for several years he toured the Dakotas and Canada as well as Wisconsin and the South. He was not looking for a reputation in those days and kept hidden away from the others. Few in show business knew there was such a show. Mr. Christy made a small fortune with the 10-car show and the next spring went out with 14 cars and began to let folks know that he really had a circus. His first move was to surround himself with capable executives, altho he was ever loyal to those who helped him make his start. In fact, this same bunch is with the show today and will be as long as he has a show.

He secured Bert Rutherford as general agent and horse and wild animal trainers from other shows. His now famous opening spec., Noah's Ark, he thought out and produced. Ten cars did not satisfy George W. Christy, so he increased to 14. That spring he found it necessary to secure a publicity man and framed a strong advance and head of departments back with the show. He was finally set for his first invasion of the East, which tour is now history. Last summer he also played for the first time since he left it 17 years ago his home town and the home town of his wife. In Texas the show is known as a "home" show and it is called the same in Pennsylvania.

What it took years for some shows to acquire in the East Mr. Christy gained in one season. He had his eye on a show that, to his mind, was bound to be on the market before many months. So sure was he that he would secure it, he hired his manager months before and had him with the Christy Show. The Golden Bros. Show was his object. The first time the sale missed fire, but a few months later the show was again on the market, and, with the purchase money in his jeans, he was Johnny on the spot and took possession. The show was in debt and badly run down, but with Louis Chase to execute his orders he soon had it on its feet and making money. The show was then in North Carolina, but he shot it thru Tennessee, into Alabama, across Arkansas and Missouri, into Oklahoma and out into Western Texas, where it has been sitting 'em on the ground all fall.

It takes a shrewd showman to make a show pay for itself in less than three months and bring it into quarters with a big balance on the right side of the ledger. Originality is second nature to George W. Christy. His own ideas have been incorporated with both shows and have always hit the mark. His own coupling devices and canvas loaders can be seen with both shows. He copies from no one, and if an idea goes wrong it is set aside and another tried. He has the money, the ambition and the youth to make himself the coming big showman of the country. He has a wonderful helpmate in Mrs. Christy, who pays all bills, keeps the books, sells the big show tickets and handles all the money. They are a great pair. Watch them grow!

UNDER THE MARQUEE

(Continued from page 111)

Races and other horse events. Among the noted performers were Van, Costello, Yankee Robinson, the Holland Family, of which Ed Holland, 24-hour man for the Walter L. Main Circus the past season, was a member; Matthew Buckley, George Madden and Harry Amber. Gene Hollister was in charge of the refreshment concessions of the Mable Shows, and John Egan, deceased, former banker in Darien, was his assistant at one time.

Some remembers by "Buck" Leahy. "When Billy Reid did a staturary act on the Sun Bros. Show? When John Huttie had a plantation show on the midway at the Nashua (N. H.) Fair? When Doc Stoddard had his medicine show thru Rhode Island? When the Herbert Cunningham and Murray Show had its winter quarters at Pawtucket, R. I.? When Garry Vanderbilt was manager of 12 H. Jones' Alabama Minstrels? When the St. Leon Family was with 'Pain's Last Days of Pompeii'? When Billy Hart did an unsupported ladder act with Conroy's North American Show? When Roy Barlett was with C. W. Parker's Carnival? When James Bonnell did a barrel-jumping act? When S. Z. Santile operated a hotel at DeKuyter, N. Y.? When Spaul Johnson, Everett Hart, Phil E. Keeler, Kid Kennard, Billy Hart, Frank McShay and Tommy Hart were with the 'Corn-Cob Cutups' in vaudeville? When

the DeBoken Bros. were with John Robinson Snow? When Chas. Curran was manager of Lincoln Bros. Show? When Eddie Moore, Bill Conklin and Bill Sears were with the Roy E. Fox Lone Star Minstrels? When 'Pullup White' tipped over the callopie at Colones, N. Y., with the Forepaugh Show? When Tan Araks were with the Sun Bros. Show? When Dele Carey was leading men with W. Brownlee's Jesse James Show? When Walter Allen, the Orton Troupe, Henry Kives, Toby Tyler, Captain Snyder, Apples Walsh, Judd Kelley, Pop Cox, Jim Dougherty and Fred Church were with the Downie & Wheeler Shows? When White Lykens was with the Young Buffalo Show? When the Aerial Earles were with the Silver Family Show? When Jake Posy was with the Barnum Show? When Frank D. Burt beat the bass drum with Brown & Bowers Minstrels? When Forepaugh White was with the Hill & Robinson Shows? When Max Sanford did a concert turn with J. R. VanArman's New Model Show?"

From J. B. Estelle: "Some of the performers with Senor Don Jose Chiarini's Circus in Havana, Cuba, April, 1866, were James Melville and family, Mons. Caron and family, Sir Ortega and family (Asterrian from old Spain), Shappe and Whitney, Rolland Bros., Frank Donaldson and son, George Sharpe, Geo. Stoman, Sr. Bonat, Mexican clown; Roderiguez and Espinosa, Cuban gymnasts; the Misses Josephina Chiarini, Palmyra Holloway, Katie Holloway, Adelaide Nixon, Ella Wasner, Jennie Murray, Jennie Lorraine, Lola Lopez, Senor Chiarini and Theo. and Belov, riders. Orton Bros. Circus drove stakes for the first time that season in Adel, Ia., April 21, 1866. They had a 100-foot round top, new band wagon, baggage wagons, trappings, etc. In the company were Miles Orton, ringmaster and bareback rider; Dan Orton; Andy Gaffney, cannon ball performer; Young Leon, Geo. Williams, McDougall, Larue White, Wm. Andrews, Mrs. Miles Orton, the Misses Irene, Celeste, Mary Orton, and Jessie and the Orton Sisters; trick horse, Jupiter, and pony, Alexandria; James A. Gilkison and Billy Andrews, clowns. A novelty was the female silver corn band, composed of 10 young women under the direction of H. R. Marcy. The concert was under the direction of Billy Andrews, Charlie Gilkison (banjo), Mlle. Lotina, Jack Seymour and John Sherman. George Hall had the side-show."

A. H. Custin contributes these "remembers": "When Clarence W. Farrell was with the John O'Brien Show? When Joe Belmont doubled over four elephants and four camels in Madison Square Garden? When Jack Forepaugh blockaded the streets at Marysville, O., with the John O'Brien Show? When J. W. Hamilton and W. M. Durand were press agents with the Barnum Show? When Ben Lusbie sold tickets with the Adam Forepaugh Show? When Fletcher Smith was on the Great Eastern Show? When Samuel Day was with the John Robinson Circus? When Addie Moreland was with the Walter L. Main Circus? When Chas. Barnard fell off his bicycle on Grand River Hill? When George Arstingstall killed Chief, the bad elephant? When the writer had the train with the O'Brien Show? When Page Buckley's broncho, Nettie, leaped over four other bronchos? When W. W. Cole and Batchelor & Dorris showed Quincy, Ill., day and date? When George N. Bates worked elephants on the Barnum Show? When a Chin Hui's rode with the Burr Robbins Show? When the writer was knocked off the train by a polar bear between Phoenix and Tucson, Ariz.? When Pete and George Conklin were on the Jerry Mable Show? When W. H. Hayden was a railroad contractor with W. C. Coup's United Shows? When Walter L. Main took the first elephants to Trumbull, O., winter quarters? When Chas. Gates had DeLott's stock? When the chandler's wagon with the Forepaugh Show burned at Quincy, Ill.?" Custin has not trouped for several years. He is located at Gary, Ind., and is building inspector for the Board of Education.

Harry Burton contributes the following concerning the Great American Circus owned by Frank Kirkhart: "This three-car show opened in Des Moines, Ia., May 28, 1902, and with 10 circus acts made a decided hit thru Iowa. The second season opened in Perry, Ia. R. M. Harvey, now with the Sells-Floto Circus, became interested in the show and worked ahead as a promoter of merchants' tickets, and the following season joined the Ben Wallace Circus. The third season of the Great American Circus opened in Des Moines and the show worked thru Iowa, Illinois and Wisconsin. From Milwaukee the cars were shipped to Detroit, and the management chartered the steamboat Capt. Stewart and played towns along the lakes in the Calumet district, getting into towns that never before had a show. At Virginia and Ely there were no spots to put up the show, so woodmen chopped down trees to make room. Business was big then that territory, the big show going at 75 cents and the kid show 25 cents. The show pulled into Detroit and again loaded on cars, played two towns in Ohio and two in West Virginia and then jumped to the fair at Grand Rapids, Mich., where it was the feature on the midway. From there the show went into quarters at Des Moines. The following season the circus played Iowa mostly. Toward the close of the season Mr. Kirkhart was taken ill and his ailment became of such a nature that he was sent to an asylum at Lin-



MR. CARNIVAL MAN CONCESSIONAIRE FAIR MAN

Again it is our pleasure to extend to you

A Merry Christmas and A Most Happy and Prosperous 1925

AIRO BALLOON CORP.

coln, Neb., where he died. The show property was sold and his brother, Al Kirkhart, who lives in Des Moines and owns and manages the Stratford Hotel, took charge of what was left of the real estate and money. The following acts were on the circus during the four seasons it was en tour: Billie Dare and his four-people casting act; Burt, the original man on the ladder; Jimmie Black, man without legs, who danced and turned flip-flaps on crutches; Ashton Bros., double trapeze; Roger Lazelle & Co., horizontal bars; Prof. Darc, with his troupe of trained dogs and ponies; Al Dodson, contortionist; Jim Smith, Phil Lazelle Clarence James, clowns; Prof. Rice and his 20-piece band, with Kid Kendall, baritone, as a feature. The show gave parades, the trappings being beautiful. On the staff were Harry Burton, manager; Al Kirkhart, treasurer; W. V. Montgomery, promoter (season 1902); R. M. Harvey, promoter (season 1903); W. F. Black, trainmaster; Jimmie Swain, boss canvasman; Carl Blackburn, boss of props; Red Larkin, lights; Madame Dare, wardrobe, and 'Blackie' Martin, boss hostler."

WITH AUSTRALIAN CIRCUSES

By Martin C. Brennan

Sydney, Oct. 25.—Captain Greenhalgh, well-known showman, now playing Cape Town with his carnival company, has been in South Africa for some time. Tas Bradley's Shows are all active at this time. He was well represented at Edouard (N. S. W.) recently and pulled some of the best money around about. Lloyd's Circus was at Coolah a few days ago. Attendance was good. The show is playing the environs.

Melbourne magicians are now busy organizing The Japanese Village entertainment, which will be staged at the St. Kilda Town Hall November 6. Lady Stradbroke will open the fête and is taking a lively interest in the function. Leading members of the A. S. M. will take part.

Baker's Circus and Webb's Circus are the only ones at present in the Dominion playing all the principal carnival dates. Tas Bradley's monkey act played the Strand Theater, Leichhardt, Sydney, last Saturday. The attraction drew a crowded house.

Tommy Kardama, Japanese circus artiste, will probably leave for New Zealand this month to play carnival dates. Frank Barton may go back to New Zealand shortly, where her son, Lindsay, has a buck-jumping combination.

With Bros. Circus, with its entertaining company of performers, is now in Melbourne, and will stay there during the carnival season. The New Zealand show period commences today at Hastings. A large number of circus and carnival workers are on the ground.

The death of Gus St. Leger, which occurred at Junee (N. S. W.) last week, removed one of the best known names in the Australian circus world. He was the father of a clever family, all of whom have made their mark under the canvas spread.

The principals of Thorpe McCannell's big rodeo left for Melbourne last week. Jack West, "stock whip king," who was a feature with that combination, has had an offer to return here Christmas for vaudeville. It is understood as to whether he will accept this. The show last week those on the ground included Ashton and Eron's Circus and Jimmie Sherman's rodeo troupe. This last-mentioned did very big business. Eron's tent was badly ripped by the prevailing wind, but nevertheless they secured a couple of fair shows.

Will Westwood, glassblower, is in New Zealand at present.

# RINKS & SKATERS

(Communications to our Cincinnati office)

## LARGE ICE RINK FOR CINCINNATI SUBURB

An ice-skating rink, said to be the second largest in Ohio, will be installed in the Norwood (O.) market house, thru an ordinance passed last week by the Norwood council, allowing Service Director Bush Parker to lease the building for three years and three months. The promoters of the rink are E. W. Townsley and C. G. Miller, the latter business manager of the Cincinnati Zoo, where summer ice-skating shows have been in effect for several seasons. It is planned to have the rink ready for operation about January 15. Norwood is a suburb of Cincinnati.

## NEW RINK OPENS IN ATLANTA, GA.

Atlanta, Ga., Dec. 6.—The opening of the big, new roller-skating rink by R. J. Spiller in Spiller Field again presents the opportunity for all Atlantans and visitors to enjoy this popular pastime.

In this new building Mr. Spiller has one of the most up-to-date rinks in this part of the country. The floor is of hard maple.

A large, new electrical organ, playing popular selections of the day, has been installed. All skates are new. Spectators are admitted without charge.

The building is extra well lighted and has very high ceilings, and Mr. Spiller is arranging dances and basketball games as extra attractions.

Mr. Spiller has extended a special invitation to the ladies and gentlemen who took part in this pleasant pastime 15 and 20 years ago to come and enjoy themselves.

## VETERAN SKATER KEEPS FIT

E. M. Moor, for two years behind the desk at the Hotel Gibson, Cincinnati, was a caller at the Cincinnati offices of *The Billboard* recently. He has successfully managed rinks from New Mexico to Pennsylvania and is the originator of many novel attractions used in rinks. Numerous prominent skaters received their first instruction in fancy skating from him. Among the rinks he has managed are the Music Hall Rink, Cincinnati, and the Carsonia Park Rink at Reading, Pa. He also was for many years connected with the theatrical business and there derived many of the ideas for effective advertising stunts which he applied to rinks with much success. Mr. Moor is a wonderful example of what roller skating will do in the way of keeping one physically fit. The nearing his 59th birthday anniversary, he has the appearance of a man of 40 and gives credit for this condition to the exercise he derives from skating. Scarcely a day passes but that he puts in a couple of hours on the steel rollers at Music Hall Rink.

## RINK MANAGERS, NOTICE!

The following letter from Armand J. Schaub, former rink manager and skater of Cincinnati and now in business in New York, calls attention to a lethargy on the part of managers that ought to be corrected. It will acquaint them with the difficulties experienced by the traveling skater and ought to arouse them to some action.

Mr. Schaub's letter reads: "After an extended health tour thruout the East, I have visited most all of the rinks in operation and have found many listed in *The Billboard* that have been closed, this not being your fault, but that of managers of these rinks who have failed to notify you of their change. Here is where many make a great mistake as a manager, in not giving out any publicity. If all the rink managers would keep *The Billboard* notified as to the opening and closing of their rinks, many a traveling man could depend upon finding a place to spend the evenings.

"I had an occasion to run into a roller fan from Cincinnati, who scoured the city of Brooklyn to find a rink. Upon arriving at one address he found it to be a garage, formerly the Brooklyn Roller Rink, and not running, due to a realty change. However, this man kept up the search and finally landed in an ice rink,

## Does It Pay To Advertise in "The Billboard"?

\$250 Worth of Advertising in Five Weeks' Time Brings Tangley Company \$24,000 Worth of Business

Muscatine, Iowa, November 26, 1924.

Advertising Manager, *The Billboard*, Cincinnati, Ohio:

Dear Sir:

DOES ADVERTISING PAY? \$250 BRINGS \$24,000.

We cannot help but tell you about it. We started about five weeks ago to run a four-column advertisement on your Rink page, and in that time have sold \$24,000 worth of calliphones to Rink Managers.

You cover the field like a comb in the hair.

Thankfully yours,

TANGLEY COMPANY,  
N. BAKER, President.

where, being unable to ice skate, he was much out of place. This isolated instance should make it plain to rink managers that there is no advantage in keeping your place of business a secret."

## SKATING NOTES

Frankie Fivck is back in his two act again, *The Unusual Duo*. Fivck and Claret. He played 14 weeks of *Pan-tages Time* under the name of *The Un-*



## EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

Merry Christmas to all our readers! Lieut. Bafac, of Paris, recently carried 10 passengers to London at an average speed of 140 miles an hour to attend a wedding.

Three were killed when an airplane crashed to the street at Greenfield, Ill., 60 miles northeast of St. Louis, Mo., a few days ago. The dead were George Walker, a newspaper man of Jerseyville, Ill.; H. G. Tilley and Ole Hagan, the latter two of St. Louis.

The Goodyear Tire and Rubber Company plans to construct airships of the ZR-3 type as passenger ships for trans-

Atlantic voyages. The firm has announced it will now proceed to construct airships even larger than the ZR-3 for commercial purposes.

There are still a number of exhibitional flyers who haven't sent this department their photograph, accompanied by a brief sketch. Remember, this is your department and *The Billboard* wants you to feel at home herein. Send that photo today; write tonight!

C. A. Dawson and Richard Laru, Seattle, Wash., pilot and passenger, respectively, traveling in a seaplane that was forced down off Victoria, B. C.,

usual Trio, a three act. The third member was Joe Victor, of the White City Rink in Chicago. The three act closed at Hoyth's Theater, Long Beach, Calif. *The Unusual Duo* is now playing W. V. M. A. houses.

James Bayne, one time owner of the old Division Street Roller Rink, Grand Rapids, Mich., died recently in that city. A "musical chair" skate, a brand-new feature, recently was introduced at the Palisades Rink, McKeesport, Pa.

The staff at the New Brunswick (N. J.) Roller Rink, which Charles D. Nixon, the "Skating Jay Walker", is managing, reads: Buck Arnold, cashier; "Happy" Adams, checkroom; Tony Woods, floor-man; Lloyd Young, head skate boy, and Parke Grant, Edward Monahan and Kid Piffer, skate boys.

Charles D. Nixon reports that Billy Carpenter opened the Auditorium at Wilmington, Del., for C. V. Park.

Max Hess, winner of the world's two-mile amateur roller-skating championship, at Madison Square Garden, New York, in 1915, is to compete with a number of well-known stars on the little wheels in a match to be held soon at the Armory Rink, Scranton, Pa.

recently spent a night in Victoria before making off for Anacortes. Dawson, on arrival at Oak Bay, claimed to have lost his way in fog.

In spite of the growing belief that airplanes soon will become as popular as automobiles, there is one "bird" who wants to get his "feet on the ground again." In the want-ad section of a Columbus (O.) newspaper the other day there appeared a column captioned "Airplanes for Sale." There was one item in the section. It read: "Airplane—XX—63 place, standard special; will take small car in trade."

*The Billboard's* Aviation editor would like to hear from every man and woman engaged in exhibitional flying during the next few weeks. If you are laying off drop a line and tell us where you are. If you are working dates in the Southland tell us about it. Let not the chill of winter freeze the ink in your pens. Post at least a holiday reminder. We'll appreciate it.

A new airplane landing field the donation of Henry Ford and Edsel Ford, which was recently completed at Dearborn, Mich., will be known as Ford airport, states news dispatches from Detroit. All pilots will be welcome at the field. The field is suitable for year-round operation. In the center the name Ford appears in letters 200 feet high. When conditions warrant arrangements will be made for illuminating the field at night. There is an ample hangar.

Washington, D. C., dispatches state that the "airways" of the United States are becoming safer and that flying fatalities in the army air service during the year decreased 33 per cent from the previous year. Only 24 flyers were killed as compared with 37 the previous year. The human element is responsible for half the accidents, it was stated. The war department claims that in three years only one fatality resulted from structural failure of an American airplane.

Despite the successful crossing of the Atlantic ocean by the ZR-3, says a cable from London, Dr. Rohrbach, well-known German inventor and former associate of Count Zeppelin, has grave doubts as to the feasibility of trans-Atlantic com-

## The Improved SCHLUETER

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ESPECIALLY ADAPTED FOR  
DANCE HALLS, ROLLER SKATING RINKS,  
HALLS, PUBLIC BUILDINGS, Etc.

Experienced Operator not required.

For SANDING, SURFACING  
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OLD WOOD FLOORS.

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## Man Skater Wanted

Must be clever at Double Spinning, Reliable and steady. Wardrobe furnished. Transportation paid. Very good salary established. Apply M. B. GRAHAM, care *Billboard*, Chicago.

### LOWE'S PORTABLE RINK FLOORS

Address all inquiries to Dept. L, BAKER-LOCK, WOOD MFG. CO., INC., Kansas City, Missouri.



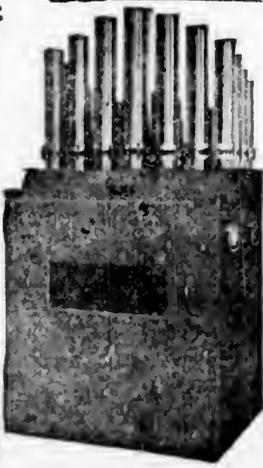
# There's A Real Air Calliope \$595

Every Showman Needs One. Nearly \$200,000.00 Worth Sold This Year. Place Your Order Early.

A 43-whistle, 3 1/2-octave, chromatic scale, hand-played CALLIOPE for only \$595. Metal case finishes imitation walnut grain, similar to Cash Register, and metal turntable finish. Built practically of metal throughout. New patented "non-leaking or curling" action valves, with latest patented whistle construction for tone and volume. We build in 100 lots; consequently this unusual low price. The standard of the world and the sweetest tone. Hear our SELLING PLAYING CALLIOPE. Prettier than hand-played, saves weekly salary of musicians. Uses ten-tune music rolls and can be used for your Rides, Rink Shows, Advertising and Concerts. Cash or terms. Only \$100 deposit required. Place order now. We have an agent near you.

**TANGLEY CO.,**  
Muscatine, Iowa

Demonstrations for You in 50 Cities.  
CHICAGO—Neumann Tent & Awning Co.  
SAN FRANCISCO—C. W. Parker, 1256 Howard St.  
BALTIMORE—E. MacDonald, 629 N. Carey St.  
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# "CHICAGO" ROLLER SKATES

ARE HELPING TO BRING BACK

## The Roller Skating Craze

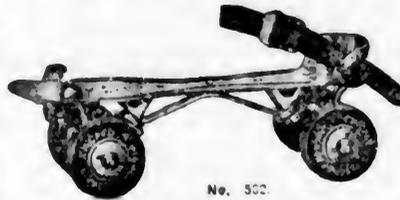
"CHICAGO" Skates are Good Money Makers. They are built of the Best material, are designed for Strength and Endurance as well as Speed. They are used and endorsed by the Fastest skaters in the game. Equip with "CHICAGO" Roller Skates and your success is assured. We carry a stock of Musical Instruments. Come in and hear the "Calliophone". It's great! We also carry a complete stock of Rink Supplies, including Wheel Grinders, Floor Dressing, Racing Suits and Repairs. All orders are filled promptly.

Write for our Booklet No. 6 on Rink Management, also our Post Cards, which are a sample of our window card for local advertising.

**CHICAGO ROLLER SKATE CO., 4458 W. Lake St., CHICAGO, ILL.**



No. 610.



No. 502.



No. 1.

mercial flying by lighter-than-air craft. He said it is only a matter of a few years before it will be possible to travel generally just as safely by air as by railway, steam or motor car. He thinks the future in the air lies in the construction of all-metal airplanes and seaplanes.

The extraordinary achievement of the German Zeppelin which crossed the Atlantic some weeks ago has fired the imagination of the whole world, and has elicited admiration for the German people, even among their recent enemies, said a story appearing in daily newspapers the past week. But in the many laudatory comments here and abroad little has been said of Dr. Karl Arnstein, a Czecho-Slovakian Jew, who both designed and built that marvel of air flight. The builder and designer of ZR-3, born in Prague 37 years ago, was a child of poor parents.

A weekly Zeppelin mail service between the United States and Europe will be started soon, according to advices from Berlin. The statement was made by Dr. Hugo Eckener, director of the Zeppelin Company, who had charge of the ZR-3's transcontinental flight. Dr. Eckener will soon go to Spain to arrange for a Madrid-Buenos Aires service, operated on the same basis as the weekly service from Berlin to the United States and return. The airship of the future will be larger than the ZR-3, he said, predicting the capacity at from 100,000 to 110,000 cubic meters. With such a ship, he declared, the North Pole region could be easily explored.

According to semi-official announcement last Saturday the intermediate depot of the United States Air Service at Wilbur Wright Field, Dayton, O., is to be moved to Middletown, Pa., without delay. This move, it is said, is made necessary by the proposed relocation and extension of McCook Field, the great experimental laboratory of the Air Service. Six hundred civilians are employed at Wright Field, 125 enlisted men are stationed there and there are 26 officers. With few exceptions, the entire personnel will go with the field. McCook Field is to be relocated on 5,000 acres of land adjoining Wilbur Wright Field, donated by the citizens of Dayton.

Al Wilson, dare devil, who heads the Al Wilson Flying Circus, closed his season November 20 and spent Thanksgiving in Pittsfield, Ill., with friends. Mount Pleasant, Mich., is the winter headquarters for the circus. This has been a

very successful season for Wilson and his associates, he writes, and he predicts that 1925 will be a red-letter year for aviation circuses. James S. Talbot, who will manage his circus next year, has been with Wilson for four years. Wilson says he already holds 14 contracts for 1925 fairs and expects to book his entire season by March 1, 1925. He does not carry passengers, catering strictly to the dare-devil business, and he claims one of the greatest organizations of dare devils ever assembled under one management, his people including Billy Elare, Ed G. Preston, C. J. Cameron and J. H. Livingston, pilots, and "Prima donna", parachute artist. Wilson will add a new stunt next season, in which he will attempt to ride a bicycle on the upper wing of the plane. The lady stunt he featured this past season was looping the loop in a parachute and changing from a moving plane to a floating parachute, in which the performer stood on the upper wing and grabbed the bar of the parachute as the plane flew under it.

### GOLDEN BROS.' CIRCUS

(Continued from page 113)

cus—Charles Curran, manager of the side-show, and Bruce LaFaria, of clown alley. Ranger Lodge held a special meeting November 29 for the purpose of giving the boys the degree, and all members of the Elks on the show were present. At Graham, Thanksgiving Day, the show played to a packed house at night. Manager Louis Chase and Steward A. N. Baines prepared a big dinner, which was served after the routine performance, and had the cook tent decorated in colors of orange and green. Everett James and his band furnished the music. Mrs. James, prima donna, sang *When the Blue Birds Fly Again*, and speeches were made by Bart P. Wallace, equestrian director; Chas. Crookson and Jess McBride. The menu consisted of stuffed olives with pimientos, salted burnt almonds, Michigan celery, hearts of lettuce, vegetable soup, stuffed mango peppers, oyster cocktail, shrimp salad, combination salad, roast young Texas turkey with oyster dressing, riblet sauce, cranberry jelly, roast young suckling pig with peanut dressing, August, plum pudding, lemon sauce, green peas in cream, baked au gratin succotash, creamed potatoes, candied sweet potatoes, asparagus tips with butter sauce, pumpkin pie, fruit cake, assorted French cakes, assorted nuts, saltines and American cheese, Neapolitan ice cream, English tea, grape juice punch and coffee.

Golden Orton and Mrs. Dolly Ford, who were with the Hagenbeck-Wallace Circus, have joined, the former doing his cloud

swing and assisting Equestrian Director Wallace, and the latter riding menage and appearing in the Wild West. Thos. Arenz and wife have joined the side-show. Mr. Arenz is doing Punch, magic and betting, and the missus sword walking. Lady members of the show gave a surprise party to Mrs. Flow Mayberry on her birthday anniversary November 29. Two cub lions were born November 12 at Crowell, Tex., and both are being nursed on a bottle. Capt. Bernard and wife keep them in their stateroom at night. Joe and Gerrian Simmons, who spent three days with their parents at Houston, Tex., are back again in clown alley. A large, powerful radio has been installed in Manager Chase's private car. Everyone is looking forward to a big Christmas dinner on the lot. All of which is according to Milt Taylor.

### In the Days of Hippolympiad

Hippolympiad! Ever hear of it?

No?

Well, then let us tell you about it.

It was a traveling exhibition—a circus. And William Lake was the manager. That was back in the '60s.

To George Wornald, ex-boss canvasman, who is probably better known to circus folk as Wombold, and Joseph Hecker, a circus fan, *The Billboard* is indebted for the loan of a copy of *The Daily Zanesville Courier* of Zanesville City, O. (the "City" has since been dropped), dated April 15, 1865, which contains almost a full-length column advertisement of Hippolympiad. This same issue carries stories of the death of President Lincoln and General Lee's surrender.

The advertisement, illustrated with a number of wood cuts, calls attention to the engagement of Hippolympiad in Zanesville, April 20, 1865. It reads as follows:

#### HIPPOLYMPIAD

Wm. Lake, Manager

Most Complete Traveling Exhibition

Ever Organized.

Consisting of a magnificent outfit, a selected Troupe of Equestrians and Equestriennes, a corps of Gymnasts and Acrobats, a company of Equestro-Dramatists, Comedians and Pantomimists, a full complement of Equerries, Grooms

and Chevaliers of the Arena and a tout-ensemble

#### Brilliant Beyond Precedent

#### THE STUD OF HORSES

has been chosen with no less care, and in blood, beauty and training can defy rivalry.

#### The Trick Horses and Educated Mules

are marvels of equine sagacity, and the latter, while falsifying the old adage of "stubborn as a mule," completely bewilder the spectator with humanlike intellect and comprehensive facile power—in short, in every particular the Great Western Circus can justly lay claim to the title of the

#### Hippo-Arenic Model of the Age.

The following gentlemen comprise the corps of managers and directors: Lake & Co., Proprietors. Wm. Lake, Manager. S. C. J. Thayer, Treasurer. E. W. Perry, Equestrian Director. Herman Ludwig, Leader of the Band. Major Henry Derf, Maitre de Equerrie. The cavalcade entering town in grand procession preceded by the

#### GORGEOUS DOLPHIN CHARIOT

the most magnificent specimen of art and elaborate workmanship ever paraded before the public.

#### Drawn by Forty Horses

splendidly caparisoned, and driven and controlled by

#### MAJOR H. DERF,

the Champion Whip.

#### THE COMPANY

are led by the following artistes, each of whom is a widely celebrated star in his or her profession:

#### MD'LE ALICE.

The Sunbeam of the Cirque, the prima donna of equestriennes, and a paragon of grace, beauty, feminine bravery and artistic excellence.

#### MADAME AGNES.

The Juno-like Queen of the arena, and terpsichorean artiste.

Her classic poses upon the slack-wire and her wonderful equipose are equally poetic and incomparable.

#### LA PETITE EMMA.

The beautiful little histrionic equestrienne.

(Continued on page 150)

To You We Extend Greetings and Best Wishes

for a

Merry Christmas and Happy New Year

RICHARDSON BALL BEARING SKATE COMPANY,

3312 Ravenswood Avenue.

CHICAGO, ILL.

# Jennings Automatic Coin MINT VENDER AND

AND

## Jennings "All Quality" Mints



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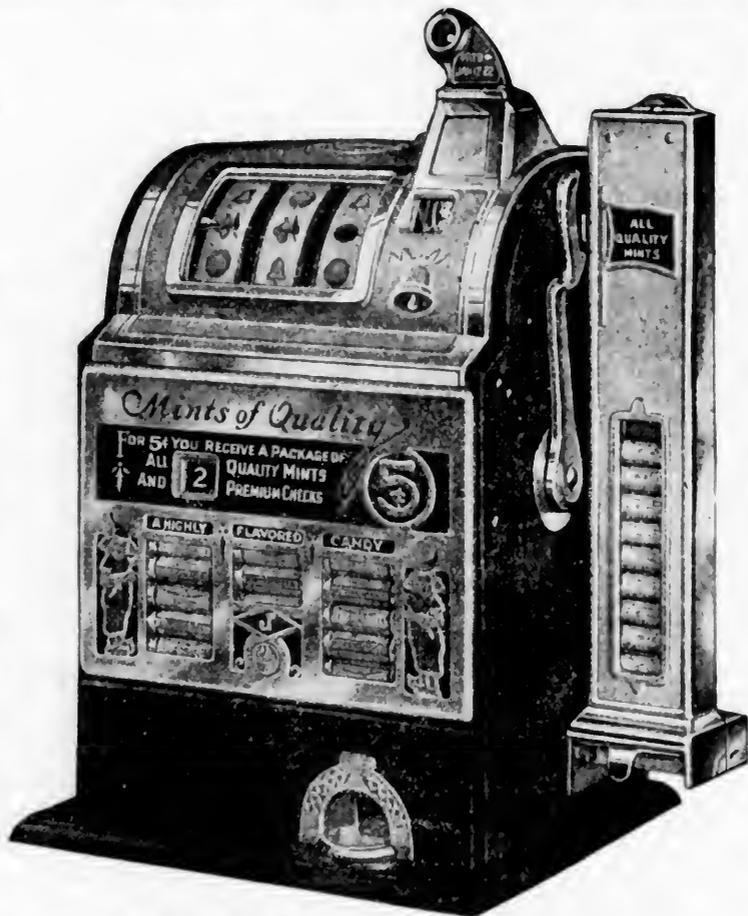
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Sell mints through our Mint Vender

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"CHUCK" is the greatest improvement placed  
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entire operating zone until first coin has been  
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# PARKS-PIERS-BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

BY NAT S. GREEN



## THE AMUSEMENT PARK WITHIN THE FAIR GROUNDS

*Note—Address delivered by Clifford B. Trimble, secretary Central States Exposition, Aurora, Ill., at the annual meeting of the International Association of Fairs and Expositions, Chicago, December 4, Mr. Trimble also made an address along similar lines at the N. A. A. P. convention in Chicago December 3.*

When the Central States Fair and Exposition was organized at Aurora, Ill., in the winter of 1920-21, the sponsors had a vision of building and maintaining in the Fox River Valley a fair and exposition ground that would attract residents of the Middle West, not only during the nine days and nights of the fair in August, but the year around. In order to bring this vision to a reality they also realized that there must be something more than a race track and exposition building to attract the people. We decided that there must be something there to make the park inviting to attract the people the year around. It must be a common meeting place of people of all ages and classes and in all seasons of the year.

There must be a flash. The theater of today is one that has an attractive entrance, beautiful foyer, lobby and interior. All of the surroundings must be as beautiful as it is humanly possible to make them and it is human nature for everyone, from baby to grandpa, to enthuse over and enjoy the beautiful. The modern fair grounds or amusement park is similar to the modern theater.

With this idea in mind we laid out our fair grounds and put up our exposition buildings, our grand stand and other structures in a way that would leave us space for further improvements from year to year. We realized from a study of other fair grounds that just a fair grounds with exposition buildings and the grass growing to weeds in seasons other than fairtime would not do. Such a plant with nothing to attract the people other than the annual fair would not fill the public wants. It must be a place where there was something going on all the time. A place where a man, no matter what his means, could take his wife and children during the season and spend the day. We realized that to be successful and make real returns on the investment we must have it as inviting as

### MOONLIGHT BALLROOM OPENS AUSPICIOUSLY

A new \$200,000 ballroom, owned and operated by the George Sinclair Company, owner of amusement devices in Cincinnati, Louisville, Erie, Pa.; Indianapolis, Canton, Akron and other cities, opened to the public with a capacity crowd on Wednesday evening, November 26.

Moonlight Ballroom is one of the largest and most magnificent dancing palaces in America today. It was operated through the past summer as an open-air dancing pavilion. At a cost of \$200,000 the building has been enclosed and a modern heating plant installed. The decorations and color scheme with varied colored lighting effects make a very pleasing effect to the eye. Logs on a three-foot elevation with comfortable chairs have been placed on both sides of the spacious dancing surface. This new idea in ballroom construction provides dancers and spectators a comfortable place to rest, and because of the slight elevation it enables them to look down on the dancers, making it possible for onlookers to watch their friends dance around the entire ballroom.

Paul Biese, whose Victor record orchestra played for dancing the opening night, said the acoustics were perfect. Credit for this must go to John A. Miller, of Homewood, Ill., amusement park engineer. He it was who designed the structural features and orchestra platform and sounding shell. I. J. Goldston, prominent ballroom architect, who designed Euclid Gardens in Cleveland and East Market Gardens in Akron, was the architect for Moonlight Ballroom. Goldston also is responsible for the interior decorating and lighting effects which many amusement men who attended the opening commended very highly.

The policy of Moonlight Ballroom will be social-plan dancing every evening. Admission prices are ladies 25 cents and gentlemen 50 cents, with no extra charge made for dancing the entire evening.

The next thing on the program for the Sinclair interests will be the building of a mammoth mill chute and several rides at Summit Beach Park, Akron, O., to be ready for this summer.

possible; homelike, so that the public would feel at home.

Recreation is medicine. Amusement or entertainment is just as essential to human life as pure water.

When we built our plant the first thing we did was to put up the structures actually needed for our fair and then we organized our landscape force at the grounds. Several hundred trees were planted, American elm and hard maple. Thousands of dollars were spent in building and making lawn in front of the huge entrance, illuminated with hundreds of electric lights. Great flower beds were laid out in the lawn. The result was that when the gates were opened for our first fair the entrance, with approximately four acres of lawn and flower beds, was a beautiful sight. Tourists from all sections of the country, passing on the Lincoln Highway, were attracted by the fine appearance of the entrance and turned into the grounds, inspected the buildings and otherwise

long and one-half block wide (actual dimensions, fence to fence, 537x176 ft.) was built in the center of the grounds. It is one of the finest in the country with accommodations for approximately 5,000 bathers. This was completed a year ago last fall and was formally opened to the public this season. You all know the disagreeable summer just past for outdoor amusements, especially swimming. Notwithstanding this fact, the profits from the pool were nearly \$5,000. There was no trouble in getting the swimmers. Their friends came, saw them in the water, and they became fans. The result was that our swimming pool this summer became the most popular spot in the Fox River Valley. We had as many as 3,000 in the pool at one time. We kept the water in the best of shape and kept adding to our equipment so that the bathers would always find something new. Our pool was the one big main foundation around which to build our amusement park within the fair grounds.

A year ago this month we made arrangements for the erection of a coaster, airplane swing, whip, skooter, carousel, miniature railroad, kiddie car and house of 1001 troubles. We picked features that would attract both old and young and people of all classes. The family, whether the breadwinner is a common

## NEW PARK

Being Constructed Near Ottawa, Canada—  
Will Open Next Spring

Hull, Que., Dec. 3.—Ottawa Valley's new playground, which is to be known as Luna Park, is now being erected on a spot within five minutes from Ottawa, capital city of Canada, on the banks of the Ottawa River, in this city, Quebec, Canada.

This new park covers some 25 acres and can be reached by double car line from Ottawa, the Canadian Pacific Railway and cement highway, all running directly to the park property, which is well situated for the new enterprise.

The park is owned and controlled by the Hull Amusement Company, of which George H. Brunet is president and director; K. V. Champaigne, treasurer and director; Eugene St. Jean, secretary and director; and H. F. Blackwell, promoter, general manager and director. All of the officials are residents of Hull, with the exception of Mr. Blackwell, who comes from Montreal, where last season he successfully promoted Belmont Park.

The park company has begun actual work on its mammoth dance hall, skating rink, skooter building and restroom, all of which are over 30 per cent completed. About 100 men are at present employed rushing these buildings to completion before the winter weather sets in.

Fred W. Pearce & Company, of Detroit, have taken the concession for a mammoth deep-dip coaster. Their engineering staff, headed by Vernon Keenan, Oran Keenan and L. C. Addison, is now on the job directing a large force of men. The power house for the new coaster, the car sheds, the office building and loading station are nearing completion and when this ride is finished it will undoubtedly be the finest coaster in the Dominion of Canada and will cost to erect about \$60,000.

The R. S. Uzzell Corporation has taken the concession for the mammoth airplane swing, the baby airplane swing and the skooter. The building for the last named ride is about completed and is the largest one of its kind in the Dominion.

Contracts have been signed for the refreshments, cigars, frankfurters, potato chips, and rifle range, and other contracts are pending for the balance of the concessions which will fill the entire space.

The location of this park gives a drawing population of over 300,000. The City of Ottawa has more than 28,000 government employees who work the year round and who will undoubtedly make very desirable patrons. In the City of Hull, the mammoth works of the Booth and Eddy paper and pulp mills are located and are the largest of their kind in the world, employing many thousands of people.

It is the intention of the park company to open Luna Park on May 24, 1925, which is the biggest holiday of the year in Canada—Queen Victoria's birthday.

## BUYS LAKE RESORT

Spokane, Wash., Dec. 2.—P. W. Clark of Lewiston, Idaho, has purchased the lake resort at Hauser Lake, Idaho, 20 miles east of Spokane, from Thomas Dahl for \$34,000. Hotel, dancing pavilion and concessions, boats and beach features figure in the deal. Lake resorts of this district are rapidly increasing in value and patronage, drawing patronage from lower British Columbia and thru the Pacific Northwest.

Ice skating rink. By giving the public a place the year around we will make boosters. They come during the summer when the gate is always free and when the annual exposition is on they will be back again. All summer long they visit the park, coming from far and near and go home talking. It is impossible to estimate the amount of month-to-month advertising we get in this manner.

Then, too, the amusement park features enable us to utilize our ground. Unlike most fair associations, we are getting the value out of our grounds and buildings. Most fair grounds stand idle approximately 50 weeks of the year. Ours is almost continually used. In the winter besides skating on the swimming pool we have dancing in the log cabin or forestry building. We have running and trotting races over our mile track in the spring, summer and fall. On Sundays we have semi-pro baseball in front of our grand stand, and inside the grounds something going on all the time to supply the public with recreation. That and the fact that our transportation facilities are ideal, together with our beautiful plant and surroundings, is the foundation of our success. We are still building and looking for something new and different all the time.

### KIDDIES LIKE JUNIOR SPEEDWAY



One of the many popular attractions at Chester Park, Cincinnati, O., is the Junior Speedway, which during the season recently closed was a big success. The speedway is one-eighth of a mile in length and the miniature automobiles used on it made more than 30,000 trips during the season. Shown in the accompanying picture, left to right, are: Edward Henkel (standing), assistant; Lillian Preston, cashier; E. A. Mims, manager; J. C. Leight, assistant; John Myers, captain of the park police.

gave us the "once over". Thousands of others from Chicago and the territory within 50 to 100 miles of Aurora did likewise and when they got back home they were telling their friends of the great Central States Fair and Exposition grounds at Aurora. They came back and brought their friends with them. Why? Because their first view of the plant was inviting. When they came back a second time they found more improvements.

During the preliminary organization and the actual building of the plant we did not overlook any chances for newspaper publicity. We told the public in advance, many weeks before we started the selling of the stock, of our vision, and as the work progressed from time to time made newspaper stories out of each move that was made. We wanted the public to feel we were building the place for them and that it was to be an asset to their community and they could well feel proud of it.

In the plans to make our plant a place of beauty we did not stop with the front entrance. Each piece of our 134 acres of ground inside the park not occupied by buildings was made into beautiful lawn. More flower beds were laid out by our landscape gardeners. Our buildings were kept freshly painted and the center field of the race track was converted from barren space into lawn.

We soon discovered that the keeping up of our grounds in such good shape started people to visit our plant at all times of the year. They had found a fair grounds that was being kept in shape the year round. When we saw that our main object had been accomplished, making the park inviting, we started adding to our exposition buildings already up. A huge concrete swimming pool over a block

laborer or financier, must have recreation and in building up our park we are endeavoring to add features that will satisfy them all. We find that the class of patronage of today is mixed. There is the auto class, city class and the rural class. In fact the masses are all looking for good clean and wholesome entertainment.

In the spring we are adding several other amusement features, including an old mill, shooting gallery, walking Charlie, etc. We are also going to build next year a huge open-air dance floor of concrete and wax composition where there will be free dancing afternoon and evening.

Ever since we closed our grounds this fall we have kept the landscape force continuously busy keeping the lawns and flower beds in shape. We have just completed a large fountain and aquarium right back of our main entrance and also a mammoth pergola of shrubs and flowers and by the time the gates are opened next year will have added considerably toward beautifying our plant.

We feel there is no danger of our putting in too many amusement features. However, we are going to be certain that this is not done. During our 1924 fair and exposition, five days out of nine bringing rain or cold disagreeable weather, our amusement park and midway features grossed approximately \$50,000. Naturally from the amusement park standpoint we are catering to picnics, celebrations, circuses, etc. Transportation facilities from the city of Chicago are ideal. Our grounds are located 35 miles west of Chicago on the C. B. & Q., Chicago, Aurora & Elgin electric line, and on three hard roads.

During the winter, weather permitting, we make use of the swimming pool for

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HAS PROVEN ITSELF AS A WINNER WITH OVER 1000 CARS IN OPERATION

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One of the Oldest Amusement Machinery Manufacturers in the United States

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New Automatic "Loop-the-Loop" Game  
for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 3 1/2 x 20 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog. BRYANT SPECIALTY CO., Indianapolis, Ind. 764 Consolidated Bldg.

**PROPERTY OWNERS PROTEST AGAINST CONEY AWARDS**

But Supreme Court Overrules Majority of Objections

New York, Dec. 2.—Alleging that the amount of the award and the amount of the new tax assessment are practically equal, thus leaving little or nothing for the realty and property taken over by the city, a large number of Coney Island realty owners who were deprived of parts of their property or buildings by the construction of the municipal boardwalk along the beach front appealed to the Brooklyn Supreme Court on November 26 for relief from alleged inadequate awards recently made to them and from the new tax assessments on their remaining holdings.

It was also brought out that the enhanced value to the remaining holdings that was expected to result from the boardwalk had not materialized.

Among those objecting to the assessments are the Tilyou Realty Co. (Steeplechase Park), Coast Holding Co., Boardwalk Improvement Co., William Fox Associates and numerous others.

At a hearing held November 29 before Supreme Court Justice Benedict in Brooklyn the justice overruled a majority of the objections.

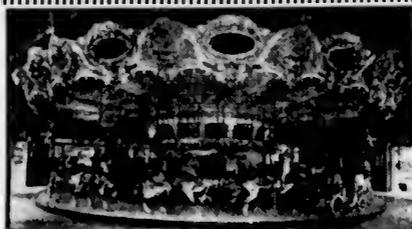
Justice Benedict took briefs and reserved decision in instances where an award and an assessment affected the same piece of property, but otherwise overruled the objections. If the property owners desire to carry the contest further they will have to appeal.

**FAIR SITE WILL BE PARK**

Lancaster, Pa., Dec. 2.—G. M. Weigand has purchased the ground on which the Black Barren Fair has been held and intends to develop an amusement park on the site. "It is our plan," Mr. Weigand says, "to make the Black Barren grounds one of the finest amusement parks in the county. The Black Barren mineral springs will be utilized in a bathing lake which we are going to construct, and there will be tennis courts and a baseball ground. Added to these will be a playground for the kiddies, refreshment stands and amusement devices."

It is expected that the park will open about the latter part of next May.

Samuel W. Gumpertz, noted Coney Island showman has located in Sarasota, Fla., and intends to establish there an office of a bond company. Mr. Gumpertz recently moved into his handsome Spanish-type home in Sunset Park, one of the show places of Sarasota.



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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.

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HYLA F. MAYNES.

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## SIDNEY REYNOLDS BUILDING TREMENDOUS SWIMMING POOL

Many Special and Unusual Features To Be Found in Big Natatorium at Coney Island, Cincinnati

Cincinnati is to have what is claimed to be the largest swimming pool in the world. This is not a piece of press-agent "hoopery"—it is a fact supported by mathematics. Sidney Reynolds, who built a record-breaking pool at Irvington, N. J., surpassed himself when he laid out the great concrete basin at Coney Island, a few miles up the river from Cincinnati. The New Jersey plunge is 200 by 400 feet in extent, and Reynolds added a foot to the length of the Cincinnati pool so that it could be called, with all correctness, the world's biggest.

And it is a whale of a pool, varying in depth from six inches to 10 1/2 feet, and contains 3,500,000 gallons of Cincinnati's drinking water. Nor is that all, for this drinking water is filtered, chlorinated and violet-rayed at the rate of 252,000 gallons an hour in the marvelous filtration plant at one end of the pool.

The pool, stupendous as it is, is but the central feature of a group of attendant attractions. Off the shallow end is a cement-bounded beach of real sea sand, 70 by 180 feet in area. Along one side is a double-deck pergola structure, with capacity for 6,000 spectators, who may watch the aquatic sports and games on one side and handball and tennis courts on the other.

Opposite are the bath houses—one for the public and one for members. Accommodations for the latter include steel lockers, private dressing apartments, with separate rooms for the youngsters. The public patrons will leave their clothes with a checker, and each will have a wire basket guarding his apparel while he or she is in the water.

Around the great cement oval runs a 24-inch pipe from which 26 projections run thru the cement walls. These inlets may be operated separately or in unison, refreshing the pool at any point. The water is pumped constantly from two trenches across the floor of the basin into a well beneath the filtration plant, from which it is led thru eight huge filters, a chlorination machine and thence thru four violet-ray devices that render the water absolutely germproof before it is returned to the pool.

Sides and floor of the great plunge are painted white, vacuum cleaners that function under water have been especially designed to keep the pool white, and showers at every entrance point will keep guard over every one who takes the water.

Another feature is a laundry for suits and towels, designed especially by Mr. Reynolds. Every suit and every towel will be sterilized after every use.

The Coney pool represents an expenditure of more than a half-million dollars. Absolutely nothing has been overlooked in the construction and appointments of this great plunge. An incidental touch is given by 5,000 mirrors in the bath houses. The pool and beach can easily accommodate 10,000 patrons at once.

The depth—10 1/2 feet—will permit of highest diving, and 100-meter races can be staged.

Reynolds is in touch with the world's greatest swimmers and aquatic performers. Inter-city water polo and basketball leagues are being formed, and the Coney pool will be the scene of some of the country's most outstanding water tournaments.

It is understood that Reynolds has been asked for plans for similar pools in Rio de Janeiro and in the Argentine.

More than 5,000 bathing suits have been contracted for; a carload of towels is in the making and a ton of soap has been ordered for the start of the season. An idea of the magnitude of the pool may be imagined when it is stated

that 4,000 tons of cinders were placed as a cushion under the cement floor, which is seven inches thick. Walls, footings and the floor are reinforced with steel, and every ounce of gravel that went into the cement was analyzed.

A restaurant for bathers, where they may dine without resorting to street attire, will be a unique feature of the Coney plant, and there will be another restaurant for spectators.

old, invented and put on a double parachute act. Older and wiser heads shook solemnly and he was advised to let that thing alone or he would surely break his neck. But, after practicing with a small parachute, he packed two of his inventions in a suitcase and pulled off the new stunt in Plattsburg, N. Y., at a county fair. The affair was a great success, but the other aeronauts soon stopped shaking their heads and began making double and triple parachute jumps, so the professor must needs produce newer and greater thrills.

He originated the whirling 'slide for life' act, where he goes up a 500 or 1,000-foot steel cable, hanging by his teeth, and comes zipping down in the same manner, landing in a net or in a fountain, as the case may be. He also has a group of trapeze acts and comedy acts for vaudeville use. There is nothing the Bonettes will not do when they get sufficiently high up above the ground.



A sight that gladdens the park manager's heart. Crowds mean success for the park. And to get the crowds there must be something worth while to attract 'em. The National Association of Amusement Parks has done much to raise the standard of park attractions.

## "Iron-Jaw" Man Has Artificial Teeth

A few weeks ago Prof. Clarence C. Bonette, of Bradford, N. H., was injured and had to postpone further appearances until he had recovered a bit at his home.

Possibly the name Clarence C. Bonette alone means nothing to the average reader of these pages, but when the Bonette Brothers are mentioned park and fair men will recognize the name as that of a popular novelty aeronautic attraction that for years has appeared in various parts of the country.

Yet there probably are very few persons who are aware of the fact that Bonette, who has thrilled thousands by his daring parachute drops which he does suspended by the teeth, puts his dependence on "store teeth".

A recent issue of *The Springfield Union*, a daily paper of Springfield, Mass., carried a long feature story concerning Prof. Bonette and his partner, Horace La Rue, who has worked with Bonette since the death of the latter's brother.

The Bonetts have spent nearly all their lives risking them. Prof. Bonette did his first stunt when he was 14 years old and Mr. La Rue started out at 13 years of age. They both say that there is nothing to it—that it is all in the day's work. As far as he knows, Prof. Bonette is the oldest balloonist who is active in this country.

Prof. Bonette, when he was 17 years

and they have had surprisingly few mishaps, tho there is occasionally a slip twist the gum and the lip, as the professor's recent accident bears witness.

But the country fair and town celebrations in New England still call for thrills, and Prof. Bonette is kept busy in the slack season making his balloons and parachutes for his next appearances. He has a home at Bradford, N. H., where he lived with his wife until her death three years ago. Mrs. Bonette was said to be one of the greatest woman aeronauts of her time and used to appear with her husband in all sorts of feats of daring. She was crippled for life, however, some years ago, as the result of an accident on the stage, and from then until the time of her death she never left her wheel chair. While her husband invented parachutes she invented labor-saving devices, and she wended herself around the house to do her cooking and cleaning and dishwashing just as if nothing had ever happened.

"The Bonette Brothers' favorite stunts are those done after dark, either a balloon ascension or a platform which is ablaze with fireworks, or the famous 'slide for life', performed under the glittering play of searchlights and torches."

## PLEASURE RESORTS PLANNED

Two new pleasure resorts on Blowett pass, Sunset highway, in the State of Washington, will be open when the 1925 tourist season begins. It has been announced. They will replace establishments that have been outgrown by trade going over the pass.

## FOR RENT ON THE BOARDWALK AT KEANSBURG, N. J.

Fastest growing Beach on the Jersey Coast. Four Steamers plying between New York City and Keansburg daily. Numerous Excursions.

- |                      |                 |
|----------------------|-----------------|
| DANCE HALL           | LIFE-SAVING DE- |
| ROLLER SKATING       | VICE PRIVILEGE  |
| AUTOMATIC BOWL-      | POPCICLE STAND  |
| ING ALLEY            | HOME-MADE       |
| Spaces for All Kinds | CANDY           |
| of Rides, such as:   | POP CORN        |
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| CUSTER CARS          | FRANKFURTER     |
| FERRIS WHEEL         | STAND           |
| SKOOTER              | WAFEL-DOG       |
| TOBOGGAN SLIDE       | LUNCH ROOM      |
| LOTTO OR CORN        | RESTAURANT      |
| GAME                 | DRUG STORE      |
| BALLOON RACER        | DRY GOODS STORE |
| CAT GAME             | SHINE PRIVILEGE |
| UMBRELLA & CHAIR     | LAUNDRY         |
| PRIVILEGE            | BARBER SHOP     |
|                      | BEAUTY PARLOR   |
|                      | PENNY ARCADE    |

Apply J. L. SCULTHORP, Mgr.,  
New Point Comfort Beach Co.,  
Keansburg, N. J.

## SUNNYSIDE SHETLAND PONY FARM

Breeders of Pure Shetland Ponies. Milkers, Peacocks and Snow Ponies a specialty. Ponies for Pleasure Parks, Riding Rings, Prizes, etc. Correspondence solicited. Beautiful and intelligent little pets for children constantly on hand and for sale. Send 8 cents postage for hand-somely illustrated Pony Book, giving origin, history and present of the Shetland Pony, sales list free. MILNE BROS., 636 Eighth Street, Monmouth, Ill.



## RIVERTON PARK

Largest and finest Amusement Park east of Boston, to lease to responsible parties. The Beautiful Sunset Ballroom, capacity, 1,600. Also Restaurant, fully equipped, in \$100,000.00 Casino building. Opening for an Old Mill, Caterpillar, Pony Track, Miniature Train and other Concessions. Address L. K. ERLICK, - Portland, Maine

## FOR SALE OR LEASE LAKEVIEW PARK.

On Lake Odell, Lakeville, Ohio. Hotel, Restaurant, Bath House, Ice House, Garage and Concessions. On Lake 3 1/2 miles. J. L. BEGNE, Proprietor

## PLEASANTVILLE, N. J.

# New! An All-Year-Round Amusement Resort

## OCEAN PARK PIER

### Ocean Park CALIFORNIA - Nearest Beach to Los Angeles

#### COME TO CALIFORNIA!

OCEAN PARK PIER has a frontage of 275 feet on the Boardwalk, the central point of Santa Monica Bay, extending 1,500 feet over the Pacific Ocean. Is the nearest resort to Los Angeles and is entirely of concrete and steel construction. Has a local population of 100,000 and 2,500,000 in the Metropolitan Los Angeles District to draw from. Open every day in the year. Has a New CLASS "A" WEST COAST THEATRE seating 2,500. CLASS "A" Building containing 15 bowling alleys and 25 billiard tables; 12 shops. Hotel, apartments and 200 on the BOARDWALK. Marble and Egyptian Baths under construction. 400,000 square feet of pier area for rides, shows and concessions. OPEN TO THE PUBLIC MAY 30, 1925.

**PERMANENT ATTRACTIONS WANTED**      **WRITE FOR ILLUSTRATED BOOKLET**

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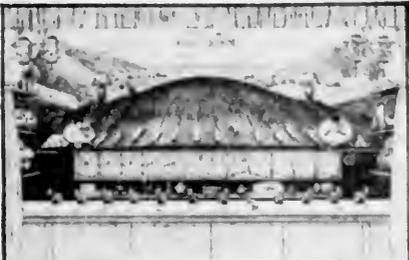
*Holiday Greetings*      *Best Wishes for Season 1925*



**Philadelphia Toboggan Company**  
 Amusement Park Engineers, Manufacturers and Builders  
 Coasters, Carrouseles, Mill Chutes  
 Germantown, Philadelphia, Pa.

### THE CONY RACE

Quick, reliable game. Steadily increasing its admirers each season. The more you play the better you like it.



PATENTED

Send for Catalogue. Inventor and Manufacturer.

**M. HIGUCHI**  
 52 Second Ave., College Point, New York.  
 Telephone: Flushing 3698.



**Sellner Water Toboggan**

ATTRACTS! ENTERTAINS!  
 PAYS BEST OF ALL!

As a safe summer resort attraction and business builder, as well as income producer, it has no equal. The publicity it gives is worth several times its cost.

**Sellner Manufacturing Co.,**  
 FARIBAULT, MINNESOTA, MANUFACTURERS.  
 AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind., Distributors for Central and Eastern States.

SELLNER PATENT TOBOGGAN SLIDE

### WANTED, RIDES and CLEAN CONCESSIONS

— FOR —  
**SPRING BROOK PARK, SOUTH BEND, IND.**

This Park is undergoing complete rejuvenation.  
 Address REX D. BILLINGS, Pres.,  
 222 W. Rayen Avenue, Youngstown, Ohio

### ON THE COLUMBIA RIVER SCENIC HIGHWAY

We have 1750 acres of land along the famous Columbia River Highway, about thirty miles east of Portland, which we will sell, lease or cooperate with persons desiring investments in developing. The tract is ideal for Hotels, Summer Homes, Amusement Parks, Mountain Resorts, and Scenic Railways, and is a part of and surrounded by the grand waterfalls and scenery of the famous Highway. It has two and one-half miles of river front and both the Highway and railroad pass through the property. From three to five thousand autos pass the property over the Highway daily, and the number is constantly increasing.

Address  
**COLUMBIA HIGHLANDS CO., 308 Oregon Bldg., Portland, Oregon.**



## THE BARNHART DIAL STRIKING MACHINE

The First and Only Coin Operating Dial Striking Machine Ever Invented.

Because of its handsome appearance and real money-making ability it's the one machine that no amusement resort can afford to be without.

Spectators can not get injured no matter how close they may stand to the person striking. This is a feature over all other athletic machines.

All patents have been allowed for the U. S. A., Canada, Mexico and all European countries. Infringers, please take notice.

Write for Illustrated Literature, Price, etc.

**BLUE RIBBON SALES AGENCY, Inc.**  
 Suite 624, 17-23 West 60th St.  
 NEW YORK CITY, N. Y.

### AMUSEMENT DEVICE PROMOTER WANTED

Would like to get in touch with a man who has sufficient capital or who can interest a modest amount in building and marketing a device somewhat along the lines of a

## SHOOTING GALLERY

This is an entirely new idea and at present there is nothing to compare with it. Experts have declared it a winner. FULL PATENTS HAVE BEEN GRANTED, AND WE ARE READY TO BEGIN BUILDING AT ONCE.

Write, making appointment when you can call in person. No details by mail.  
**ALFRED EMMELIN, 49 West 48th Street, New York City.**

## GOLDEN CITY PARK

### BROOKLYN, N. Y.

WANTS—Mill or any other dark Ride. Have several buildings for Games.

WE HAVE: Coaster, Carrousel, Caterpillar, Skooter, Frolic, Whip, Aeroplanes, Fun House, Penny Arcade, Ferris Wheel, Skee-Ball and many Games of skill Address

**ROSENTHAL BROS. AMUSEMENTS, INC.,**  
 Golden City Park, Canarsie, Brooklyn, N. Y.

## WANTED CONCESSIONS WANTED

For Season 1925, at MYRTLE BEACH AMUSEMENT PARK, MILFORD, CONN, a live-wire Park for Kiddie Ride or any other Ride in space 75x100. American Palmist, Ball Games, Corn Game, or any other concession that doesn't conflict. Address

**E. SONNENBURG, Manager, 2204 Amsterdam Avenue, New York.**



# There's a Self-Playing Calliope Auto, \$1695

**Includes Ford Ton Truck with High Speed Gear, Special Body and Self-Playing Calliope All Complete.**

You never heard of a price like that before. Our large production enables us to lower the price. Our prices have never advanced since 1911. This Automobile Organ, with self playing Calliope or Calliphone, is complete, ready to go, ready to play, and will save you money in your advertising and take the place of a band. Use it for advertising through the day and on your show at night. Tell your story with music (first ten tone in 40 years), hit the small towns near you and watch your receipts grow. This instrument can be hand played or plays automatically from 10-tune rolls. It makes you independent of musicians and saves you that weekly salary besides giving you a new tone for your midway. DEMONSTRATIONS IN NEARLY EVERY LARGE CITY. Will ship on trial, cash or terms. Order early, already behind in orders.



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AGENTS IN 50 CITIES  
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BALTIMORE—E. MacDonald, 629 N. Carey St.  
JACKSONVILLE, ILL.—Eli Bridge Co.

## "Free Gate or Pay Gate"

Note: Speech delivered by Fred W. Pearce at the convention of the National Association of Amusement Parks, Chicago, December 5.

This very important subject should be considered carefully by every park owner or manager. In this uncertain age we must be prepared to meet competition from most unexpected sources. Conditions change over night. We go to sleep at night happy in the belief that we have built up a business of which we can be proud and in the morning we awaken to find a monster of some kind approaching and threatening to devour us. The manufacturers of talking machines have, until recently, been enjoying wonderful success. Then suddenly appears the radio, the results of which you can readily imagine. The stocks of the street railways and excursion boat lines were selling at par or better a few years ago. Then the automobile, motor bus and motor truck put in an appearance with the result that most of them are waging a losing fight. Just as the automobile and motor bus are ruining the transportation lines, so they are ruining a great many amusement parks, and, from my experience, the parks with the pay gates are suffering the most. In the last five years my roller coasters, which are located in such parks, show a decrease in business of from 50 to 65 per cent, while my rides in the free parks are holding their own and in some cases are showing substantial increases.

In this restless age people are not content to spend an entire evening in your park like they used to. The spirit of today is to do things quickly. If they can enter your park free they are very apt to dash in, spend their money, and off to go again; but when they see an admission charge they are very likely to pass you by with the thought that it isn't worth the price just to spend a little while.

The advocates of the pay gate say that the gate keeps out the rowdies. Do they mean to infer that rowdies are all paupers? My experience has been that the so-called rowdies are young men with pockets full of money and they are very apt to be rich men's sons as well as the sons of poorer families, and if they want to go into a park no 10-cent admission is going to stop them.

They say that it adds dignity to their park. Such a claim is ridiculous, for I can not stretch my imagination so far as to think that a 10-cent admission ever dignified any place. When you are hungry do you look for a restaurant with a cover charge or do you look for a place where you only have to pay for what you eat? Just so with the amusement-loving public—the free park is the one with the strongest appeal. The park that throws its gates open and hangs up a welcome sign is the park that will do the business. Let the people in and let them spend their money where they like and don't try to charge admission and cram down their throats free entertainment that they don't care for.

The pay-gate parks call your attention to the revenue derived from the gate, but they fail to take into consideration the enormous amount of money their concessions are losing, their percentage of which would make their gate receipts small by comparison. They also lose sight of the advertising value of having a crowd in their parks. It is a human weakness to want to go wherever there is a crowd. Did you ever pass a theater with the "Standing Room Only" sign hung out that you didn't want to see the show yourself? The mere fact that you knew the house was full would be sufficient recommendation for you to want to see that show. The worst advertising a park can get is to have your patrons remark that "there were only a few people in the park last night." Open your gates and let the crowd in. Work on the large production theory. A few dimes from the many is better than more dimes from a few.

There are a few successful parks in this country where the gate still prevails, but most of them owe their success to the fact that they have the town to themselves. To them I would issue the warning: Don't forget competition is getting keener every day. You may

## World's Greatest Novelty Ride

# THE CATERPILLAR

This is the wonderful little trick Ride which swept the country during the past two seasons. It is the Laughing Ride with a collapsing green tunnel that looks like a giant Caterpillar and the big 10-H. P. blowers that blow the patrons into fits of laughter.

### Here Are Some Figures

**THE CATERPILLAR.** We built 75 CATERPILLARS during 1923 and 1924. The receipts were far in excess of any other small ride ever built.  
**THE CATERPILLAR** at Kenywood Park, Pittsburg, earned its entire cost the first three weeks (\$8,250.50).  
**THE CATERPILLAR** at Rocky Glen Park, Scranton, grossed \$1,157.00 Decoration Day and \$1,585.00 on July 4.  
**THE CATERPILLAR** at Coney Island grossed over \$10,000.00 each during 1923.  
**THE CATERPILLAR** at Fairyland Park, Kansas City, Mo., grossed \$1,156.00 on July 4, 1923.  
**THE CATERPILLAR** at Idora Park, Youngstown, O., took in \$280.00 Decoration Day and \$1,020.00 on July 4.  
**THE CATERPILLAR** at Cascade Park, New Castle, Pa., got \$968.50 on December 30 and \$1,202.55 on July 4.  
**THE CATERPILLAR** at Riverside Park, Chicago; Revere Beach, Boston; Belle Isle Bridge, Detroit; and Palsade Park, New Jersey, all took in more money than any other rides except the biggest Coasters.  
**CATERPILLAR** receipts were immense at Erie Beach, Buffalo; Luna Park, Cleveland; Riverside Park, Indianapolis; and at Venice and Long Beach, Calif.  
 At Toronto **THE CATERPILLAR** took in \$23,850.00 in sixteen days. At Frank Fuller's new park in Memphis **THE CATERPILLAR** grossed over \$7,000 in one week.  
 The Johnny J. Jones **CATERPILLAR** grossed over \$130,000 in twelve months, breaking all records.  
 This Ride had the largest sale of any Ride ever marketed during its first year.

Many Are Sold Already for 1925. Order Now for Prompt Delivery.

## TRAVER ENGINEERING CO.

### Beaver Falls, Pa.

Builders of **THE BOBS COASTER**—Most thrilling coaster and fastest ride ever built. Dips on curves and spirals. Now being built for 1925 at Detroit, Boston, Los Angeles and many contracts pending.  
**JAZZ RAILWAY**—Traver Engineering Company's latest Novelty Ride. It is offered as a climax of 22 years of ride building.  
**SEAPLANE (or Circle Swing)**—The Standard Ride in nearly every park. Cheap to buy—cheap to operate. Invented by Harry G. Traver, who has built 68 in parks and 123 for portable use.  
**TUMBLE BUG (Joyplane)**—Not portable, but can be moved. This ride made a splendid record and wonderful impression at Luna Park, Coney Island, and other locations.  
**THE MERRY MIX UP** is the Best Portable Ride ever built. Thirty sold in 1924. The Goodings bought six. Built entirely of steel. Easily gilded. Two men can handle. Erected in 2 hours.

## ORDER YOUR AUTOMATIC FISHPOND

BEFORE MARCH 1 AND SAVE 10%. Send \$100.00 deposit with order before March 1 and we will deduct 10% from the regular price of any size Pond to be shipped when and where you wish. Balance C. O. D. In this way we expect to be less rushed at opening dates of Parks and Carnivals. Neither the Pond nor the novelty wears out in one year, as some may think. We sold a Pond last season to Mr. T. P. McIntyre. He said the Automatic Fishpond got more money at the opening date in 1924 of Lakeside Park, Dayton, O., than any other concession in the park. This Pond has been there since 1917. That is proof that the Pond will last and the people will patronize it for seven years. Write for further information.

A Merry Xmas and Happy New Year to Our Many Friends and Patrons

**AUTOMATIC FISHPOND CO.**  
2014 Adams Street, TOLEDO, OHIO

## I WANT TO BUY

Would like to purchase all kinds of Amusements used in Parks, Carnival Shows and Fairs. All kinds of Riding Devices, etc. Also Electric Pianos and Organs. Nothing too big or high class. If new, send catalogue; if second-hand, submit lowest prices in first letter. If possible, communicate in Spanish. I must equip 10-15 Amusement Parks and Fairs. Address

**PASCUAL CIOCIOLA CO.**  
Rua Brigadeiro Machado No. 60, SAN PAULO, BRAZIL, AMERICA DEL SUR.

think you have the only location in town, but you haven't. The automobile is a great annihilator of distance and a first-class free park located on the outskirts of your town is very likely to make you feel that your health is not good and it's about time for you to retire. In conclusion I want to further warn those of you who are still charging the public for the privilege of spending their money not to kid yourselves when you see your receipts dropping that the weather has been bad or that business in general is slow. Sit down and take stock of yourselves and your surroundings. Watch the automobiles loaded with your former patrons going to the woods and watering places with their dinners packed in baskets. Follow them and see if they hunt for a picnic grove where they have to pay to get in or do they pick out some nice cool shaded grove where they can come and go as they please.

The park with the gate is passing—the free park has arrived.

### PROMOTERS FREED

Holding that the indictment, which charges them with conspiracy to violate the bankruptcy laws, was not properly drawn, Lionel A. Sherwin, attorney, and William Weitz and Abraham Glick, stockholders of the Park Resort, Bangor, Michigan, were recently released by United States Commissioner Henry C. Beittler of Chicago.

## FREAKS WANTED

--- Send Photos ---  
**20 WEEKS' WORK**  
**CONEY ISLAND, 1925**  
**CONCESSION SPACE FOR RENT.**  
**S. STEINHARDT,**  
 435 Jerome St., Brooklyn, N. Y.  
 Ralph Krooner and Human Hippopotamus, write.

## FOR SALE

Most prospective non-competitive Amusement Park in New England. All latest rides. Drawing population, 200,000. Will sell whole or part interest. BOX D-246, care Billboard, Cincinnati, Ohio.

## CONOMAC PARK

At Williamsport, Md., wants Rides and Concessions of all kinds. 1,300 feet of water front and right on R. R. and trolley line. Best bathing beach in this section, with no opposition. Has Refiner Water Slide, up-to-date Bath House and Dance Floor. Scenic day park with free gate and parking. 50,000 population to draw from. Closest investigation invited. No games of chance. Address CONOMAC PARK CO., INC.

## ATTRACTIVE AMUSEMENT PARK FOR SALE

Address Management, Riverside Park, Danville, Pa.

## FOR SALE

Five horses abreast Merry-Go-Round, Building and Lease; Dodgem, Junior, Ride, 24 cars long lease. Corner location, both in center of beach opposite car station J. A. ROTHELIAM, Revere Beach, Mass.

## WANTED

Caterpillar, Dodgem, Junior, Ride and Circle Swing. SUMMIT PARK, Oriskany, N. Y.

# "THE WHIP"

World's Famous Amusement Ride

## MANGELS' CHAIR-O-PLANE

Latest European Ride Success

## MINIATURE—KIDDIE RIDES—NEW DESIGN

Flying Swans, Galloping Horses, Aeroplanes, Whips

### MECHANICAL SHOOTING GALLERIES

MANUFACTURED BY

# W. F. MANGELS CO.

CAROUSELL WORKS,

CONEY ISLAND, NEW YORK

### BLUE RIBBON AGENCY IN BOSCH BLDG., N. Y. C.

The Blue Ribbon Sales Agency, Inc., is now operating from its palatial show rooms and offices located in the Bosch Building, at 17-23 West 60th street, New York City, from where both Chas. S. O'Neil, the president, and Chas. J. Geisler, the secretary-treasurer, extend a cordial invitation to all amusement device owners and all out-of-town showmen to make the office their official headquarters while in New York City.

The Blue Ribbon Sales Agency, Inc., is representative of many new amusement devices and the same are on exhibition in its showrooms and office.

### THE CIRCUS SEASON OF 1924

(Continued from page 112)

the circus, and the tourists were not out to see one either.

The Ringlings have had one of their biggest seasons in the history of their show. This year their Chicago engagement shattered all records. The Sells Bros., Hagenbeck-Wallace and John Robinson shows have all made money. The Sells-Flooto and Hagenbeck-Wallace shows found business so good in the South that their seasons were extended.

Unusual was the success of the Christy Show in establishing itself in the East on its first invasion; also the placing of the Golden Show on the winning side of the ledger after it had made two dismal failures. The Christy Circus Corporation will next season have three shows on the road, adding to its list in all probability a 10-car Wild West show. The two shows at this writing are on the road doing a fine business in Texas and will be closing about the time this is being read. The Gentry-Patterson Show will go out again in the spring under the same management, but will probably stay out of the East. The entrance into the field again of Miller Bros.' 101 Ranch brings back for the first time in six years a big Wild West show and the public should be waiting for it with open arms. The moving picture Wild West exploits may have a tendency to dampen their ardor, but a Wild West show has drawing power and the time seems ripe for its comeback. Certainly in the selection of C. W. Finney and Frank J. Frink as general agent and traffic manager respectively the Millers exercised good judgment. Both have had years of experience and are well known and popular in every section of the country. Frink especially in the East, where he has been a yearly visitor in the railroad offices with Andrew Downie and Al F. Wheeler. Frink came up from the wagon-show agency with both Downie and Wheeler, and, after their separation, was for years general agent of the Walter L. Main Show. He knows the East thoroughly and will prove a valuable assistant to Finney.

The retirement of Andrew Downie from the circus game is a distinct loss. But Downie has realized his life ambition after a long and strenuous struggle—made himself a fortune and had the satisfaction of making every other circus owner sit up and take notice when he engaged and paid the Wirth Family, with May and Bill, the largest salary ever paid in the show business. He also presented on the same bill the Flying Codonas and brought to this country Macababa, famous Brazilian wire walker. His salary list alone with a 15-car show was more than \$3,500 weekly, and still he made money and gave the other owners the laugh. Downie came up from the business to circus ownership, starting out years ago as a performer doing trap work and his famous spade dance. Then he started in a small way up in Michigan with Bert Silver and later had the Francis & Gallagher Show on the road. Failure after failure did not discourage him and even when his LaTona Show used up all his savings he still stuck it out, and with the Walter L. Main title not only made a name for himself but accumulated a fortune. Andrew Downie will not stay out of show



## THE GLOBE GRIP TESTING MACHINE

A COIN-OPERATING MACHINE OF MECHANICAL PERFECTION.

Indorsed by Police and Firemen Throughout the Country.

Making the Finest Appearance and Getting More Play Than All Similar Machines Combined.

The One Athletic Machine That Is Equally Patronized by the Ladies as Well as the Gentlemen.

For Arcades, Theater Lobbies, Bowling Alleys, Billiard Halls, etc.

Write for Descriptive Literature, Price, etc.

BLUE RIBBON SALES AGENCY, Inc.  
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## Wanted—For 1925—Wanted

Rides, Merry Go-Round, Ferris Wheel, Shooter, Caterpillar, Whip, Miniature Railway Operators, here is your opportunity to locate in one of the leading Parks in the Central West.

INTERLAKEN PARK CO., - - Fairmont, Minnesota

## WANTED AT MOXAHALA PARK ZANESVILLE, OHIO, FOR SEASON 1925

Caterpillar, fine location. Would like to hear from good American Palmist and other Concessions. Seven-day Park, with free admission.

W. D. BROOKOVER, Mgr., - - Box 166, Zanesville, Ohio.

## MILLER & BAKER, Inc.

AMUSEMENT  
PARK  
ENGINEERS

MILLER PATENT COASTERS AND DEVICES  
Special Designs and Structures.

Suite 3041, Grand Central Terminal, NEW YORK, N. Y.  
Agents for Dayton Fun House and Riding Device Mfg. Co. Devices.

business. He will have something out even if it is only a Tom show under canvas.

The past season has been devoid of any serious accidents, but it marked the passing of one of the best known agents in the business in the death of Ed C. Knupp, who made the Cole Bros.' Show and Martin Downs, brought into the limelight George Moyer, who, under Knupp's tutelage, developed into one of the best general agents in the business. Ed knew every section of the country and successfully piloted the Hagenbeck-Wallace Show up to the time of his death.

As far as can be learned no new shows other than the 101 Ranch are contemplated for 1925. All indications point to a return of nation-wide prosperity before spring opens and the coming season should prove profitable for all shows.

This article would not be complete without reference to the smaller circuses,

especially the Mighty Haag Show, which has had a long and profitable tour; the Honest Bill Show and the oldest of all wagon shows, M. L. Clark. They are seldom heard of, but make a long season to good business, and their owners are all rich men. The rise of the King boys also is noted with pleasure. Floyd was a mighty good press agent and is proving that he is just as good a general agent. The King boys are comers and will be heard from before many years. There is one circus man, who, altho not in the game now, was in his time the greatest of all the wagon show owners. He is Sig Sautelle, enjoying a ripe old age, and will never be forgotten by oldtimers. In his day he was the greatest of them all and were he 20 years younger he would still be the big fellow in the East.

Here's a Merry Christmas to all showmen from the smallest to the biggest. May they all continue to keep out their shows and give us "poor scribblers" something to write about.

### FIFTY YEARS A TROUPER

(Continued from page 112)

weeks' loafing, I joined Thayer & Noyes' Excelsior Circus, which wintered at Girard, Pa. This was a famous headquarters for all kinds of showmen. Dan Rice wintered there, and Martin's Tavern was the rendezvous for managers and performers. Charles W. Noyes married Martin's daughter, by the way, and bought out Thayer, his partner. In '67 we went from St. Louis south by boat down the Mississippi, not showing anywhere till we struck Red River. Then we traveled up to Jefferson, Tex., where we took to the road. There were no railroads in Texas at that time. Ox teams, mule teams and horses transported the show. From Dalingerfield we made Mt. Pleasant, then Paris, and then got into the sulphur bottoms between two creeks. This was about as tough an experience as a show could encounter. At night we burned smudge fires over a tract of the ground and then spread out the canvas sidewalls, and all of us went to sleep under this covering. I remember I slept with a horse collar for a pillow. Going thru Southern Texas we had to get new teamsters every second or third day. Mind you, there were no roads. Or Christmas Day we ate dinner in Dallas on the spot where the courthouse now stands. And there were no seats in the

(Continued on page 116)

# WORLD TICKETS

ROLL AND FOLDED  
QUALITY ACCURACY  
PRICE

SPECIALIZING IN

## TICKETS

For Parks  
Skating Rinks  
Rides  
Theatres

Quantity	PRICES	Roll or Folded
10,000	.....	\$ 7.00
20,000	.....	8.75
30,000	.....	10.50
40,000	.....	12.25
50,000	.....	14.00
100,000	.....	20.00
200,000	.....	36.00

## WORLD TICKET & SUPPLY CO., Inc.

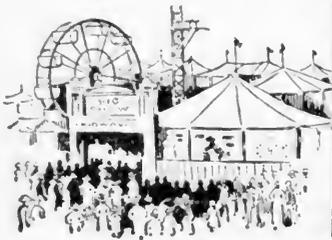
1600 Broadway, NEW YORK

AUTHORIZED AGENTS FOR  
SIMPLEX TICKET REGISTERS  
AND NEWMAN TICKET CHOPPERS.

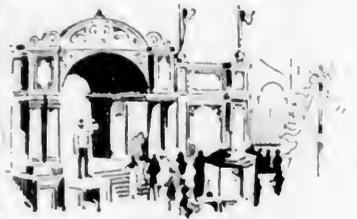
WANTED At Laketown Park, on Lake Okechobee, Lakeville, O., an Airborne Pavilion for Dancing or Skating, for Season of 1925. J. L. REGNE.

## TENTS FOR CONCESSIONS

M. MAGEE & SON, INC., 138 Fulton St., N. Y. C.



TENTED ENTERTAINMENT ~ RIDING DEVICES  
**CARNIVALS**  
 BANDS ~ FREE ACTS ~ CONCESSIONS  
 BY CHAS. C. FOLTZ (BLUE)



## H. OF A. SHOWMAN'S CLUB HAS WORTHY CHRISTMAS PLANS

Former Tree Festivities Being Changed To Providing Needy Families With Baskets of Groceries---Dances Christmas and New Year's Eve

KANSAS CITY, MO., Dec. 3.—The past two or three years the Heart of America Showman's Club has celebrated Christmas with a big Christmas tree in the lobby of the Coates House, trimmed elaborately and gaily and with presents for all; also hundreds of bags of nuts and candies placed around the tree's base, distributed after the festivities to all that could be reached in the neighborhood—for this Christmas tree was not alone for showfolk, but everyone at the hotel was a guest and everyone near to the hotel, etc. In fact, it was intended to give pleasure to all that it could. Before the gifts were taken from the tree an entertainment committee had a clever, interesting vaudeville program and then all adjourned to the ballroom and participated in the dancing that lasted until the wee sma hours.

But for 1924 a new arrangement will be in effect. This big, energetic club, with its ideas for help and comfort has decided that this year its Christmas activities will take the form of preparing and distributing Christmas baskets, and 300 baskets—the containers and all costing \$1,000, each basket containing the equivalent of \$3.25, or slightly more, in groceries, will be distributed first to families of showfolk in needy circumstances, sick showfolk, or showfolk who would appreciate such a gift, and then any remaining will be sent to other poor families, or those needing care, as may be recommended by members of the club, or showfolk learning of such circumstances. These baskets will be sent out either Christmas eve or Christmas day which, to the committee in charge, seems best, and they are following these well-known and active showmen: W. J. (Doc) Allman, chairman; C. F. (Doc) Zeiger, of the Zeiger United Shows; N. T. (Tex.) Clark, superintendent of the Municipal Zoo at Swope Park (and an enthusiastic club member); Col. Dan MacGugin, of the Ister Greater Shows; and Howard Brandt, president of the Gordon-Howard Company, candy manufacturer.

Christmas night a dance by the Showman's Club and Ladies' Auxiliary will be held in the ballroom of the Coates House, and the annual New Year's Eve banquet will take place (at the Coates House) December 31, with a large attendance expected. All members intending to be present at this, the peak of good times in the Showman's Club social events of the season, are urged to send in reservations now, so that all may be taken care of properly.

### Tribute to H. B. Potter

Just after last issue of *The Billboard* had gone to press the following telegram was delivered from Paul Stevenson, now a newspaper man of Atlanta, Ga.:

"When you leave a man one day with a friendly and cordial grasp of love and respect and you read the next day that the man is dead there instantly springs into your heart a feeling that you have lost a distinct part of your own life.

"I left Harry B. Potter in his room at the Fulton Hotel, Atlanta, one day and he spoke of the pleasure he would have in spending the winter with his friends here, and the next day he crossed the great divide.

"I had the pleasure and profit of working under him on the old Wortham & Rice Shows, and I am sure I speak for the agents and showmen of this Dixie-land that he will meet on the other side the just reward he so earnestly won on this side."

### Imperial Expo. Shows

Pian Opening of New Season at Barberton, O.

Barberton, O., Dec. 3.—According to an executive of the Imperial Exposition Shows, of which W. J. (Doc) Ralston is manager and which is wintering here, the organization will carry about five shows, two rides and 25 concessions next season. It being planned to open their winter quarters March 1. It is also planned to open here the first week in May, with a six-car gilly organization, and play and Southern Michigan. Manager Ralston, who is a showman of many years' experience, recently returned from a trip to Pittsburg, Pa., which city he visited in interest of his shows.

### Expects Busy Season

Lee McDaniel evidently is figuring on spending a very busy season next year with the Sam E. Spencer Shows. He advised early last week that he had signed up with that organization for his third season, as lot superintendent, trainmaster and superintendent of lights, also the Athletic Arena, which will feature Sam Petrallie, Italian wrestler; "Kid" Bebee and a lady athlete.

### Interesting Concession Incident at El Dorado, Arkansas

A great deal of interest was aroused at El Dorado, Ark., during an engagement of the C. R. Leggette Shows there, in connection with the arrest of concessionaires and their trial before a justice of the peace, which resulted in a temporary victory for the instigators of the proceedings, later to be reversed by a gubernatorial proclamation.

In a letter to *The Billboard* from Joe Miller, one of the men against whom the charges of "gambling" were made, he gave an account of circumstances in part as follows:

"The Leggette Shows came to El Dorado and the paper read for a two weeks' engagement. The show exhibited the first week, everything running well. All the stock wheels were using intermediate merchandise of some kind or five checks for additional patronizing of the concessions. There were no buy-back stores nor so-called 'grift' of any description. We were showing under the auspices of the police department of the city. Tuesday of the second week a constable came to Mr. Leggette and informed him that he had 13 'John Doe' warrants affecting all the wheels. They let us finish the night out and then to the court. Mr. Leggette secured a lawyer here, Floyd E. Stein (brother-in-law of Cliff Wilson, of the C. A. Wortham Shows), who with Mr. Leggette, Chief

### MICHIGAN OUTDOOR SHOWMEN'S ASSN.

Now Has Its Leased "Home" in Down-Town Detroit

Detroit, Mich., Dec. 3.—The Michigan Outdoor Showmen's Association, which was organized here last spring, with Leo Lippa, of the Lippa Amusement Co., president, and Thomas E. Morgan, former secretary of the Zaidman & Follen Shows, now retired, secretary and treasurer, now has its "home" and had a regular old-time housewarming Thanksgiving Day.

Owing to the fact that most of the members stepped into active service about the time the association was formed last spring, nothing was done about getting a home until this fall. Then, after a lot of hunting on the part of the executive committee, a very suitable place was finally located and a lease taken and there closed for an extended period, the spot being in the heart of the city. It was not deemed advisable to utilize the street floor right now, so for the present only the upper stories have been fitted, the downstairs being occupied by a mercantile establishment which takes care of the major part of the rent of the building.

These club rooms are situated at the corner of Congress street and Woodward avenue, within one block of Detroit's City Hall, and in easy walking distance to all the principal hotels and places of amusement. The furnishings are not lavish, but they bespeak good taste on the part of Messrs. Rosenthal, Madison and Morgan, who selected them. Most of the furniture of the Secretary's office was donated by Phil Sher, manager of the Boardwalk; the victrola was given by Louis Rosenthal, and several others showed their good will in a substantial manner. On Mr. Seher's visit he reported that on Thanksgiving morning the stock visited his home and brought him a Fair Junior.

Below is listed a few of the members who were in attendance at the housewarming—there were many others who failed to register:

Thomas E. Morgan, Wm. G. Dunlap, Dell Madison, Louis Rosenthal, F. L. Black, Ray E. Myers, Phil Sher, Carl Hathaway, Fred Cashon, Walter E. Kelly, John Manly, Norman E. B. B. Thomas Berry, J. A. Kowch, Chas. L. C. Westerman, Ben Morrison, H. A. Pinner, Al Bonner, Edward Gold, C. O. Stewart

JOHN KELLEN  
(Publicity Department)

### Progressive Preparations

Abner K. Kline Hustling With Details Toward Launching His Shows Next Spring

Lodi, Calif., Dec. 3.—Preparations for the launching of the Abner K. Kline Shows in the spring are advancing faster and toward better results than was even anticipated.

The show property that has been with the Snapp Bros. Shows the past three years has arrived at winter quarters here and makes a nice addition to the already fine lot of wagons that were acquired from the Pacific Coast Shows' equipment. The management also informs that many persons formerly connected with the Patterson & Kline Shows have expressed a desire to join and no doubt by the time the opening date arrives many of the people formerly with Mr. Kline will again be on his staff as well as the show in general.

The show will open at Lodi and wend its way toward the territory familiar to the management.

Several mechanics and their aids are working on the cars and carpenters and painters are busy on the curved wagon fronts as well as the rides and wagons. The boys around winter quarters are "trying" to figure out what will happen to the two large turkey gobblers Mr. Kline brought from Stockton the other day.

Elmer Kline and wife are located at Stockton for the winter, where they are operating the Penny Arcade at the corner of Market and Eldorado, and from all reports they are doing very nicely. Harry Nichols, Clarence Capner, Huel Carlton, Prof. Gale and Burt Harris also are at the arcade dishing out their wares. Lodi is just 11 miles from Stockton, which makes a nice drive for the showfolk to exchange visits and watch the work advancing at winter quarters.

E. A. Marshall, well-known electrician and general utility man, who has been with Mr. Kline the past six years, keeps smiling even while looking forward to the great amount of work that is to be

(Continued on page 133)

### AT THE "BIG TOP" ENTRANCE



Commanding prominence is given to the main entrance to the "big show" attraction with the Coleman Bros. Shows, as pictured above. On either side of the midway leading from this attraction are the various other performances, exhibitions, rides, concessions, etc. The photo from which the above was produced was so large all of the front and 20 members of the show's personnel had to be "cut out" in order to meet the requirement of reducing.

### Donald McGregor North

Has Been Vacationing—Will Leave Duluth, Minn., Christmas for His Shows' Winter Quarters

Donald McGregor, head of the shows bearing his name, has been vacationing in the vicinity of Duluth, Minn., with headquarters in Duluth. He intends to remain in the Minnesota city until Christmas, when he will leave for the winter quarters and permanent address of his organization at Sweetwater, Tex., to oversee the repairing and building of the shows' paraphernalia for the new season.

As for his vacation, Mr. McGregor advises that he has been having a "grand time" in the North—but it's a little too cold for my comfort."

### Activity Hums at Wade Shows' Quarters

Detroit, Dec. 4.—Rapid progress is being made at the winter quarters of the W. G. Wade Shows in the way of getting the paraphernalia ready for the 1925 season, the work on hand including the overhauling and re-embellishment of formerly used attractions and building of additional outfitings.

Frank Wrightman, Chas. Miles and Lew Marcuse recently returned from the South, where they were playing out the previous seven weeks, and Mr. Marcuse gives the following additional data on the activity at winter quarters and reference to individuals:

Mr. Wade is enlarging his show (formerly the Wade & May Shows) for the coming season, and the work is progressing under the direct supervision of Frank Pilbeam. The scenic work is be-

ing done by Chas. Lyons, who has three assistants. The old paint is being removed and the paraphernalia will come out spick and span in the spring. Alabama Frank is building three new panel show fronts for the minstrel show, ten-lane and animal show. The merry mixup, which has been playing several fairs, will arrive at winter quarters next week and undergo necessary repairs and be given several coats of paint. It is too early at this time to furnish any list of attractions, staff members, etc., but this will be provided for publication in *The Billboard* in due time.

of Police J. V. McKinney and others did all in their power to keep us from being convicted. Finally the matter was taken up with Governor McKee, of Arkansas. Mr. Miller enclosed a "clipping" from *The El Dorado Daily News* bearing on the incident and appearing on the front page of the paper, which stated that eight of the 13 men haled before the justice had been fined. However, at the start of the story appeared the following:

"Little Rock, Nov. 28.—Governor T. C. McKee today issued a proclamation remitting \$100 times assessed against 13 El Dorado men, convicted Wednesday in an El Dorado justice court of 'exhibiting gambling devices' by operating 'fortune wheels' at a carnival held under the auspices of the El Dorado police department.

"Clemency was requested by the Mayor and the Chief of Police of the oil metropolis and it was declared that similar devices have been operated freely at the State fair here and at various county fairs.

"The Mayor and the Chief declared the 13 were 'innocent victims of a political fight.'"

# GEORGE L. DOBYNS SHOWS

## INCORPORATED

Always the best in quality, the most in quantity, never an improper attraction nor a questionable concession. The Dobyns Plan, originated by us, steadily developed through the years, stands today as the most complete and most scientific system of clean carnival amusement and management yet devised. Our slogan, "No girl, immoral nor suggestive show, no gambling nor against-the-law concession," stands today as the expression both of the ideals and of the every-day business practice of this organization. On this record we again solicit the confidence of State and Large Fairs, Civic and Fraternal Organizations. And, if you wish, we invite the most rigid investigation. In this you will also find the skill of the Master Showman is combined with that of the practiced Superintendent to produce amusement attractions of the very highest standard---never to be excelled and seldom equaled.

### --- SHOWMEN ---

We want to book NOW the best, to play the cream of the Canadian, New England, Eastern and Southern Fairs, and to those showmen who have good past records or can prove their present worth we are prepared financially to aid, assist, build or equip any meritorious attraction: bally, grind or platform.

### --- CONCESSIONERS ---

operating science and skill games only—we carry no other kind—book with us. Every concession with us during 1924 closed the season with a handsome profit and we expect many of them back at the opening of our 1925 season.

### --- COOK HOUSE ---

We are now ready to book a large, clean, well-managed cook house. We want one we can point to with pride and call "Our Restaurant".

### --- WE WANT ---

a real, actual, thorough, fully capable non-drinking working Trainmaster; 25-car show. Lot Man who has his own tools and can make any and all repairs. Working Managing Operators for Caterpillar, Dangler, Carouselle, Juvenile Merry-Go-Round and Seaplane. All of these men should have years of experience, be of mature age, have their own tools, know all about gas engines, make their own repairs and capably handle men. Man to rebuild, operate and manage a set of Venetian Swings. Second man for Big Eli and Workingmen for all Rides. Boss Canvasman to double in some other capacity; state what you can and will do. Useful people in all lines, write: will try to place you.

### --- FREAKS ---

"Minnie Ha-Ha" is unquestionably the greatest drawing card on exhibition today. We are going to present her again next season in an entirely new frameup and want two exceptionally strong pit drawing cards with her. Straight salary and all you are worth. Send photos, which will be returned.

### --- NO PERSON ---

seeking to connect with us, to be with our show or applying for work need do so if they drink. Read this over again carefully. Prepaid telegrams and mail should be addressed:

**GEORGE L. DOBYNS, Pres.**  
**Port Richmond, New York**

WINTER QUARTERS---Fair Grounds in  
 the Beautiful, Historical and Progressive  
 City of York, Pennsylvania.



# Put This New Tone On Your Ride Increase Receipts

**"Every Ride Needs Music--Here's A New Tone"**

It's a Shame—a Crime—to operate a Riding Device without music. It takes nerve to operate a Swing with that same old Bang! Bang!! Bang!!! tone that everyone has heard since childhood. Don't wonder why your receipts are poor—be up to date, change your tone and watch your receipts grow. You have done everything else to try to increase your receipts, you buy an expensive ride and let it run like a ship without a rudder. It goes, but doesn't draw crowds. Ask C. W. Parker, Eli Bridge Co. and dozens of ride managers who have used them the past season on every kind of ride. Don't be robbed on music rolls. The Calliophone ten-tone rolls cost only \$3.50. Can you imagine that against \$13.00 to \$50.00 per roll on organs? **WILL SHIP ON TRIAL.** Cash or terms. We have an agent near you. "Prettiest toned instrument in the world." Public praises it.

**TANGLEY CO.**  
Muscatine, Iowa.

*The*  
**Calliophone**  
Pronounce It—KA-LI-A-PHONE



## Famous Nat Reiss Shows

Making Many Chances for Next Season

With the appointment of J. F. Murphy, owner of the former J. F. Murphy Shows, as general manager of the Nat Reiss Shows for the coming season, Mr. Murphy and Mr. Melville entered into conference and several changes have been decided on.

Mr. and Mrs. M. J. Donahue and Mr. and Mrs. E. H. Wiggins will again be with the show in charge of promotions. In this department one of the changes will be made. Instead of three promoters ahead of the show there will be four, so that each will have four weeks in each town. This was decided on due to the new method of promotions to be featured. The Reiss Shows, in contracting with auspices, insist upon them sponsoring promotions, and during the past season of 27 weeks there were 21 promotions, of which only two were poor, these being at Pontiac and Centralia, Ill. Some changes in the personnel of the executive staff will be made.

It has also been agreed upon, while planning the advertising, that possibly no stock lithographs will be used after those now on hand have been used up, and in place of lithographs mostly all billposting material will consist of the name and auspices in special type and colors, and in this connection the title of the show will read as the Famous Nat Reiss Shows instead of the Nat Reiss Shows.

Another very important change is in the concessions. In the past Nate Miller has had the entire concession plant of the midway, but this coming season no one will have more than five concessions unless it be at some special doings or fair date, nor will there be more than two of any one kind of merchandise on any paddle wheel stand.

George LaRose, who for the past two years has had the exclusive on cook house and juice, has again signed contracts for the same, and agreed to frame an entire new outfit, design to be in accordance with the balance of the midway.

In 1921, when Mr. Melville would not renew his lease with the Velare Brothers and Bob Lohmar for the use of his equipment and title, he reduced the size of his train from 25 to 20 cars, but with the opening of the coming season, according to present plans the train will have 25 cars, deals having already been closed for the necessary new equipment. All of which is according to an executive of the above shows.

## Help Make Her Christmas Merry

There is an elderly lady in Chicago, one whom many of you know personally while others have heard of or read about at some time or other, who is sadly in need of assistance.

She is 78 years old, having been born August 1, 1846.

During the year just passing she has been quite sick at intervals and says she would not want to put in another year like it—in fact, could not, so feeble has she become.

For years she has been a trouper, but was forced to give up the road when her age would not permit her continuing.

She is all by herself in this world, except for a few friends who call on her occasionally, and at times gets very lonesome and blue.

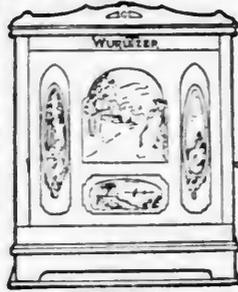
She has some hand-made quilts which she would like to sell for the purpose of raising money with which to meet her living expenses.

She also has some beautiful satin comforters which she would like to dispose of.

Who's going to help make her Christmas a merry one by answering this appeal written on behalf of Mrs. Louise Elitz, known intimately as "Aunt Lou"?

Her address is 1812 Byron street, Chicago, Ill.

## WURLITZER BAND ORGANS



STYLE 103

*Just the Organ for  
Pit and Side Shows*

Loud yet tuneful popular music available. Sizes for every need. Installations throughout the United States. Send for complete list of newly released music rolls. New music brings crowds, crowds bring in the money.

Write Today for Catalog

**THE RUDOLPH WURLITZER CO.**  
No. Tonawanda, N. Y.



## 3 BIG WINNERS! XMAS SPECIALS

Per Gross  
Red Rubber Devils... \$10.50  
Rubber Santa Claus... 10.50  
Running Mice... 4.00  
Best American Make, Every one guaranteed.

25% cash with all orders, balance C. O. D. Write for Catalogue.

**PITT NOVELTY CO.**

429

Fourth Avenue,  
Pittsburgh, Pa.



NEW

USED

## TENTS FOR SALE

Send Us Your  
Inquiries

**CENTURY-ELLIOTT CO.,**  
916 Main St., Buffalo, N. Y.



## Salesboard, Concession Men and Peddlers

**GOLD NUGGETS AND IMITATION GOLD NUGGET JEWELRY.**

Why we manufacture more each day: Because orders are continuously repeated by satisfied customers. Our Nugget Jewelry goes big everywhere. Once shown is a sure sale. A big profit. Don't wait. Write today for Catalogue.

**R. WHITE & SON, Mfrs., P. O. Box 424, Red Bluff, California.**

## Monarch Greater Shows

Preparations are now under way at Allentown, Pa., for the season of 1925 for the Monarch Greater Shows, which are to take to the road the latter part of next April as a gilly show, carrying ten paid attractions, seven shows and three rides and about 30 concessions, according to an executive of the organization who further advises as follows:

The show fronts will be archway banners except for the musical comedy front, which will be a panel front of up-to-date design. Joe Palmer, of Cincinnati, O., will have the athletic show, as well as a line of concessions, with his wife, Ada, in charge of two ball games, both new. Robert Snyder, of Allentown, has been engaged as secretary. Mrs. Florence LaMar and her husband will have two stock wheels. Alfred Carter, of Newark, N. J., will have two concessions, with Peggie Rounek as assistant.

The show will play in Pennsylvania, West Virginia, New Jersey and Kentucky as far as plans are to date.

Irvin D. (B. B.) Baxter, owner and

manager, will be busy the next few weeks with indoor bazaars, one already under way at Stroudsburg, Pa., and one to follow. Then he will give all his attention to putting the show in a good shape for the coming season. Mrs. Baxter will do her former duties of treasurer. Morris Rapoport, of Philadelphia, formerly of *The Ledger*, will be publicity man. It will be his first attempt in the carnival field, but with his former show experience he will doubtless be an asset to the show.

Mr. Baxter and family will again spend the Christmas holidays with his parents in Baltimore, Md., after which he will be on the road for a while in interest of the show.

## Herman Fritzke to Europe

Detroit, Dec. 3.—Herman Fritzke, sales representative for George W. Brink, wholesale novelty and concession supply house, left here Monday to be married to Ethel J. Doran at Cuyahoga Falls, O., the home of the bride. Following the ceremony a short visit will be made with friends and relatives of the couple in

Cleveland and Buffalo before sailing from New York on the S. S. Leviathan December 6 direct to Southampton.

A brief visit will be made to London before sailing from Liverpool to Hamburg, Germany. On arrival in Hamburg Mr. and Mrs. Fritzke will go direct to Berlin to visit the parents of Mr. Fritzke, whom he has not seen for a number of years.

The itinerary laid down by Mr. Fritzke includes nearly every city and manufacturing center where toys and novelties are made in Germany. Some of the principal cities to be visited are Bremen, Munich, Frankfurt and Amsterdam. Samples of the newest and latest toys and novelties will be brought back by Mr. Fritzke. Before returning to the States a short tour of France will be made, with a brief stopover in Paris. Mr. and Mrs. Fritzke will be in Europe for about three months and expect to arrive back in New York around March 1, 1925.

## All-American Shows

In Winter Quarters at Hobart, Ok.

Hobart, Ok., Dec. 4.—The All-American Shows are now in winter quarters here on the fair grounds. The show brought its season to a close at Lone Wolf, Ok., about three weeks ago and the paraphernalia was shipped here.

Some of the personnel will be retained by the management to begin immediate repair and construction work on the shows and riding devices. All shows are to have new fronts next season. Two entirely new shows are to be built and the management is looking forward to having one of the flashiest and fastest-moving gilly caravans in the Southwest.

Mr. and Mrs. Butts has established their home here. General Agent Johnny Cannon left immediately after the show closed for his home at Alton, Ill. Among the other showfolks making their winter home here are Ted Custer and wife, R. J. Grammer and wife, Roy Hixon, Sam Bottom, W. S. Green, Tommy Jackson, "Dad" Couch, J. W. Smith, Jimmy Green and five of the Minstrel Show performers. The opening date has been set for the first week in April.

D. W. CAUTRELL (for the Show).

## THE OPTIMIST

Published by

**ELI BRIDGE COMPANY**

**Builders of BIG ELI WHEELS**

Contains information particularly interesting to Riding Device owners, Mechanical Articles, News From Rides, Editorials and Valuable Information Concerning the Friction, Operation and Care of BIG ELI WHEELS.

Send for sample copy.

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## TENTS

FOR CIRCUS AND SIDESHOW.

Write for Circular and Prices

**ENDICOTT-HAMMOND CO.**

Phone, Whitehall 7298, New York.  
155 Chambers Street, New York.

## KAU'S UNITED SHOWS

WANTED—For Season 1925 CAN PLACE Ferris Wheel, Merry Mix-Up, few more Shows. All Grand Stages open. Opening in Pennsylvania. Wire or write, Disputanta, Va. Address KAU'S UNITED SHOWS, Disputanta, Virginia.

**PONIES** Handsome Shetlands, 150 in the herd, all colors, sizes, ages or sex. Guaranteed and High Headers, Knee Actors, Pets. **FRANK WITTE, SR., P. O. Box 186, Cincinnati, Ohio.**

**PLEASANTVILLE, N. J.**

# MR. CONCESSIONAIRE:

Imagine yourself as one of the public on the Midway of a Fair or Carnival playing the various games. Would not the better quality merchandise have the stronger appeal to you? We are sure you will answer "Yes" without hesitation.

If you intend using Blankets or Shawls this coming season why not use the best?

# PENDLETON AND CAYUSE INDIAN BLANKETS AND SHAWLS

Will come in new patterns and colors. Ready for delivery when the season opens.

Start the season right by using the right merchandise. The public in the majority want quality.

The prices of Pendleton and Cayuse Blankets and Shawls are necessarily higher than the cotton Blankets or Shawls, but your increased volume of business will offset this difference many times.

We are Direct Mill Representatives and Sole Agents in the East and Middle West.

Our Prices are Mill Prices.

S. W. GLOVER,  
Manager.

**CAYUSE INDIAN BLANKET COMPANY** PALMER HOUSE  
CHICAGO, ILL.

## Rubin & Cherry Shows

Organization of Today Compared to That of Ten Years Ago

Ten years ago the writer stepped off a Buffalo, Rochester & Pittsburg train at a little station in Pennsylvania called Berwick. It was Monday morning and he had journeyed there from Cincinnati to take the position of secretary and treasurer of what was known at that time as the Sol & Rubin United Shows, a little amateur show operating around Pennsylvania. It was in the month of July and it was the second week of the season. Near the depot stood three short fat cars bearing the name of the show. The flat and one boxcar were the only evidence of there being either a circus or a carnival in town. The writer has often wondered since then what the world would stand for—unless it meant that the flats and the boxcar were unlit when they made a move. Later on they did indeed a coach in Altoona and that with the five cars furnished by the railroad company made up the ten-car train. The writer walked out to the showgrounds and introduced himself to Mr. Solomon, who looked after the laying out of the lot at that time. The office wagon was none of a general junk wagon than anything else, it being jammed with wire, old lanterns, ticket boxes and other stuff. When it was finally emptied there was a table and desk in one end, which, when placed across the wagon at the entrance, made a counter for the shows' men to set up on (quite a contrast to the beautiful office carried now). There were about five shows, all banner fronts. But when it is placed that little show just the same as the few of them who have associated with Mr. Gruberg under all conditions are proud of the fact that in the past they have helped to make the Rubin & Cherry Shows what they are today.

At the close of that season (the one referred to above) the show wintered in Pennsylvania. The writer says "wintered," but was indeed all it did. It had to look for and build and very little to do in them if it had. Messrs. Gruberg and Solomon spent the winter at Hot Springs and while there Mr. Solomon said out his interest to Rubin and the following spring the show went out under the title of Rubin & Cherry Shows, W. S. Cherry having signed a contract to look after the advance work. The show opened in Paris and pulled off the lot at the end of the week in a blinding snowstorm, and the first ten weeks of that season were just about as tough as one could imagine.

Now, when the show has reached the magnitude it has, with its magnificent carved fronts and its beautiful train of cars and wagons, the writer often looks around and wonders if it's just a dream, also thinks what a comparison it would make to place it as it is now alongside the little show of ten years ago. But Rubin Gruberg, its president and general manager, deserves it. He has put in the past ten years of his life with one idea regarding it and that was to have at least one of the biggest and best in the carnival line. He does not count the dollars spent if they will bring results. The office records show that about \$70,000 was spent in winter quarters in the spring of 1924, but Mr. Gruberg would not be

## Biggest Flash of Season Movie Star Ash Tray Latest Fad SOMETHING NEW—Seller or Give Away



Pitchmen—Concessionaires—  
Pavies!—YOU LIVE ONES!

The boys are cleaning up on them! Get hep and cash in! 4 1/2 inches in diameter, beautifully lithographed on metal with glass insert over picture. Betty Compton, Rudolph Valentino, Gloria Swanson or Bebe Daniels. Easy to pack and move. 100 assorted in carton—weight, 12 pounds.

**Edwin Novelty Co.**

(The Place That Treats You Right)

323-325 West Randolph Street, Chicago

1,000 Lots 7 1/2c each  
100 Lots 8 1/2c each

TERMS: 25% deposit, balance C. O. D. Send Money Order or Certified Check and avoid delay. Sample Set (4 Assorted), Prepaid, 50c.

## WHY NOT MAKE \$100 A DAY



The opportunity is here before you in this New and Improved Electric Candy Floss Machine. It is positively the biggest money maker on the market today for the small amount invested. Just attach the plug to any socket, either A. C. or D. C., from 97 to 125 volts. FREE with every machine, extra Band and Ribbon, Tools, Oil, etc. The price is only \$200.00 net F. O. B. Nashville. \$50.00 with the order, balance C. O. D. If you pass this up you are the loser.

WRITE FOR FULL PARTICULARS.

**ELECTRIC CANDY FLOSS  
MACHINE COMPANY**

228 2nd Ave. No.

NASHVILLE, TENNESSEE.

**TENTS FOR CARNIVALS**

M. MAGEE & SON, INC., 136 Fulton St., N. Y. C.

## FOR SALE

BIG FLY WHEEL, No. 12, suitable for road or park, with new Peabody T. motor. Will sell for \$2,250.00. Write to: No. 1 road front, J. A. ANTHONY, 199 Weirton St., Akron, Ohio.

PLEASANTVILLE, N. J.

## Progressive Preparations

(Continued from page 130)

done before opening. Mrs. Marshall returned from San Jose from a visit to her aged mother who is just about to celebrate her 90th birthday anniversary.

Viola Brainerd, sister of Mrs. Abner K. Kilne, who has been visiting Mrs. Kilne for some time, has taken up her new work with the Merced County Library Association.

**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 \$1.00 per hour business—more than doubled 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 business is bad. Fortune and non-fortune papers—many kinds in many languages.

For full photo of Buddha, Future Photos and Horoscopes, send 4c stamps to

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**BUDDHA WINTER MONEY MAKER**

*Almost Odorless Developer!*

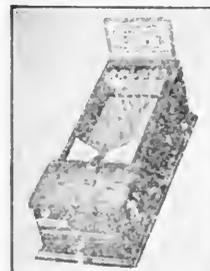
Trial Tube sent for \$1.50. Mysterious Pocket Outfit, \$5.00. Money-maker guaranteed. TOLMAN, 64 Lafayette St., New York, N. Y.



- Large Fur Monkey, Gross, \$ 8.50
- Flying Larks, 100, 9.00
- Red Rubber Devils, Gross, 11.00
- 48-in. Colored Shell Chains, Gross, 9.00
- French Bead Bag, Draw String, Each, 1.50
- French Bead Bag, Shell Frame, Each, 3.00
- French Bead Bag, New Babylon Style, Each, 1.50
- Gold-Plate Large Military Specs., Dozen, 3.00
- All Shell Large Military Specs., Dozen, 5.50
- Gilt Clutch Pencils, 3 Leads, Gross, 10.50
- Mechanical Coin Jigger, Dozen, 4.50
- Mechanical Motorcycle, Dozen, 3.50
- Mechanical Yellow Speedster, Dozen, 2.10
- Mechanical Auto Delivery Cart, Dozen, 2.00
- Mechanical Mule Cart, Dozen, 2.00
- Climbing Monkey, Dozen, 1.75

FULL LINE OF SALESDARDS, 25% deposit required on all orders.

**GOLDBERG JEWELRY CO.**, 816 Wyandotte St., Kansas City, Mo.



**A REGULAR GOLD MINE THE NEW GUM-VENDING Bowling Alley**

A ball of gum and a shot at the 10-pins all for 1c. Legitimate in all States. Operators, Parks, Arcades, write for prices and circular.

**Gatter Novelty Co.**  
143 East 23d Street, NEW YORK.

**ARMADILLO BASKETS.** Fern Baskets and Novelty Work Baskets, silk lined, made from the shell of the Armadillo; also suitable for Flower Baskets. Rattlesnake Bats made up any style. Animal Skins tanned for Bats, highly polished Horn Hat Bats, etc. Horsehair Painted Hat Bands and Belts, with nickel silver buckles. Big sellers for Curio Stores or Concessionaires. Write for prices and particulars.



**R. O. POWELL,** 407 1/2 W. Commerce St., San Antonio, Texas.

**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, 1906—MOORE BROS., Mrs., Lapeer, Mich.—1924.

**FUTURE PHOTOS NEW HOROSCOPES**

Magie Wand and Buddha Papers. Send 4c for sample. **JOS. LEDOUX,** 169 Wilson Ave., Brooklyn, N. Y.

**P-NU-CHOK-L and CREAM-O-CHOK-L**

Delicious Confection. Agents wanted. Sample, 10c. P-NU-CHOK-L, Mr., Beechwood, O., via Cincinnati. Advertise in The Billboard—You'll be satisfied with results.



Deb. wishes all midway folks a very MERRY CHRISTMAS!

May the Yuletide spirit (good will) prevail thruout showdown!

Shades of Longo: No sah! You have to pay for chillen like them! Shuh do!

"Merry-go-round". Why not a "Merry-go-over"? Had anybody else thought of the latter name for a ride?

There are shows, rides and concessions on the midways of celebrations, fairs, carnivals, etc.—hence the "Midway Confab".

There was no need of "camelback" trunk a great deal of the past season—there was an over-gracious plenty of water on the lots.

**DO YOU RECOGNIZE HIM?**



The outstanding subject of the above photo reproduction would barely be recognized by his Middle West and Eastern friends, particularly because of the cute little mustache, a late change in a part of his attire, and that he has "taken on a little weight"—yet he is one of the best known and proficiant carnival general agents. That's right—a few of the readers guessed it—some of them have seen him recently. He's none other than Al Fisher, minus the formerly very familiar "big hat" and smoothly shaven upper lip. Mr. Fisher, who the past three seasons has served the Bernardi Exposition Shows (Felix Bernardi) as general representative, has again signed in the same capacity for 1925.

If you "no savvy" "All's" new "handle" (Debonair Dab), look in an unabridged (big) dictionary. Each word of it has many applications—take your choice.

Edward V. Anthony, well-known novelty concessionaire, has planned to spend the winter in the Southwest, at Prescott, Ariz., so he communicated recently.

Mr. and Mrs. Howard Hack, known as Bartine and Hack, are wintering at their home in Connersville, Ind. Their son, Bobbie, is attending St. Gabriel's School.

"Fat" Price had a nifty "filling station" with the Kelley-Grady Shows when they closed. That is, he "fed 'em to a sufficiency" at his cookhouse.

Within a few weeks another year's experience will have been added. Will you really add it to your benefits and profit thereby?

Francis Prevital, of the Beverly Tent & Awning Co., tells friends: "Ask me, I have Billboards since 'the year one'." Miss Prevital is chief steno. for the Beverly firm.

Good rice and cotton crops in Southern Louisiana this year have helped show-folks in that section to a marked degree. However, one of the principal crops, cane, took an awful flop.

All has been informed that Mr. and Mrs. Basil Talbot, of Mrs. A. D. Murray's Awakening, with the Rubin & Cherry Shows, had located in Cincinnati for the winter.

Apparently Snapp Bros.' Shows have "won out" on winning themselves in California territory—but Ivan and William and many of their company lay claim to being "native sons".

Dick (Dusty) Rhoades recently joined the promotion staff of the Joe Tilley Indoor Show Company. One of the dates worked on by "Dusty" was at Ottawa, Ill., December 1-6.

Numerous concessionaires are already in storerooms with dolls and various other goods for the Christmas trade, and others have been preparing to thus get under way for these promising weeks.

Mr. and Mrs. H. T. Pierson, of the Great Middle West Shows, are to spend the winter in Milwaukee, and their home has been the scene of several social gatherings of showfolk there.

Bugs, bugs and more bugs. Who recalls the Brundage & Fisher Amusement Company, at Cleo Springs, Ok., when the bugs in the air closed the shows one night—long while back?

Sam and Emil Hansher, of Hansher Bros.' Shows, are at their home in Milwaukee, Wis., and contemplate the opening of a downtown novelty store during the holidays.

This year has been particularly marked with the passing of well-known and veteran outdoor showmen. Within but a few days two more names were added to the list, Harry B. Potter and Con. T. Kennedy.

A far-reaching book learning is a wonderful asset, but without a BUSINESS education along with it it's almost "n x". If you don't believe it study your acquaintances.

Fellows, let's go back a little in the carnival game and see if you recall Frank Delmain, when he had a big colored

**AND HERE'S MR. BLEI**



one of the best known general agents, and one who greets you with an unassuming smile is Felix Blei, whose career as such has included both outdoor shows and theatrics. At present Mr. Blei is managing the tour of the big Great George movie and illusion show, playing theaters in Panama.

show with the Brundage & Fisher Amusement Co.—"Souf Befo' the War?"

The spirit shown by John M. Sheesley in his ambitious plans after a season admittedly "tough" for all carnivalism is the spirit that shows that carnivals, as an institution, will never die.

W. A. Atkins writes that he is in receipt of a souvenir lead pencil from the S. W. Brundage Shows, marked "25th Anniversary. A Full-Blooded and Standard-Bred Carnival". "The right name," says Atkins.

A good vegetable soup needn't be called a potato, celery, carrot or cabbage "stew" to make it palatable. In fact, an attempt at camouflaging it would spoil it—it's a mixture, the flavor of each ingredient combining into a tasty, quite distinguishable whole. Same with the carnival—it is not a circus, nor any of its other "ingredients", and if composed of the proper, popular "flavors" will stand on its own name without any camouflaging.

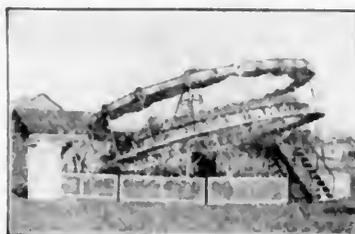
For the lan' sake, come to think uv it, Deb. has lost out on that ol'timer, Duncan Campbell, formerly with the S. W. Brundage Shows. "Dunc", old boy, do you recall the good old days in Oklahoma City when that beer garden was in full bloom and the boys saw a "good" (Continued on page 136)



**KIDDIE RIDE BABY ELI WHEEL**

Your Midway will not be complete without one of these popular rides for children, 15 feet, 7 1/2 inches high, carrying six seats. Finished in red and green. Write us for particulars. **ELI BRIDGE COMPANY,** Wolcott Street, Jacksonville, Illinois

**THE NEW ROLLING WAVE**



THE NEW ROLLING WAVE, the most sensational ride out today, for Carnivals, Fairs and Parks. Operated by gasoline engine or electric motor. Write today and let us tell you all about it. **SMITH & SMITH,** Springville, Erie Co., New York.



**LATEST CAROUSELS**  
Horses, Figures, Kiddie Rides, Flying Swings, Etc. **M. C. ILLIONS & SONS, Inc.** Write for Illustrated Circular and Prices. 2789 Ocean Parkway, CONEY ISLAND, N. Y.



**KIDDIE RIDES PINTO BROS.,** 2944 West 8th St., Coney Island, N. Y.

**HEADQUARTERS for BAND ORGANS**

PROTECT ORGAN PROLONG LIFE

By storing Organ with us FREE OF CHARGE during winter. We ask for opportunity to discuss present and future requirements either for NEW IMPROVED ORGANS or repair work. Write for estimate and prices. **ARTIZAN FACTORIES, Inc.** North Tonawanda, N. Y., U. S. A.

**CHOCOLATE BARS** Plain and Almond. Best Premiums and Creations on earth for Sales-rides and parties. **HELMET CHOCOLATE CO.,** Cincinnati, O.

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

# ALLAN HERSCHELL CO., Inc.

## COMPLETE LINE OF

# CARROUSELS



**"IDEAL"**  
Carnival Men, Attention! The finest and lightest Three-Abreast Carrousel ever built for out-of-door show men.  
35 feet diameter. Seats 42 adults.  
Weight only 8 tons.



**"LITTLE BEAUTY"**  
The lightest and most complete Two-Abreast Carrousel, for Carnivals and one-day engagements.  
32 feet diameter. Seats 32 adults.  
Weight 6 tons.



**NO. 1—SPECIAL THREE-ABREAST**  
For Parks or Carnivals.  
40 feet diameter. Seats 48 adults.  
Built in larger sizes to buyers' order.



**NO. 2—SPECIAL THREE-ABREAST.**  
For Parks or Carnivals.  
40 feet diameter. Seats 48 adults.



**PORTABLE THREE-ABREAST.**  
For Carnivals. Frequently used in Parks.  
40 feet diameter. Seats 48 adults.



**STANDARD TWO-ABREAST.**  
40 feet diameter. Seats 36 adults.

WRITE FOR CATALOG AND PRICES

## ALLAN HERSCHELL CO. Inc.

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# JOSEPH G. FERARI

PORT RICHMOND  
NEW YORK CITY

PORTABLE AND STATIONARY EUROPEAN RIDING DEVICES. THE SENSATIONAL RIDE—THE DANGLER

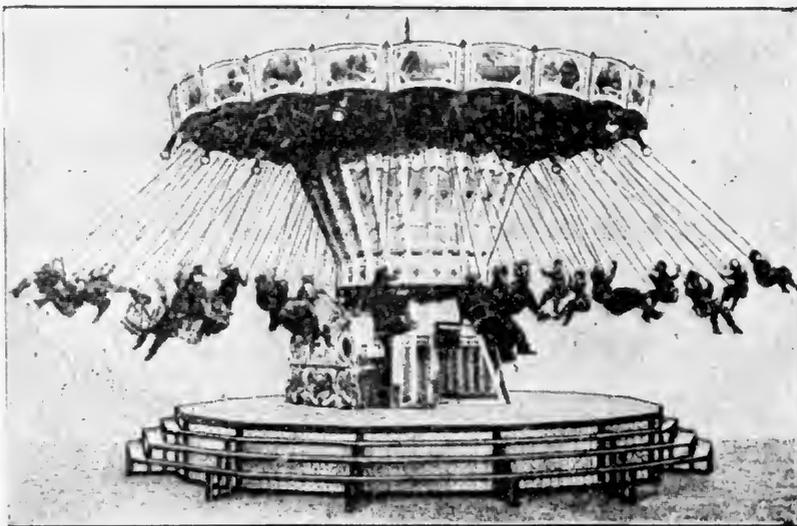
THE NEWEST PORTABLE  
RIDE

## THE DANGLER

ORDERS SHOULD BE  
PLACED NOW FOR  
SPRING DELIVERY

DON'T WAIT UNTIL THE  
LAST MINUTE TO ORDER  
AND BE DISAPPOINTED

A FAST MONEY GETTER  
AND WONDERFUL  
REPEATER



THE DANGLER

THE INSTANTANEOUS SUCCESS OF THE 1924 SEASON AND THE OUTSTANDING FEATURE OF EVERY SHOW USING ONE.

DAZZLING IN BEAUTY

## The Dangler

### Merry-Go-Rounds

Have for immediate delivery one new Jumping-Horse Portable Three-Abreast Machine, forty-four feet in diameter. The last word in carousel construction. Mounted on center wagon.

## MIDWAY CONFAB

(Continued from page 134)

show", drank their "cool lager", "enjoyed the evenings" around the big stove and no bootleggers to bother you?

L. Signor, concessionist, wrote from Chicago that he had visited the winter quarters of Max's Exposition Shows, and that Manager Goldstein informed him he was building a 10-car outfit for next season.

Mr. and Mrs. Fred Buss, whose popcorn wagons have been popular on the Greater Sheesley Shows for two seasons, plan to continue business at a well-situated street stand in Washington, D. C., this winter.

Many a meditative Bedouin figures that altho "Christmas comes but once a year", it is sort of getting around "a little too early" this year—especially those who were mostly "tourists" during the summer months.

As this "column" goes to press for this issue several days earlier than for the regular editions, Deb. cannot tell much of "what was" at the league banquet and ball—unless, possibly, toward the end of the department.

It is figured that George W. Rollins, after his years of tramping, and especially since he had a cracker-jack season with Morris & Castle, will after another show tour go back to ol' "Bean Town" for life, and, predictively—ease.

Having closed with the Mighty Welland Shows, Wm. J. (Curly) Myers decided to rest up a bit at Pensacola, Fla., for a while, so he postponed. Probably will organize a colored show to play houses later.

Recent report from the Musical Reikarts was that they had closed their season with a concession stand and were going on a visiting trip to Pennsylvania,

### IN FLORIDA



The above picture of five "lads" with the No. 2 Miller Bros.' Show was snapped Thanksgiving Day, with a natural tropical background near Ocala, Fla. From left to right: Wm. (Bill) Carey, Thomas (Tom) Carola, Robert Gilbriht, George H. Harms and, sitting, Mike Zimmerman.

## Northwestern Shows

Organized in 1912, our fourteenth annual season will open April 25th, vicinity of Detroit. After June 1st the route is in the Upper Peninsula of Michigan, showing the best of the Iron, Lumber and Copper Centers. The last of August we return to the Lower Peninsula and make our usual circuit of Day-and-Night Fairs, with a season lasting well into October.

Ample capital, a country-wide reputation for fine equipment, clean attractions and square dealing, together with a management devoted twelve months in the year exclusively to the business of this organization, combine to make the Northwestern Shows a very desirable outfit to be with.

All rides are owned by the company. Will make exceptional terms to shows of merit. All concessions are open except ball games and layoffs. Address all mail to

F. L. FLACK, Manager Northwestern Shows,

36 E. Woodbridge Street,

DETROIT, MICH.



### 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 Placolor.) 219 Market St., St. Louis, Mo.

## HAGELMAN'S UNITED SHOWS

WANTED, FOR SEASON 1925,

SHOWS OF MERIT Something that can get the money, as I will only carry four Shows. Also few concessions. Have my own three Rides. WILL BOOK Chaperone. Opening in Pennsylvania's best coal town. BY DIRK & HAGELMAN, Owners. Address all mail.

RAY McWORTHY, Secretary, 1323 Green St., Philadelphia, Pa.

## NOTICE!

Have Caterpillar and Three-Abreast Spillman make Merry-Go-Round, built on wagon, 3 in all, to place for season of 1925 or longer with a good, clean show. No gilly. You to furnish box and three flat wagons for Caterpillar. Will not separate the two rides. You furnish half transportation, or will consider a partner to put out show. Regards to all friends and foes. Merry Xmas and a Happy and Prosperous 1925 to All Brother Showmen. Windy Allen, write. Pay yours: I pay mine. Address

P. W. BERT COBB, care Genesta Hotel, Augusta, Georgia.

then return to Swormville, N. Y., for the winter and expected to take up radio-concert work.

### THE DRIFTER

Each year he jumps  
To several shows—  
He never is at rest,  
And at each jump, he claims,  
He finds the new one "Best".

The following question received (without here naming the questioner): "What is the total number of carnival people in the United States and Canada?" It will require a great deal of addition and subtraction. Answer postponed (indefinitely)! James, bring us a box of pencils!!

As a gentle reminder, a very prominent retired show lady wired her husband some time ago: "Twenty years ago you took unto yourself a wife." J. P. Murphy opines that isn't all, as he figures that the Mrs. and himself will celebrate their 40th anniversary. Attaboy, James!

Clyde T. Wilkins, known to friends as Spindale Slim, infoed that he had closed as second agent with the Sunline Exposition Shows a few weeks ago and was visiting his mother and sister at Spindale, N. C. He expects to be with the same outfit next season.

G. Lawrence MacDonald, master painter of the Greater Sheesley Shows, has been renewing acquaintances in New York, Atlantic City and Philadelphia prior to returning to Washington, D. C., to organize a corps of workers in the Sheesley workshops at Alexandria, Va.

At the close of the recent Chesterfield (S. C.) Fair, "Whitey" Austin's ten-in-one, Ted Metz's five-in-one and Concessionaires W. D. Bartlett, Homer Sims, Ralph Barr and Jerry Bear jumped to the Miller Bros.' No. 2 Shows at Gainesville, Fla.

Persistent rumor has it that Dr. Frank LaMar, late of T. A. Wolfe's Shows, after filling a limited engagement in Cuba with his Chinatown attraction will go to California and possibly will next season again be managing the side-show with a large circus.

Kearney P. Speedy, do you remember the cold day, winter of 1903, at Milledgeville, Ga., when you dived from the ladder about ten minutes sooner than your announcer, Henry Casey, thought you would and caused Casey to say: "The darn clown drowned me with ice water?"

According to a recent press dispatch from Marcellus, two boxing goats have been a feature attraction at many fairs and carnivals throught France in recent months. Advertised as being so proficient with the gloves that they are able to outbox any other animals, even kangaroos.

Some innovations were introduced this year, but there is still too much sameness regarding shows with the various caravans. Mark this! The organization (or organizations) that have some absolutely new and interesting shows next summer will be muchly and remuneratively talked about by both show people and the public.

Fred Gossett, "crank turner" with the Electric Palace on the Brundage & Fisher Amusement Company, back in 1906 (the days and nights that the movies went big with the carnival), is a prosperous farmer in Missouri these days. Fred, do you recall the features the show had

**PARKER RIDING DEVICES**  
THE STANDARD OF EXCELLENCE.

Found in 75% of the leading Carnivals, Parks, Resorts and play grounds.  
**THE FAMOUS PARKER JUMPING-HORSE CARRY-US-ALL.** All in 2, 3 and 4-row machines. The only machine having the real GALLOPING HORSE MOTION, and the best money-getter of all amusement devices. Fully protected by patents.  
**THE SUPERIOR MODEL PARKER WHEEL.** The big wheel with double earning capacity. Made all-steel, with the Parker Safety Coaches. Handicapped and male.  
**PLAYGROUND RIDES** of super excellence and un-conditional safety. Baby Wheels, Baby Aeroplanes, Whirly-Go-Rounds, Zeppelins, Child's Merry-Go-Rounds, Teeter-Totters, Fairy Salted Nuts and Spiral Slides—everything for the child's delight.  
**SPECIAL BARGAINS**—A few used machines, rebuilt and thoroughly overhauled and repaired and repainted (used as new for money-making purposes). Best bargains. Have first-class location on Ocean Park Pier (formerly Plekering Pleasure Pier), Ocean Park, Calif., for Carry-Us-All and Playground Rides, opened May 29, and will make attractive proposition to anyone wishing these rides from us. Have 4 Ton-our shows to lease for coming season. Will accept orders of Carry-Us-All as rent. Wonderful opportunity. Limited time only. Small deposit required. For particulars, photos, prices, etc., address C. W. PARKER, 1239 Howard St., San Francisco, Calif., or U. O. Box 857, Venice, Calif.

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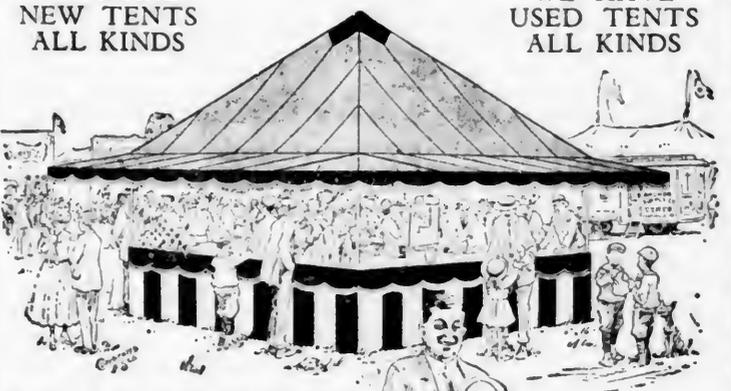
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**Merry Xmas and Happy New Year**  
Knowing as We Do That Our Many Friends Who Have Used  
**"ANCHOR" TOPS**  
ARE "MERRY" AND "HAPPY"

WE MAKE NEW TENTS ALL KINDS  
WE HAVE USED TENTS ALL KINDS



Our Motto: Fit--Style--Quality--Workmanship--Best Values--Prices Right

**CONCESSION TENTS--SHOW TENTS**  
Join Out With "Anchor" Season 1925---Be Happy  
**ANCHOR SUPPLY CO.**  
EVANSVILLE, INDIANA

**Merry Christmas**  
and  
**Happy New Year**  
To All My Friends  
**S. MOLGARD**  
On the Islet Greater Shows  
Maryland Hotel. - Kansas City, Mo.

Everybody Loves the  
**Joy-Ball**  
THAT GREAT BIG BEAUTIFUL BALL  
Of Many Colors  
Indoor Fun  
Outdoor Sport  
Beach Frolic



The Joy-Ball is light in weight and harmless to the youngest tot. Made of durable rubber cloth case with separate bladder and lace. Instructions for Joy-Ball games furnished with each ball.

Write for Prices.  
IT'S THE BIGGEST HIT IN YEARS.  
Special Discounts on Quantities.  
Sample JOY BALL will be mailed, postpaid, on receipt of 89c, cash or stamps.  
**VICTOR NOVELTY MFG. CO.**  
ASHLAND, OHIO.

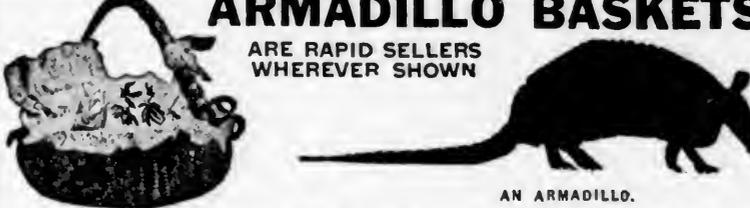
**Tamale Machine and Cart**  
Modern and Sanitary Method.



Write for circulars and full information.  
Tambet Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

**FOR SALE**  
A number of second-hand Dodger, St. Cars, in good condition. Have clients for all kinds of second-hand Amusement Devices. What have you? Give full particulars. State price. MILLER & BAKER, INC., 201 Grand Central Terminal Building, New York City.

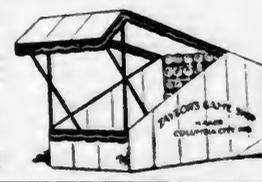
**ARMADILLO BASKETS**  
ARE RAPID SELLERS WHEREVER SHOWN



AN ARMADILLO.

From these nine-banded horn-shelled little animals we make beautiful baskets. We are the original dealers in Armadillo Baskets. We take their shells, polish them, and then line with silk. They make ideal work baskets, etc. LET US TELL YOU MORE ABOUT THESE UNIQUE BASKETS!  
**APELT ARMADILLO CO., Comfort, Texas.**

**A Merry Xmas and Happy New Year**  
To my Customers, Friend and Foe



YOU have all made 1924 the banner year of all years for the TAYLOR GAME SHOP. We shall continue to give you the best service, the best goods, the best workmanship and lowest possible prices. The new Catalog out in January. It's free! I wish you abundance of health, happiness and prosperity for 1925. God bless you.

**TAYLOR'S GAME SHOP**  
Columbia City Indiana

Is Your Subscription to The Billboard About To Expire?

**IN WINTER QUARTERS**  
WHERE YOU FIGURE ON NEXT YEAR'S TENTS  
FOLLOW THE LEADERS  
**AND FIGURE WITH US**

We have been building to "satisfaction" standard size and special Tops for the Carnival World for over 30 years and can supply your needs with immediate shipping service—finest of materials and with workmanship fully guaranteed. Representatives at your service to submit samples and quote prices. Write or wire.

**ATLANTA TENT & AWNING COMPANY,** - - **Atlanta, Georgia, U. S. A.**

TELEPHONE  
PORT RICHMOND 388 W

# JOSEPH G. FERARI

PORT RICHMOND  
NEW YORK CITY

PORTABLE AND STATIONARY EUROPEAN RIDING DEVICES. THE SENSATIONAL RIDE—THE DANGLER

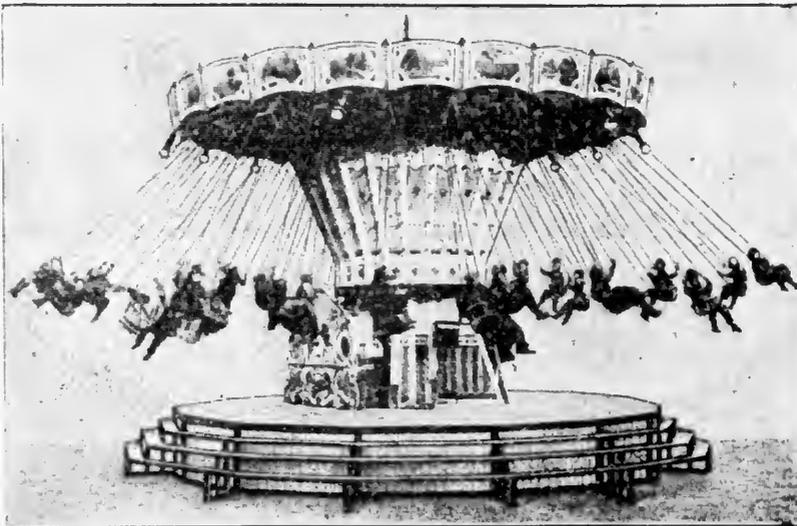
THE NEWEST PORTABLE  
RIDE

## THE DANGLER

ORDERS SHOULD BE  
PLACED NOW FOR  
SPRING DELIVERY

DON'T WAIT UNTIL THE  
LAST MINUTE TO ORDER  
AND BE DISAPPOINTED

A FAST MONEY GETTER  
AND WONDERFUL  
REPEATER



THE DANGLER

THE INSTANTANEOUS SUCCESS OF THE 1924 SEASON AND THE OUTSTANDING FEATURE OF EVERY SHOW USING ONE.

DAZZLING IN BEAUTY

## The Dangler

## Merry-Go-Rounds

Have for immediate delivery one new Jumping-Horse Portable Three-Abreast Machine, forty-four feet in diameter. The last word in carousel construction. Mounted on center wagon.

## MIDWAY CONFAB

(Continued from page 134)

show", drank their "cool lager", "enjoyed the evenings" around the big stove and no bootleggers to bother you?

L. Signor, concessionist, wrote from Chicago that he had visited the winter quarters of Max's Exposition Shows, and that Manager Goldstein informed him he was building a 10-car outfit for next season.

Mr. and Mrs. Fred Buss, whose popcorn wagons have been popular on the Greater Sheesley Shows for two seasons, plan to continue business at a well-situated street stand in Washington, D. C., this winter.

Many a meditative Bedouin figures that altho "Christmas comes but once a year", it is sort of getting around "a little too early" this year—especially those who were mostly "tourists" during the summer months.

As this "column" goes to press for this issue several days earlier than for the regular editions, Deb. cannot tell much of "what was" at the league banquet and ball—unless, possibly, toward the end of the department.

It is figured that George W. Rollins, after his years of tramping, and especially since he had a cracker-jack season with Morris & Castle, will after another show tour go back to ol' "Bean Town" for life, and, predictively—ease.

Having closed with the Mighty Welland Shows, Wm. J. (Curly) Myers decided to rest up a bit at Pensacola, Fla., for a while, so he post-ard'd. Probably will organize a colored show to play houses later.

Recent report from the Musical Reikarts was that they had closed their season with a concession stand and were going on a visiting trip to Pennsylvania.

### IN FLORIDA



The above picture of five "boys" with the No. 2 Miller Bros.' Show was snapped Thanksgiving Day, with a natural tropical background near Ocala, Fla. From left to right: Wm. (Bill) Carey, Thomas (Tom) Carola, Robert Gilbricht, George H. Harms and, sitting, Mike Zimmerman.

## Northwestern Shows

Organized in 1912, our fourteenth annual season will open April 25th, vicinity of Detroit. After June 1st the route is in the Upper Peninsula of Michigan, showing the best of the Iron, Lumber and Copper Centers. The last of August we return to the Lower Peninsula and make our usual circuit of Day-and-Night Fairs, with a season lasting well into October.

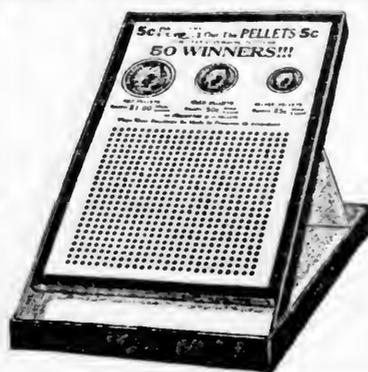
Ample capital, a country-wide reputation for fine equipment, clean attractions and square dealing, together with a management devoted twelve months in the year exclusively to the business of this organization, combine to make the Northwestern Shows a very desirable outfit to be with.

All rides are owned by the company. Will make exceptional terms to shows of merit. All concessions are open except ball games and laydowns. Address all mail to

F. L. FLACK, Manager Northwestern Shows,

36 E. Woodbridge Street,

DETROIT, MICH.



### 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 Placolor.) 219 Market St., St. Louis, Mo.

## HAGELMAN'S UNITED SHOWS

WANTED, FOR SEASON 1925.

SHOWS OF MERIT. Something that can get the money, as I will only carry four Shows. Also few concessions. Have my own three Rides. WILL BOOK (Philadelphia). Opening in Pennsylvania's best coal town. By DIRK & HAGELMAN, Owners. Address all mail.

RAY McWORTHY, Secretary, 1323 Green St., Philadelphia, Pa.

## NOTICE!

Have Caterpillar and Three-Abreast Spillman make Merry-Go-Round, built on wagon, 3 in all, to place for season of 1925 or longer with a good, clean show. No gilly. You to furnish box and three flat wagons for Caterpillar. Will not separate the two rides. You furnish half transportation, or will consider a partner to put out show. Rewards to all friends and foes. Merry Xmas and a Happy and Prosperous 1925 to All Brother Showmen. Windy Allen, write. Pay yours; I pay mine. Address

P. W. BERT COBB, care Genesta Hotel, Augusta, Georgia.

then return to Swormville, N. Y., for the winter and expected to take up radio-concert work.

### THE DRIFTER

Each year he jumps  
To several shows—  
He never is at rest,  
And at each jump, he claims,  
He finds the new one "Best".

The following question received (without here naming the questioner): "What is the total number of carnival people in the United States and Canada?" It will require a great deal of addition and subtraction. Answer postponed (indefinitely)! James, bring us a box of pencils!!

As a gentle reminder, a very prominent retired show lady wired her husband some time ago: "Twenty years ago you took unto yourself a wife." J. F. Murphy opines that isn't all, as he figures that the Mrs. and himself will celebrate their 40th anniversary. Attaboy, James!

Clyde T. Wilkins, known to friends as Spindale Slim, indeed that he had closed as second agent with the Sunshine Exposition Shows a few weeks ago and was visiting his mother and sister at Spindale, N. C. He expects to be with the same outfit next season.

G. Lawrence MacDonald, master painter of the Greater Sheesley Shows, has been renewing acquaintances in New York, Atlantic City and Philadelphia prior to returning to Washington, D. C., to organize a corps of workers in the Sheesley workshops at Alexandria, Va.

At the close of the recent Chesterfield (S. C.) Fair, "Whitely" Austin's ten-in-one, Ted Metz's five-in-one and Concessionaires W. D. Bartlett, Homer Sims, Ralph Barr and Jerry Bear jumped to the Miller Bros.' No. 2 Shows at Gainesville, Fla.

Persistent rumor has it that Dr. Frank LaMar, late of T. A. Wolfe's Shows, after filling a limited engagement in Cuba with his Chinatown attraction will go to California and possibly will next season again be managing the side-show with a large circus.

Kearney P. Speedy, do you remember the cold day, winter of 1903, at Millidgeville, Ga., when you dived from the ladder about ten minutes sooner than your announcer, Henry Casey, thought you would and caused Casey to say: "The darn clown drowned me with ice water?"

According to a recent press dispatch from Marcellus, two boxing goats have been a feature attraction at many fairs and carnivals throughout France in recent months. Advertised as being so proficient with the gloves that they are able to outbox any other animals, even kangaroos.

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Fred Gossett, "crank turner" with the Electric Palace on the Brundage & Fisher Amusement Company, back in 1906 (the days and nights that the movies went big with the carnival), is a prosperous farmer in Missouri these days. Fred, do you recall the features the show had

**PARKER RIDING DEVICES**  
THE STANDARD OF EXCELLENCE.

Found in 75% of the leading Carnivals, Parks, Resorts and Playgrounds.

**THE FAMOUS PARKER JUMPING HORSE CARRY-US-ALL.** All in 2, 3 and 4-row Machines, the only machine having the real GALLOPING HORSE MOTION, and the best money-getter of all amusement devices. Fully protected by patents.

**THE SUPERIOR MODEL PARKER WHEEL.** The only wheel with the Parker Safety Coaches. Hand-made and made.

**PLAYGROUND RIDES** of super excellence and unexcelled safety. Baby Wheels, Baby Aeroplanes, Merry-Go-Rounds, Zeppelins, Childer, Merry-Go-Rounds, Teeter-Tottlers, Fairy Houses, S. L. and Spiral Slides—everything for the playground.

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THAT GREAT BIG  
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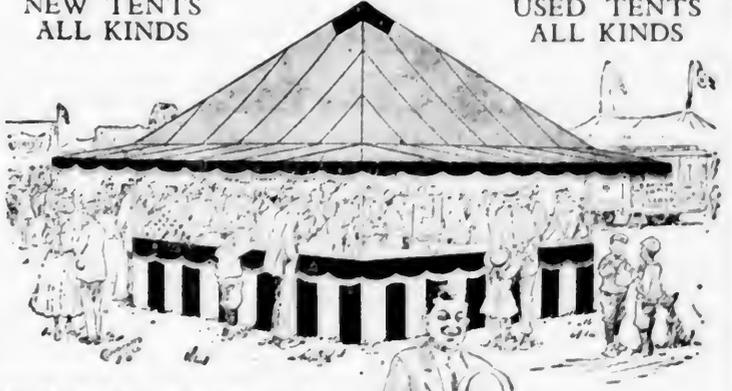
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Modern and Sanitary Method.  
AUTOMATIC TAMALE MACHINE \$110.00  
HOT TAMALE STEAMER CART \$95.00  
Write for circulars and full literature.  
Tambet Mfg. Co., 1213-17 Chestnut St., St. Louis, Mo.

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A number of second-hand Dodgem, St. Cars, in good condition. Have agents for all kinds of second-hand Amusement Devices. What have you? Give full particulars. State price. **MILLER & BAKER, INC.**, 441 Grand Central Terminal Building, New York City.

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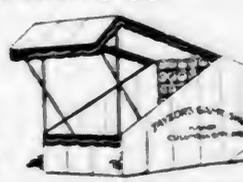
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**AFELT ARMADILLO CO., Comfort, Texas.**

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To my Customers, Friend and Foe



YOU have all made up your mind for the year of all years for the **TAYLOR'S GAME SHOP**. We shall continue to give you the best service, the best goods, the best workmanship and lowest possible prices. The new Catalogue out in January. I wish you abundance of health, happiness and prosperity for 1925. God bless you.  
**TAYLOR'S GAME SHOP**  
Columbia City Indiana

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FOLLOW THE LEADERS  
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**ATLANTA TENT & AWNING COMPANY,** - - - **Atlanta, Georgia, U. S. A.**

**OVER \$2,700<sup>00</sup> IN 7 DAYS AT THE EASTERN STATES EXPOSITION SPRINGFIELD, MASS.**  
**WITH LEBROS ELECTRIC ORANGE DRINK MACHINE**

Top money at Deruyter Fair, N. Y. Cleaned up at Cortland Fair. Went big at Ithaca Fair. Coined money at Salisbury Beach, Mass. A gold mine at Columbia Park, N. J. Scored again at Revere Beach, Boston, Mass.; Coney Island, N. Y., and other resorts. Makes a most delicious drink from oranges right in front of the crowd.

**BIG PROFITS---WONDERFUL FLASH---A BIG MONEY MAKER.**

**LEBROS MFG. CO., INC.** MANUFACTURERS AND PATENTEES OF FRUIT BEVERAGE MACHINES  
 656-658 Broadway, NEW YORK, N. Y.

Write for illustrated folder and terms. Exclusive territory open for representatives

**MIDWAY CONFAB**

Does it mean a ... and ten cents for the ... being ... to ... the first ... so far as I ... the only time an ... to form an ... for the ... of ... on ... it ... of ... when the ...

The ... out a ... heavy ... for the ... the ... of the ... to ... a ... for the ...

All ... the season ... the ... of ... S. ... to ... and ...

There will be ... changes in ... been ... according to ... of late ... yet ... of ... do not ...

John ... and ... winter ... after ... the ... of the ... in the ... with ... that it has been ...

"Picked up" at ... The report is ... that ... of the ... has ... "Happy" ... to ... next season. Mr. and Mrs. ... recently in ... in Chicago.

Col. Perry J. ... and Maj. James ... with ... & ... in ... they ... to ... Havana, Cuba, to fill a ... at the ... with their ... bagging and ...

Wm. S. ... was ... in the ... to the ... later with ... other well-known ... by ... They are with the ... and were ... demonstrating a ...

A great deal of ... in the newspaper ... that when a ... in ... into ... didn't do a ... into a ... in which the ... you can't ... for a ... by ... the biggest " ... the most ...

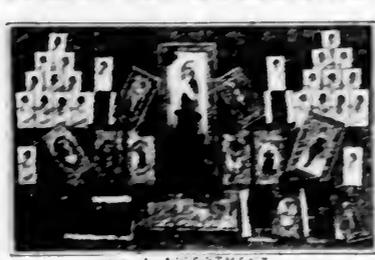
After the close of the ... the nationally ... and ... to Hot ... where he and the ... been ... that he met his old friend of ... George Kay, with whom he ... in 1914. George informed that his wife, daughter, son and son-in-law continued their show with Dodson's No. 2 show for the winter season.

In the fall of 1923 several concessionaires, among them Charlie and Ethel Lorenzo and the latter's brother, George Tedder and some others, and a couple of free attraction men (including the writer) closed the season with the

**Merry Christmas**

Don't Wait—We'll Treat You Square. The Rush Will Soon Be Here. Manufacturers of

**GOLDEN BEE CHOCOLATES**



MS. 1 ASSORTMENT

**THEODORE BROS. CHOCOLATE CO., Inc.,** Park and Compton Aves., ST. LOUIS, MO.

**A Merry Xmas and Happy New Year To my Customers, Friend and Foe**

YOU have all made 1924 the happiest year of all years for the TAYLOR GAME SHOP. We shall continue to give you the best service, the best goods, the best workmanship and lowest possible prices. The new Catalogue out on January 1st! I wish you a splendid year of peace, happiness and prosperity for 1925. God bless you.

**TAYLOR'S GAME SHOP**  
Columbia City Indiana



**XMAS**  
Mechanical Toys and Decorations



Bucklin & Darnaby Carnival Company at Mexico, Mo., and jumped (by boat from St. Louis to Memphis) to Huntsville, Ala., to join the late Dan R. Robinson's caravan. All in the party had had dandy seasons. However, most of the concession boys framed to get on at Huntsville "as cheap as possible" and sort of "hardlucked" toward that end to Dan R., who graciously agreed to be lenient—until one of the bunch who had a plant of several hundred bucks, but not in the framed arrangement, the very first day gave Mr. Robinson one of the century money orders to get "cash" for him so he could "buy some stock"—but all the boys had a good week, even if they did have to cough up full privileges for their stands.

Pickups from the Wise Shows:  
 Otto Criss, who has the merry-go-round on the shows, recently purchased a new Eli engine for his machine.  
 Doc Angle, who has charge of the 10-in-1, has his hands full these days trying to subdue the latest acquisition to the show, which is a very large and beautiful specimen of wild cat—as large as a half-grown tiger, and it attracts a great deal of attention.  
 Chas. Elehorne, who has charge of Mrs. Wise's Big Eli wheel, expects to take a trip east as soon as the show goes

into winter quarters to place his little son, Charles, Jr., in a military school.  
 Pat Brown, electrician, has added another concession, a very attractive lamp doll wheel. Pat now has two good concessions, also an auto.  
 Al Wallace, who had been on the show all season, left recently on a motor trip to Florida—Al swapped his "lizzie" for a larger car.  
 Jack Rainey, secretary, will drive a Pittsburg, Pa., in his recently acquired "roadster" as soon as the show closes.

In the issue following last Halloween night mention was made in this "column" that confetti seems to be staying a comeback at festive outdoor events and in almost all parts of the country. Coincidentally with this, following are two paragraphs from an article in *The Cincinnati Times-Star* of November 3, written by the well-known newspaper writer, W. A. Phelan:  
 "All confetti-tossing records were broken from an article in Cincinnati Tuesday night. When the election demonstrations were over the downtown streets looked exactly as if there had been a snowfall. On previous occasions the sidewalks have been speckled, dotted or spangled, but this time they were, in many places, fairly blanketed and drifted. Half the confetti remained on the streets—the other half went away in the hail and on the clothes of the girls who flock downtown all evening. A girl with thick hair and a

**OPEN A STORE FOR BARBECUED MEATS**

Year of 1924 saw barbecued meats reaching a tremendous popularity with all classes, and 1925 will bring greater demand and opportunity.



**SOUTHERN BARBECUE**

TALBOT MANUFACTURING CO.  
1217-17 Chestnut Street, St. Louis, Mo.

**1925 CATALOG**  
JUST OFF THE PRESS

FOR TRUST PLAN WORKERS.



FOR TRUST PLAN WORKERS. ... \$1.75 ... \$2.00 ... \$6.50 ... \$1.00

**NATIONAL SOAP AND PERFUME CO.**  
20 East Lake St., Dept. L 1, CHICAGO, ILL.

**A REPEAT ORDER**

From a satisfied customer is the best proof that ELI POWER UNITS are giving satisfactory results for operating Riding Devices

**DEPENDABLE PORTABLE ECONOMICAL**

Write us for particulars.

**ELI BRIDGE COMPANY**  
N. West St., Jacksonville, Illinois

**FREAK CALF FOR SALE**

For description and full particulars write C. A. BAKER, Kelly Sta., Pa. R. F. D. No. 2.

# FAST SELLING SALESBOARD ASSORTMENTS

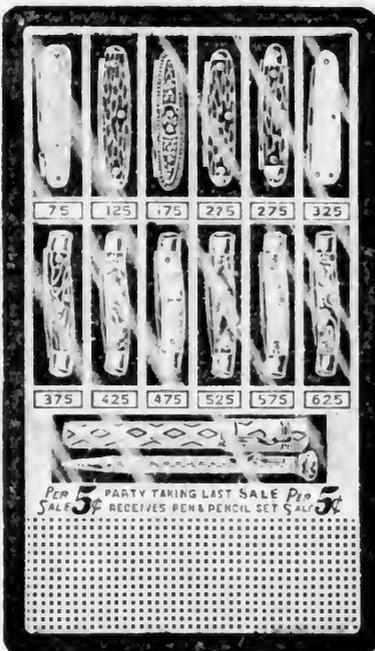
\$14.75 \$14.75



21 HIGH-GRADE PREMIUMS 21 THE DANDY

- 1 Octoon Radium Dial Watch.
- 2 Cigarette Boxes, Automatic Shape.
- 2 Genuine Briar Pipes.
- 2 Kimo Pens.
- 2 Redman Cigar Holders.
- 2 Scarf Pins.
- 1 High-Grade Beaded Pouch Bag.

- 2 Cameo Bob Combs.
- 2 Stag Pocket Knives.
- 2 Fanny Cigarette Holders.
- 2 Belt Buckles and Chains.
- 24-Inch Fine Quality Pearl Beads for last sale on Board.
- Complete, with 1,500-Hole 5c Salesboard.



## THE WONDER

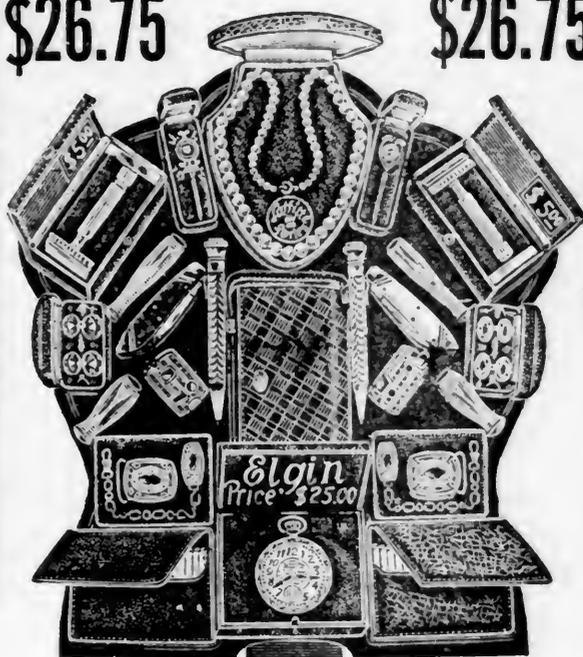
Give This the Once Over  
12 AMERICAN AND IMPORTED REAL HONEST TO GOODNESS KNIVES,  
1 PEN AND PENCIL SET,  
FOR LAST SALE.

On 1,000-Hole 5c Midget Board. Every article displayed under identical label in board.

Price \$5.95

FASTEST SELLING SALESBOARD ASSORTMENTS ON EARTH

\$26.75 \$26.75



23 BEAUTIFUL PREMIUMS 23 THE ELGIN

- 1 Set LaFitte Pearls.
- 2 \$5.00 Penn Razors (with Blades).
- 2 Scarf Pins.
- 2 Redman Cigarette Holders.
- 2 Pocket Knives.
- 2 Sure Point Pencils.
- 1 Ladies' Leather Purse.

- 2 Cigar Cutters.
- 2 Redman Cigar Holders.
- 2 Belt Buckles and Chains.
- 2 Leather Cigarette Cases.
- 2 Cuff Links.
- 1 10-YEAR GENT'S ELGIN WATCH for Last Sale on Board.

SATISFACTION GUARANTEED OR MONEY REFUNDED—NO QUESTIONS ASKED

WRITE FOR OUR ILLUSTRATED CATALOG

CASH IN FULL OR ONE-FOURTH OF AMOUNT, WITH OR ER, BALANCE C. O. D. SEND MONEY ORDER OR CERTIFIED CHECK AND AVOID DELAY.

ESTABLISHED 1907

### MOE LEVIN & CO., 180 N. Wabash Ave., CHICAGO, ILL.

ESTABLISHED 1907

wooly coat was sure to have a wild evening. Everybody contributed to such little confetti parties, and many young women, in the glare of the arclights, looked like polar bears.

"There was less disorder and less fighting than on many previous nights. Idiots who throw soap instead of confetti seemed to have disappeared—perhaps the beating. Everybody contributed to discouraged their foolishness. Everybody seemed remarkably goodhumored; girls' escorts no longer spun around for a light as soon as their cuties were confettied, and the 'rough stuff' gave way to harmless glee."

Jimmie Donahue, special agent for the Kennedy Shows, claims he knows more about the care and treatment of monkeys than the best organ grinder in the business. His claim is based on experience gained while caring for a shipment of simians consigned to his care from Abe Wolfe to await the arrival of the show at Hammond, Ia. Upon being notified of their arrival Donahue ordered the crate delivered to his hotel room. He established them in the bathroom, providing them with every delicacy the market afforded.

The coming of these embryo auto racers had been given considerable publicity as an advertising medium for the appearance of the shows and when the expression delivered the crates to the local Donahue lost no time in inviting his friends and members of the committee, under whom the shows were playing, to a party that evening to "celebrate their safe arrival." But for an unforeseen incident the affair would have been one of the big events of the social season at Hammond.

When the galaxy of the evening was at its height one of the members of the party inadvertently opened the bathroom door and the troupe of monkeys emerged from their restricted quarters in flying formation. The scenes that followed beggar description. As one of the spectators afterward described it: "The air was full of monkeys."

The simians turned out a brand of acrobatic stunts that would make the average athlete green with envy, using handkerchiefs, steam pipes and mirrors as their equipment. After the incipient riot had been quelled and the last monk safely returned to his crate Donahue sadly surveyed the wreckage and wired Abe Wolfe: "Have sent the monkeys to college for a course of training; please wire me \$25."

In commenting editorially on activities of some people, including civic officials, particularly policemen, making what they dearly love to call "raids" on merchandise

concessions at carnivals and other outdoor amusement functions, a prominently known newspaper in the Southwest closed its article with the following (reproduced) paragraph (with places named omitted):

"Meantime some of our policemen specializing in raiding Negro crap games might look into some of the hotels here for bigger game. County officers busting up merchandise 'roulette' games at carnivals may find other games in some of the roadhouses in \_\_\_\_\_."

In connection with the above, some of Deb. Dab's readers might wonder or ask why he did not reprint the names of places or give the name of the city where the above quotation was published. Such a question may be easily answered. Here it is: Simply because virtually the same comment could be consistently made by the citizenry or newspapers of almost any good-sized town or city in the land.

Some notes at random:

John Francis recently purchased a new automobile, which he has been keeping busy between Fort Worth proper and old Camp Bowie (Tex.), where his shows are wintering.

Frank Zordie closed what he pronounced a very successful season with the C. D. Scott Shows, with which he had the side-show, and was leaving Birmingham, Ala., accompanied by the missus and their baby for New York.

Information from W. J. Carter, owner and manager of the "Amaza" show, postcarded from Chicago, was that he'd been on the sick list the previous several weeks.

Bennie Smith infoed from Carlisle, Ark., that a "bunch" of old troupers enjoyed a crackerjack Thanksgiving dinner, with turkey and oodles of trimmin's, at a

(Continued on page 142)

IT RECALLS MEMORIES OF THE PAST



The above reproduced photo is in itself quite reminiscent. It was "snapped" during the engagement of the World at Home Shows at South Chicago, fall of 1915, by Jack Greenhaults, who was formerly a policeman at Cohoes, N. Y. Front row: K. G. Barkoot, Nat Reiss (at the wheel), Harry G. McVillie (standing). Second row: Walter F. Driver (with the cane), J. G. Fenn, A. B. Taylor (standing), Edward P. Neumann (velvet overcoat collar), W. J. (Doc) Altman, bareheaded man unidentified.

## "WAFFLE-WICH"

The box-like Waffle with a filling. Cook in revolving irons like waffles. Use any kind of filling. A delicious new novelty that has met with instant public success. 400% profit. Prices for complete cookers range from \$11.00 to \$145.00. Complete recipes, instructions and successful business plans furnished free.



Write for descriptive circulars. TALBOT MFG. COMPANY, 1213-17 Chestnut St., St. Louis, Mo.

## The Housewife's Friend

### TABLE COVERS

that require no laundering. All fabric. When soiled, just wipe off with a damp cloth. A big saving to all housekeepers. Size 54x61.

### FREE

Just to introduce these wonder covers a 20x15 Scarf is included. GET BOTH TODAY for only \$1.50, prepaid. An excellent opportunity for agents to clean up some real money. Write for our special offer on these and complete line of Felt Russ.



E. H. CONDON,

77 Bedford St., - - BOSTON, MASS.

## MIDGET PONIES FOR SALE

We have several 35 to 37 inch matured Shetlands, two nice spotted teams among them. DEEM SHETLAND PONY FARM, Galva, Illinois.

# LIBERTY PANELED ALUMINUM WARE

**BIG FLASH**



- 6-1½ qt. Paneled Percolators
- 6-5 qt. Paneled Tea Kettles
- 6-6 qt. Paneled Preserve Kettles
- 6-Paneled Syrup Pitchers
- 6-6 qt. Sauce Pans
- 6-3 qt. Windsor Kettles

**GUARANTEED BEST QUALITY**

**DON'T ASK HOW WE CAN DO IT—BUT ORDER AT ONCE**

Assortment Consists of 72 Large Full-Size Pieces.

- 6-3 qt. Combination Cookers
- 6-4 qt. Pudding Pans
- 6-3 qt. Convex Kettles
- 6-Round Roasters
- 6-Bread Pans
- 6-Wash Basins

**72 Big Pieces \$46.00**

**BIG FLASH**



Immediate Shipments. 25% with order, balance C. O. D. For quick service, wire your orders. Our 40 years in business is your assurance of our reliability. Write for catalog and price list.

**AMERICAN ALUMINUM CO. - 305 South 7th St. - ST. LOUIS, MO.**

## MIDWAY CONFAB

(Continued from page 141)

Methodist church spread at Carlisle. In the party were, besides Bonnie, Mr. and Mrs. Ed Lundgren, Mr. and Mrs. Frank Moss and Mr. and Mrs. Lee Hall.

Dave Jackson, plant show manager, is back in Leavenworth, Kan., for the winter. Says the unexpected illness and death of Con T. Kennedy was a great shock to him, also all other showfolks in and around Leavenworth.

Raymond E. Russell and wife are now located at Connellsville, Pa., where Raymond is city editor of *The Connellsville Daily News*, so Deb. was advised last week. R. E. was with C. M. Negro's Great White Way Shows the past season in several capacities, including p. agent.

W. A. Atkins writes from Elgin, Ill., that the many friends of Harry B. Potter and Con T. Kennedy in that section of Illinois were mourning the loss to themselves and the outdoor amusement world of these prominent showmen.

And now for some "oddities" of the doings at Chicago:

As soon as Col. Ed Salter and Dr. "Bill" Hilliar got together they formed a "carnival press agents' association" with the chartered members limited to six. Instead of buttons or cards the members will be recognized by the fact that they must wear derby hats and carry canes. "Doc" Waddell seemed very enthusiastic regarding it and also Claude R. Ellis. The first by-law of the order reads: "All members shall positively bind themselves to dictate to the managers and tell them how to run their shows." When informed of this clause Captain John Sheesley heartily endorsed it, saying "That's great! Now I won't have to worry any more about how to run my show."

Don Moore and some other enthusiasts from Iowa got out on the ballroom floor and sang *Iowa*. Someone noticed that Rubin Gruberg was in the quartet and the party remarked to "Bill" Stratton, from Dallas, that Gruberg was singing *Iowa*. Stratton winked and said: "He's not singing *Iowa*, he's singing *I. O. U.*"

William Zaidman, in his usual quiet and modest manner, moved from crowd to crowd, renewing old acquaintances and making many new friends.

Col. Watkins from Danville, Va., and Col. Mullins from Tupelo, Miss., seemed greatly interested in a new invention which Jimmie Simpson was exploiting. Tom Rankine and Wilbur Cherry looked at it and each replied that they did not need it. Simpson had made no sales at last accountings.

Walter Middleton was seen in close consultation with nearly everybody in the

## BIG ELI WHEEL

Pays for itself in one season. We shipped a BIG ELI WHEEL No. 5 on June 20, 1924, to a customer and on October 20, 1924, we received final payment. What one BIG ELI WHEEL did for its owner, other BIG ELI WHEELS will do for you.

Write us for particulars.  
**ELI BRIDGE COMPANY,**  
800-920 Case Ave., Jacksonville, Illinois

## SOUTHERN TIER SHOWS

WANT for Season 1925, Free Act, High Wire Walker or High Diver; one or two more Shows. I have a good 20x60 Khaki Tent and one 20x10, for any one to put something in them. Only clean shows with this outfit. Concessions: Everything open. I will not have too many Concessions. Our territory is good and we run no strong games. Own our three Kides and our own trucks to transport. You can use your truck if you have one. If not, where are you? Write **JAMES E. STRATES**, (General Delivery), Endicott, N. Y., 111 Jan. 15. Permanent address, Box 484, Elmira, N. Y.

**ELECTRICIAN**, first-class, wants job with Carnival for coming season. Ten years' experience. Anywhere, any time, **CLAUDE BROWN**, 504 Harrison, Boone, Iowa.



## MUIR'S CARNIVAL PILLOWS

ROUND AND SQUARE

...FOR...

### Bazaars and Carnivals

Designs that get the play. There is no article of bazaar merchandise which shows the value and flash for the money like these beautiful pillows.

PATRIOTIC PILLOWS FOR AMERICAN LEGION EVENTS. LODGE DESIGNS FOR FRATERNAL ORDER CARNIVALS.

**SALESBOARD OPERATORS** Our Four-Color Pillow Deals are in keen demand at this time of year. There is no better money getter for small capital than our **PILLOW SALESCARD**. SEND FOR CIRCULAR AND PRE-WAR PRICES.

**MUIR ART CO.,** 116-122 West Illinois Street, CHICAGO, ILLINOIS

## Brewer Boards at Factory Prices

SMALLEST BOARDS MADE

### Salesboard Workers

Run off twelve Sale-boards a week with handsome profit. It is not necessary to place stock with board, for each board has a beautiful illustration of a Bridge Lamp and a circular of other premiums. To bring about the best results, place them with Steamers, Office Workers, Shipping Clerks, Janitors, etc. The Boards are \$2.75 per Dozen, with Circulars; \$18.00 per Hundred. Turkey Boards, \$2.25 per Dozen; \$15.00 Hundred. Full amount, or 25% with order. No merchandise shipped without deposit. Send for our circular of new live wire assortments.

## THE HARTCRAFT COMPANY

(Dept. B), 68 E. South Water St., CHICAGO

## FOR SALE CHEAP

Portable **OVER THE FALLS**, patented by H. F. MAYNES. Free from all royalties. First \$1,500.00 cash takes same. Seven-in-One Show. Top, 10-oz. khaki; sidewalls, 8-oz. khaki; size, 30 by 50 feet. One Half-Lady Illusion, one Dagmar Head Illusion, one Broom Illusion, six double-deck Banners and Door-piece, banner poles, stakes, stake puller, two ticket boxes, bully-hoo platform. This Show has only been used one season and is in the best of condition. All complete, \$700.00 cash. Address **F. E. GOODING, 42 Northmoor Place, Columbus, Ohio.**



## 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.

## CARDBOARD ORGANS

for Merry-Go-Rounds and Skating Rinks

Cylinder and Paper Roll Organs transformed into Cardboard action, with German Keyless System. Cardboard Music for Key and Keyless Organs. We have a number of Key Gated Organs, newly rebuilt with Keyless System. Tuning and Repairing in all its branches.

**B. A. B. ORGAN CO., 340 Water St., New York**

When Writing to Advertisers Mention The Billboard.

lobby. What will be the outcome no one is in a position to say at present.

The ladies in the hall were chaperoned, and the men's tuxedos seemed to fit better than ever. But someone remarked that if "Bill" Hilliar keeps growing he will soon be able to wear Larry Boyd's evening clothes.

A few hours after the last issue of *Billboard* made its appearance among the folks in Chi., Hilliar looked quite perturbed when several old friends, instead of smiling, lay-stared him. He blamed it all on the fellow who wrote about his birthday, and said: "If I remember correctly, I am not 49, I'm only 48!" Well "Bill" isn't superhuman on recalling dates—even with the aid of the "crystal".

Major Gordon W. Lillie (Pawnee Bill) was seen much with Jim Patterson, and the word was that these two eminent showmen have something up their sleeves for the coming season.

W. J. (Bill) Price bought the cutest little derby hat in Chicago, but upon being taken for a member of the carnival press agents' association he went back to his Fedora.

Tom Johnson was at the banquet and danced. He did not talk.

Col. Ed Salter was complimented on looking ten years younger, and he and "Bill" Fleming seemed to be constantly together. They did say on the floor that the prime reason for the Colonel's rejuvenation was owing to the fact that

Max Goodman had open house the night of the banquet and "turned 'em away at every performance." Leo Friendman's denon on another floor also did a land-office business.

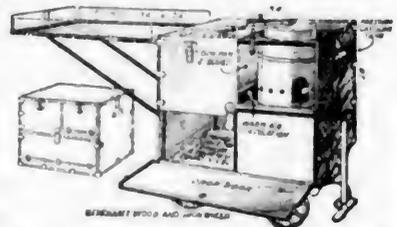
If "Bill" Rice continues as he did around the lobby he will soon be able to walk a tight rope.

D. D. Murphy leaped suddenly into prominence among the "bunch". He had quite an organization heralding his coming, and so well was the work done that he was given a royal reception upon arrival. If all that is said regarding Murphy is true then the carnival world will shortly witness a new star shining in the entertainment firmament.

Write for Large New Catalog.

## Talco Kettle Corn Popper

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 at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for Catalogue showing other models.

**TALBOT MFG. CO.,** 1213-17 Chestnut Street, St. Louis, Mo.

## SALES BOARDS

Sales Cards Midget Boards

From 100 to 3,000-Hole for immediate delivery.

Write for Catalog with prices.

**U. S. PRINTING & NOVELTY CO.,** 195 Chrystie Street, New York. Telephone Drydock 3929.

Stella Veal Circus-Expo.

George W. Johnson To Be Exclusive Manager of New Combination Amusement Organization

Rochester, N. H., Dec. 3.—The Stella Veal Circus Exposition property is now in winter quarters in Cold Spring Park, the fair grounds here, and the train is on a private siding just off the Boston & Maine tracks. All of the wagons are under shelter and the animals are in a heated room. The work of building and rebuilding will start about January 1 and when the organization takes the road as a 20-car show early in May it will be one of the prettiest and most complete amusement organizations on tour.

The riding devices of George Yamamaka, a whip and Ferris wheel, will be in the line-up. Mr. Yamamaka will come to Rochester with his crews when work commences.

The Stella Veal Circus Exposition is an entirely new organization, built around the property of the former Veal Bros. Shows. George W. Johnson has acquired an interest in it and the show will be under his exclusive management. The writer will have charge of the publicity.

The feature attraction will be a one-ring circus, and it will be at least two of the big acts now appearing at the indoor productions of George W. Johnson, Inc. Also clowns and performing wild animals, including lions and the veal leopards; also trained horses and ponies, and a finished equestrian program will be given.

It is too early now to attempt to outline the other attractions. The opening will be here at the Elks' Homecoming and Spring Celebration April 25, 1925. There will be 12 tented attractions and five riding devices on the "pleasure trail" to entertain the Elks and their friends here.

The show will be handled along circus lines, as daily parades, with callopes, bands, tabloid wagons, open dens and horses, will be given. Two tabloid wagons recently purchased have already arrived in quarters, and several others will be added before the opening. The draft stock, six teams already being on pasture here, will be increased by the purchase of others and will be used in the parades.

Mr. Johnson also plans the addition of local features, which surely will attract and hold the attention of the citizenry. These plans will be announced in due time.

While there may be some who will call this organization a carnival it will be operated along lines that will probably place it in a class entirely alone—neither altogether circus nor altogether a carnival, but a combination of both with many of the good things retained.

There are but few persons in winter quarters, but there will be many there when the preparatory work gets fully under way. Mike Troy, well-known carnival attraction manager, who is spending the winter months at his home here, was host a few days ago to those of the staff fortunate enough then to have been in Rochester, and his parents would themselves to make things pleasant for Mike's friends of the lot. Doleful refreshments were served, and when the evening ended Mike's father and mother were pronounced wonderful people and parents that any son could well be proud of.

CARLETON COLLINS (Press Representative—at present for Geo. W. Johnson, Inc.)

Hi Tom Long in Cincy

Hi Tom Long, whose show experience dates back many years, altho the past several years he has been practically incapacitated for active service, arrived in Cincinnati early last week from Hot Springs, Ark., en route to Dayton, O., for the purpose of entering the National Soldiers' Home.

During the last couple of years Mr. Long has been at Hot Springs, in hospital a part of the time, taking treatment for a bone ailment and an attack of locomotor ataxia, his "showman's grit" and determination not to give in being in a great measure responsible for his

The Whole Thing in a Nut Shell

Something New—Something Different—Every one likes them

Complete Tea Set in a Nut Shell

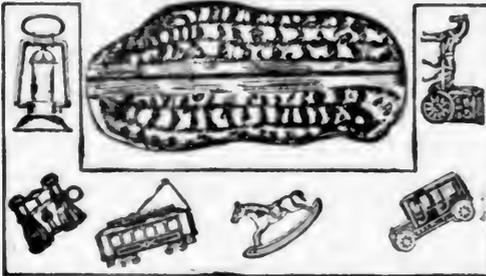


THE SMALLEST 6-PIECE TEA SET IN THE WORLD, made of white metal, silver finish. Set consists of 2 cups, 2 saucers, 1 creamer and 1 sugar bowl, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N13—Per Gross \$7.20 Sets



A Six-Piece Toy Set in a Nut Shell



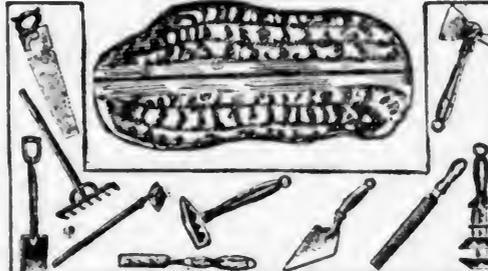
MINIATURE ARTICLES, made of white metal, finished in bright colors, consists of 1 opera glass, 1 rocking horse, 1 street car, 1 limousine, 1 mail wagon and 1 lantern, enclosed in an imitation jumbo peanut 3 inches long.

No. B7N12—Per Gross Sets \$7.20

A Complete Tool Set in a Nut Shell

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



Reflectors for Xmas Tree Lights

—200 Per Cent Profit—



EVERY HOME USES FROM 8 TO 48 REFLECTORS. Made of very thin copper in three layers, each layer of a different bright color. Diameter, 4 inches. The hole in the center through which the lamp is inserted is heavily insulated and can not short circuit. One gross assorted colors in box.

No. B97N287—Per Gross \$4.00

Thousands of new and dependable items in our fall and winter "SHURE WINNER" Catalog, No. 104. Yours for the asking.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

Herb. Payne's Expo. Shows

New Amusement Organization To Be Launched From Toronto

Toronto, Ont., Dec. 3.—Advocating the lifting of the ban on boxing and wrestling shows with carnivals in Ontario, W. Herb. Payne will appear before the Ontario Government Athletic Commission some time this month. The barring of these athletic shows has proven a blow to the revenue of many carnivals touring this province and Mr. Payne, who is the leading spirit in the newly organized Herb. Payne Exposition Shows, hopes to have this barrier cleared away before the 1925 season opens.

This new show has been organizing for the past two months with headquarters in Toronto. It is planned to cover the most promising territory in Ontario with a gilly show composed of three riding devices, six shows and about 25 concessions. An executive staff has been formed. Old-home weeks, celebrations and fairs will be included in the itinerary.

Mr. Payne has secured James L. Loftus, formerly of The Atlanta (Ga.) Constitution and The Toronto (Can.) Globe, to direct the publicity and advertising work. Mr. Loftus is manager of the Loftayne Newspaper Service, which serves Canadian dailies and weeklies, and this service has been placed at the disposal of the new show.

An advertising campaign was recently launched and the home office reports a marked increase in interest and business, also that two representatives now on a booking tour thru Ontario have met with encouraging success all over the route. All of which is according to an executive of the above shows.

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

No. B. 162.

We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's, Auctioneers', etc. All we ask is a trial order.

ELIAS SHAHEN COMPANY,

Importers and Wholesalers

337-339 W. Madison St., CHICAGO, ILL.

More Money

You have the location for this 5c Mint Vender where it can earn \$25 to \$50 a week clear profit. Requires no attention. Pays out generously to patrons and so is played constantly. Your profit sure.

Or make around \$100 a week by owning a few Venders which you rent out on 50% commission. Machine operators are making fortunes this year.

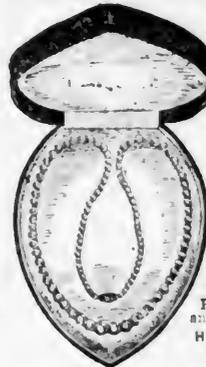
Free Folder giving low cash price and description of this money-getter. Write for it today Dept. M-13

American Novelty Co., 2455 Archer Ave., Chicago, Ill.



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, \$0.00 per Dozen. 20% deposit must accompany C. O. D. orders. Have you our 1925 Jewelry and Novelty Catalog? HARRY L. LEVINSON & CO. 188 N. Michigan Ave., Chicago.



EASY REACH

A rich looking genuine cowhide, well sewed Cigarette Case that sticks anywhere you want it handy. Something every automobile driver and smoker will appreciate. A really superior article. Nothing cheap. Send 50c for sample and agent's prices. Territory open.

HARRY F. LA BRECQUE First National Bank Bldg, BRIDGEPORT, CONN

Merry Xmas and a Prosperous New Year To All Friends

We extend cordial greetings and thanks to those whose liberal patronage enabled us to double our business in 1924. We hope to merit through faithful service your continued patronage in the new year.

TALBOT MFG. CO., St. Louis, Mo.

End your correspondence to advertisers by mentioning The Billboard.



1 Barrel of 150 for \$18.00. HAIR SQUATS By the Barrel, \$12.00 per 100. LOOK! Price reduced from \$15.00 a 100 to \$12.00. Packet 150 to the Barrel. ORDER A BOTTLE TODAY, ONLY \$18.00. Less than Barrel. Less, 14c Each. Our Famous Hair Squats, with 4 colors of hair, 5 colors of bathing suits. Painted with the best of enamel paint. Order by the Barrel and save 2c each. HAIR MIDGETS, \$6.50 per 100. SHEBA DOLLS, Best Ever. Only \$18.00. OUR ONLY TERMS: Midgets all cash. Squats and Sheba, one-half cash, balance C. O. D.

JONES STATUARY CO., 800 Main St., Kansas City, Mo. NOTE OUR NEW ADDRESS.

May & Dempsey Shows

Detroit, Dec. 3.—Preparations are under way here to make the May & Dempsey Shows one of the best gilly shows traveling in this territory next season. The show will move in five baggage cars, and will open early in April in Detroit. The management expects to pick a route thru Michigan, Indiana and Ohio, including fairs.

Mr. May just returned from Indiana, where he is interested in an indoor circus at Mishawaka to be started this month, to look after some business interests of the show. Since the first notice in The Billboard that the May & Dempsey Shows would be launched many complimentary letters have been received by the management. All of which is according to an executive of the above shows.

# OUT IN THE OPEN

By Fred G. Walker  
Communications to The Billboard, 1493 Broadway, N.Y.

Merry Christmas, Happy New Year and all that goes with it to every member of the outdoor show world.

Sincerely hope that the coming season will be harmonious, profitable and pleasant for all.

Experience has taught the writer that you cannot beat news. We are glad to give you newsy little items, but they cannot be manufactured. You who are on the road see things and hear things that are of interest to the readers. Send them in. They are interesting and should be "broadcast". The "column" is for that purpose.

There are many interesting advertisements in this issue placing before you new suggestions in the way of riding devices, merchandise for concessioners, novelties for streetmen and numerous other commodities suitable to all branches of the show world. Read it thoroughly. Do not just look at what interests you the most and pass up the rest. Imagine how you would feel if all the fish in the river passed by your line.

Now that we understand each other let's proceed with the "news of the day":

There has been no mention of any changes being made in the "space grabbers" for the coming season; there should be none. Who could have done better than Edward R. Salter, William J. Hillier, Joe S. Scholibo, Doc Waddell, Claude R. Ellis, Beverly White, all aces in the profession?

"Kelly", Penn. State's famous five-foot rattlesnake which won international honors when his rattling was broadcast from the college station, is dead. According to Professor Green, its owner, so many visitors inhaled upon hearing "Kelly" rattle recently that life wasn't worth living. The snake rattled itself to death.

The British Empire Exhibition at Wembley is to be continued another year, and the existing board, with the addition of the Duke of Devonshire, will be authorized to take the necessary steps for its continuance. This is in accordance with a resolution passed November 25 at a meeting of the council of the exhibition.

Living skeletons have been marrying fat ladies in circuses ever since Barnum had a show. It always was a drawing card. The most recent marriage of this kind was celebrated in New York on November 25, when Baby Bunny Smith, 468 pounds, became the bride of Peter Robinson, 58 pounds. The pair became acquainted in Bridgeport, Conn., in 1917, and are well known to Coney Island visitors.

Fred W. Pearce & Co., builders and operators of roller coasters and other outdoor amusements, have taken the concession for a mammoth Deep-Dip Coaster to be erected in the new Luna Park now under construction in Hull, Quebec, a short distance from Ottawa.

AL WILSON



To spend Christmas at home in Hollywood, Calif., Wilson, a dare-devil and head of the flying circus which bears his name, plans to leave Mount Pleasant, Mich., December 29 and fly across the country. A T. M. Scout will be used for the trip.

Armand Schaub, well known in skating-rink circles and former manager of the rink at Elizabethtown, O., informs that he is now associated with his brother, E. J., in the manufacture of motion picture projectors and arc controls at Corona, L. I., under the trade name Cine Specialty Co.

A new addition to the Times Square amusement section is a well-appointed arcade in which can be found all the latest in the way of penny machines and a nifty looking shooting gallery. The enterprise is the property of the Radio Amusement Corporation, formerly of 14th street, and is located next to the New Amsterdam Theater on 42d street.

Frederick Herbert Basley, 28, noted strong man, died at his home in Toronto, Can., November 26. Basley was the author of a volume, *Why Athletes Die Young*, and was known to have lifted 20 men at one time.

May 1, 1925, is the date announced for the beginning of the destruction of Madison Square Garden. This is announced by the New York Life Insurance Company. On that date Saint Gauden's bronze Diana on the Moorish

tower will be Queen of the May in that neighborhood for the last time. One announcement is that Diana will grace the top of a new hotel to be erected at Park avenue and 57th street.

The Southern exposition, which was to have been held in the Grand Central Palace, this city, in January, 1925, has been postponed until November of next year. It was recently announced by William G. Sirine, president of the exposition, with headquarters at Greenville, S. C.

Speaking of exhibitions, do you know that the International Exhibition held in New York in 1853 was housed in Crystal Palace, where now stands the Public Library? The area covered by the first floor was 157,195 square feet, and by the galleries 92,496 square feet, or a total of about 53-4 acres. The quantities of material used in the structure amounted to 200 tons of wrought iron, 1,500 tons of cast, 55,000 square feet of glass and 750,000 feet, board measure, of timber. The building was destroyed by fire in 1858.

Jack J. Tanis, of Sea Breeze Park, Rochester, N. Y., informs that he, the missus and Lew Stockton, last season with the Otis L. Smith Shows, arrived in Detroit, Mich., recently and will remain there during the winter months.

Among visitors to *The Billboard* during the past week was B. F. McGuire, of the Ruckstell Sales and Mfg. Co., Berkeley, Calif., manufacturer of the Ruckstell Two-Speed Axle for Ford cars and trucks, which is said to greatly increase the power and to give four forward speeds. The device is controlled by a handy shift

lever and is said to be a boon to showmen owners of trucks.

Eddie Silbon, of the Siegrist & Silbon troupe of acrobats, postcards from San Antonio, Tex., that the John W. Moore Indoor Circus is proving a big success and that all the members are enjoying a grand time sightseeing. Says the weather is fine.

Among the boys from Times Square to sail recently for Lima, Peru, for the exposition were Jack Apple and Sam Mirbach, both well known in outdoor show circles. These boys, it is understood, will manage the Empire Shows.

The obituary column this issue contains a notice of the passing away of D. Baldwin Samman, manager of Playland Park, Freeport, N. Y. Mr. Samman was well known and his loss will be felt in the outdoor field.

Pelix Bied writes from Costa Rica that the Great George Margician Company, which he is piloting thru South America, has been a success from the first and that indications point to a profitable tour. The company has three weeks in the canal zone, then proceeds to Kingston, Jamaica.

The average annual deficit of the Fall Pageant and Beauty contests held at Atlantic City is said by Samuel P. Leeds, president of the Chamber of Commerce, to be \$15,000. The cost of production is \$100,000. In the future, it is said, a committee of 25 residents will direct the pageant. Of late years a few directors were obliged to assume financial responsibility by endorsing notes.

Enjoyed a pleasant visit with N. J. Shelton, general press representative of the Sparks Circus, and Hal Oliver, former press agent of the John Robinson Circus. Oliver is now connected with the First National Film Corporation with headquarters in New York. Mr. Shelton announced a most pleasant season with the Sparks show family.

An ordinance regulating the handling of food stalls known as "hot dogs" will come up at an early meeting of the public health committee of San Francisco. The section that excludes the delectable winner from the streets, parks and ball grounds, prohibits the sale of food from open stands.

At the annual meeting of the Association of Florida Fairs, held in Jacksonville recently, the following officers were elected: C. W. Hunter, president of the association; P. T. Strieder, vice-president; E. W. Brown, vice-president; Brown Whitley, secretary-treasurer, and C. W. Hunter, P. T. Strieder, A. H. Chorry, Earl Brown, J. M. Boring, George T. Tappin and Brown Whitley members of the board of directors.

The 18th anniversary of the wedding of Mr. and Mrs. M. J. Lapp, owners of the American Exposition Shows, was fittingly celebrated at the Toll Gate Inn, Glens Falls, N. Y., Thanksgiving Day. Among those attending were Edward G. Newcomb, former general agent of the shows, and wife; Charles E. Greenstone, manager of the Empire Theater, Glens

## The Season's Greetings to Our Many Friends

### OUR 1924 RECORD!

It is with pride we point to our record for the past year. Better Quality of Chocolates than ever before. Unquestionably the most attractive and flashiest boxes ever offered. Service excellent. Always prompt shipments. Prices right.

### OUR 1925 AIMS!

Constant Improvement in Quality. New and Novel Boxes that are bound to attract the eye. Service the same as heretofore. Prices in line when the foregoing is considered.

"THAT TRIANGLE OF SERVICE"

Main Factory

**CURTIS IRELAND CANDY CORP.,**  
501-3-5 North Main St., - - - St. Louis, Mo.

Eastern Representatives

**SINGER BROTHERS,**

536-38 Broadway, - - - New York, N. Y.

Northern Representatives

**H. SILBERMAN & SONS,**

328 Third St., - - - Milwaukee, Wis.

**A Merry Christmas and A Happy New Year to All**

**E. C. BROWN CO.,**

440 West Court Street, Cincinnati, Ohio

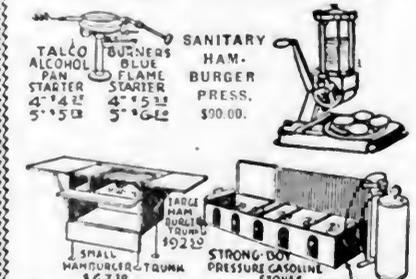
We wish to express our greetings for a Merry Christmas and a bright and prosperous New Year to all

FROM

**A. F. CROUNSE UNITED SHOWS, INC.,**

A. F. CROUNSE, Gen. Mgr.

MANY NEW AND INTERESTING ITEMS.  
**COOK HOUSES COMPLETE**  
**HAMBURGER TRUNKS**  
JUMBO BURNERS, WARMERS, GRIDDLES, PRESSURE TANKS, HIGH-POWER STOVES



The best of everything at lowest prices  
Ask any road man. A great variety of goods built expressly for the Road Cook House and Resort Restaurant. Large  
Blenders and Handmade Quilts, Snow Machines, beautiful silver plated Orangeade Sets, Crabs, Juice Mills, Giddie (wash) Boxes, Lunch Cots, Tamale Machines and Kettles, Cook's Coats, Aprons and Caps, Sanitary Hamburger Press, Soft Drink Fountains and Glassware, Steam Tables, Strainers, Coffee Trays, Sauces, Kettles, Tents, Umbrellas, Lights. Anything special to order.

**TALBOT MFG. CO.** 1213-17 Chestnut, St. Louis, Mo.

**100 SALESMEN WANTED**

TO SELL TO RETAIL AND JOBBING TRADE  
Fast selling line of Candy Salesman's, Novelty Salesboards, Fancy Box Goods, Bar Goods, etc. Write at once to

**THEODORE BROS. CHOCOLATE CO., INC.,**  
Park and Compton Avenues, St. Louis, Mo.

**IMPORT YOUR OWN GOODS**

The German Export Magazine, published in English, offers thousands of beautiful, in latest novelties of specialties for obtaining profitable distributing agencies. Sample copy, 50c. **AMEA SPECIALTY CO.,** 11-263 Fifth Ave., New York.



**L'ETOILE NECKLACE**  
30-Inch "Quality Pearls". Genuine Sterling Silver Clasp. Brilliant Rhinestone. Handsome Satin-Lined Leatherette Gift Case.

**COMPLETE**  
In Dozen Lots Only  
**95c Each**  
Single Sample, \$1.10.

**BIG HOLIDAY DEMAND for PEARLS—The GIFT of GIFTS**  
**BUT FOLKS WON'T BUY TRASH—THEY INSIST ON QUALITY**  
**L'ETOILE Guaranteed Pearls**  
**SATISFY YOUR MOST PARTICULAR CUSTOMERS**

We back our guarantee by returning your money if merchandise is unsatisfactory. 25% deposit on C.O.D. orders. "Prompt Delivery" Our Motto.



**L'ETOILE PEARL BRACELET**  
with Sterling Silver Snap Buckle and Bars. Neatly engraved. Put up in individual Holly Boxes.  
Price, Per Dozen.....\$12.00  
Single Sample..... 1.25

**GENUINE MOTHER OF - PEARL NECKLACE**

Length, 30 Inches. Sterling Silver or Bone Clasp. Put up in elaborate Octagon-Shaped Velvet-Covered Gift Case. Silk Ribbon Stamped "\$25.00."  
Price, Per Doz...\$27.00  
Single Sample.... 2.50



**STAR IMPORT COMPANY, 799 Broadway, NEW YORK CITY**

Falls; Merrick Nutting, of the Merrick Attractions; Kenneth F. Ketchum, Dr. Edward Fitzgerald, Ralph B. Guy and Leo Thiebarge.

I. Austin Kelly, manager of Rye Pleasure Park, Rye, N. Y., has announced the purchase of two Illers from E. Hoppe recently. There has been no letup of work at the park so far this season, according to Mr. Kelly. The Giant coaster is being practically made new, and numerous other repairs and additions are being made.

Harry E. Handy, owner of the King Carnival, with headquarters at Calcutta, India, a recent visitor to the United States, writes that the shows and rides purchased while here all arrived safely at Lahore, India, where the shows are now on their fifth week and doing a nice business. Mr. Handy has a 20-car show, loaded with honest-to-goodness paraphernalia—no excess, he says.

Do not announce your events for next season as "billed like a circus" unless you have a circus. There is as much difference between the two as there is between a collector of bugs and insects and a hunter of big game.

Alfred Codona, aerialist, a recent arrival in New York from Phoenix, Ariz., sailed on the S. S. Mount Clay December 6 for an extended engagement in Germany, beginning at Hamburg on the Schumann Circus. Expects to return to the United States in July, 1925.

One million sheets of paper is a lot of paper we say, but that is just the amount ordered recently by Clint W. Finny, general representative of the Miller Brothers' 101 Ranch Wild West and Far East Show for the coming season. The order was placed with the National Printing Co.

The Finnish-American Athletic Club, of New York, will usher in the big-league indoor track and field season of 1925 with a set of games at Madison Square Garden on January 6. According to Hugo Quist, manager of the games, efforts are being made to bring many of America's leading track and field performers to the city for this meet.

There will be the usual number of good spots and bad ones next season. Gold mines for some, bloomers for others. Use your head. "Bill" Fleming once said that the best paying gold mine in the world was above your neck.

Victor Lee, showman, arriving from the Merris & Castle Shows, announces a most pleasant and profitable season, and pronounces M. & C. the finest aggregation of its kind he has ever associated with.

F. Percy Morency writes from the Royal Victoria Hospital, Montreal, that he is improving each day and hopes to be home for Christmas. Says he has enjoyed visits from Louis Corbeille, Walter Lavina (the magician) and wife and numerous others.

Suffice to say that the readers have the best wishes of the "column" for a profitable 1925 season and a standing invitation to drop in for a visit with its editor whenever you are in the vicinity of New York.

One to remember: You can't reach laundries lying down.  
Again! Merry Christmas and Happy New Year!

**NEWS NOTES**

(Continued from page 105)

public, and is under the control of the National Academy of Sciences.

Mrs. J. N. Frost, whose husband has been the assistant of Dr. Grenfell in Labrador for some time, is at present lecturing upon that country before women's clubs in the United States.

Most platform people know Glen R. Menely, and will be glad to learn that he is associated with Carl Brown in what is known as the Premier Novelty

**HERE HE IS AT LAST**



The Big Sensational Novelty made famous by the Hearst's American Weekly Sunday Papers. Seen to be a star in the movies and trade-marked on candy and chewing gum.

**"BONZO"**

Design Patented. Copyright Registered. Opens for the 1925 season the most popular Concession and Carnival Item in many years. "BONZO" is going to show a popularity that has never seemed possible in your line—TRY HIM AND SEE. "BONZO" is made of non-breakable composition, light in weight (low freight and express rates). "BONZO" is attractively finished in dull white with black spots and one black ear, brilliant red tongue and mouth and air brush tinted eyes. Just the right height and size to make a "snuggly" arm full. He advertises himself and brings a hearty chuckle every time one looks at him. No one can resist him. Babies and grownups want "BONZO" at once—he creates a storm of demands—crowds look—smile—GAIN and then GLOUCE—that's what make "BONZO" the big seller.

**CONCESSIONAIRES AND CARNIVAL MEN**

Should write at once—place your orders in advance for "BONZO" is the most wanted and hardest to get of any novelty in your line ever put on the market. Factory facilities being increased, but the call is heavier and growing. Watch "BONZO" double your business over anything you have ever tried before—Kewpies, Shebas, Lamps, Bull Dogs, etc. "BONZO" puts every one in a good humor—he makes them laugh. Nur sed. You know.

Introductory prices, F. O. B. Factory: \$24.00 per Single Dozen, \$22.00 per Dozen in Gross Lots. Orders filed in rotation. TERMS: 25% cash with order, balance C. O. D., or 2% discount when cash accompanies order.

**BIG DEMAND—ORDER TODAY**

This is a capacity item—you want your share of the big business he is getting and will get. We pick "winners", and are giving you a timely "tip" to get in early on this.

Address All Orders and Communications to

**IMP-O-LUCK COMPANY**

Imp-O-Luck Building, - - SPENCER, INDIANA.

NOTICE—"BONZO" is fully protected by copyrights and design patents, together with iron-clad contracts with the artist. We are exclusive National Distributors. Protect yourself by buying "BONZO"—his name is on his collar.

**WIDE - COLLEGIATE BELTS**  
GENUINE COWHIDE LEATHER.  
Colors, Black, Cordovan, Grey, Russet.  
Sample Dozen, \$6.00, Prepaid.

**Gross Lots, \$60.00 Assorted Colors**

**AMERICAN EAGLE BUCKLES**  
"THE ORIGINAL EMBLEM", WITH THE "RED", "WHITE" AND "BLUE" ENAMEL COLORS.

With RUBBER BELTS Square Shaped \$18.50 gross Buckles  
With RUBBER BELTS Oval Shaped \$15.00 gross Buckles  
SMOOTH AND WALRUS. BLACK, BROWN, GREY.

With LEATHER BELTS \$24.00 gross  
GENUINE LEATHER. COLORS, BLACK, CORDOVAN.

**RUBBER BELTS** With Rattle or Lever Buckles \$12.00 gross  
COLORS, BLACK, BROWN, GREY. SMOOTH AND WALRUS.

One-third deposit on all orders, balance C. O. D. Write for Catalogue. Positively the Best Quality Belts and Buckles on the Market at the Right Prices. Complete Line of Genuine Cowhide Leather Belts.

**PITT BELT MFG. COMPANY, 705 5th Avenue, PITTSBURG, PA.**

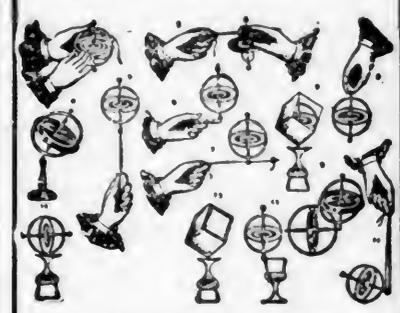
Duo. They are at present with the Redpath-Brookway Bureau. I note a clipping from *The Clearfield (Pa.) Progress*, the heading of which states, "Brown-Menely Company Voted Best Entertainers Here in Many Months." The clipping in regard to their program is as follows: "By far the best evening's entertain-

ment sent the entire audience away with the feeling of having been more than repaid for their visit to the tabernacle.

"The selections played on the beautiful cathedral chimes by Mr. Brown, accompanied by Mr. Menely at the piano, were especially enjoyed, and many were the expressions of praise on the beauty of the duets played on these chimes, unaccompanied. Characterizations and piano solos by Mr. Brown, piano and saxophone solos by Mr. Menely, and vocal and instrumental duets made up the program.

"This program, furnished under the auspices of the Redpath Entertainment Bureau, surely deserved all the extravagant press reports given it all along its route, and the company may be sure of a greatly increased hearing at any time it may return to this city."

**MONEY GETTERS FOR HOLIDAY SELLING**  
Genuine "Hurst" Gyroscope Tops



M5026—"HURST" GYROSCOPE TOP. A scintillating toy, amusing and interesting. Made of metal, in brilliant colors. This top having a heavier wheel will run 15 to 20 per cent longer than any other on the market. Guaranteed to spin in any position. Each in a box with wooden pedestal and string. One gross in carton, with descriptive circulars. \$16.50 Gross

- Quick Selling Mechanical Toys**
- N1854—"Knock-Out Prize Fighter." Doz...\$ 4.50
  - N4890—"Krazy Kart." Dozen..... 4.00
  - N9226—"Koolie Kool Kart." Dozen..... 4.00
  - N4853—"Tip Top." The Walking Porter. Dozen..... 3.25
  - N9221—"Alabama Coon Jigger." Dozen... 4.00
  - N4851—"Yell-O-Taxie." Dozen..... 4.50
  - N9219—"Trikanto." Dozen..... 4.00
  - N4855—"Ham and Sam." Dozen..... 7.50
  - N9224—"Climbing Monkey." Dozen..... 1.75
  - N9033—"Running Mice." Gross..... 3.50
  - N9115—"Victory." Canary Songster. Gross. 21.00

**SEND US YOUR ORDERS NOW**  
A deposit is required on all C. O. D. orders  
We handle a complete line of Holiday Goods, Decorations, Fireworks, Gift Boxes, Electric Tree Lighting Outfits, etc. NO ORDER SHIPPED WITHOUT A DEPOSIT. Our big 484-page Catalog mailed free to dealers.

**LEVIN BROTHERS**  
Established 1886. Wholesale Only  
Terre Haute, Indiana

**BESSIE and HARRY C. MOHR**  
WISH ALL THEIR FRIENDS  
**A Merry Xmas**  
AND A  
**Prosperous New Year**

**LADIES' FANCY SILK HOSE, \$4.00 Dozen Pairs.** No seconds. Sizes 8 1/2 to 10. White, black, gray, tan. Send 25% with order. Sample pair (postpaid), 50c. R. V. KAHN CO., 2720 Gisham, Kansas City, Mo.

SHOWMEN, TAKE NOTICE!

A CALLIOPE BUILT ESPECIALLY FOR YOU

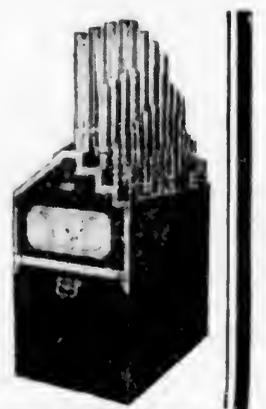
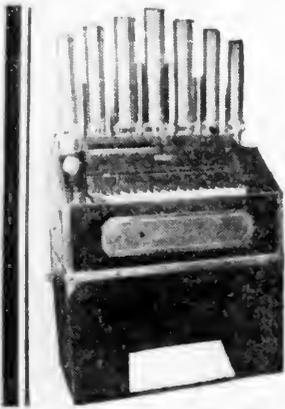
HARRINGTON'S ORIGINAL AND ONLY

NEW TONE AIR CALLIOPE

With tone like that of a Pipe Organ. Investigate the New Tone before you Buy. Write for Prices and Catalogue showing our New Model B, with 53 Whistles. WORLD'S LARGEST AND FINEST AIR CALLIOPE.

E. A. HARRINGTON, Gen. Mgr.

Factory and Display Room: 604 Broadway, Kansas City, Missouri.



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:

SAUNDERS, GEO., Motordrome Mgr.  
Complainant, F. C. Clark,  
Care of Daytona Beach Park,  
Daytona Beach, Fla.

Auto Show at Atlanta

Atlanta, Ga., Dec. 6.—Atlanta automobile dealers the past week have had as their guests thousands of men, women and children at the city's big Mid-Winter Auto Show, which opened Monday. It has developed into one of Atlanta's largest special exhibitions of automobiles. The show is held in conjunction with Closed Car Week.

FIFTY YEARS A TROUPER

(Continued from page 129)

ookhouse then. All had to stand up to eat. There were some fine people with that show too. We had Woodie Cook, a most finished equestrian, and Millie Tournour, whom he afterward married. Jim Reynolds was our clown. Herr Elijah Lingel—did you ever hear of him? He was an animal trainer and worked the den of lions.

"I'll never forget one strange experience we had at that time. We made a town called White's Corners. I've never been able to locate it since, and don't know where it is on the map. It was not a town, not even a hamlet. Three solitary houses—a store, a blacksmith shop and a school—were the only signs of civilization. Well we stopped and put up, and never a human soul in sight on the horizon. Along about noon crowds began to arrive. They came in on buckboards, on hayracks and on horse-back. Seemed unmannly the way the crowds poured into this desolate region. They jammed our tent for the afternoon show and packed the 'kid show'. All we had in the 'annex' was an educated pig, called George Washington, and a Circassian girl who handled a few lifeless snakes. But the crowd was delighted. They melted away like magic, just the way they came. At night there wasn't a solitary soul on the lot except us troupers. The band played as usual out in front of the big top—as it always did in those days. We looked at each other in dumb amazement. The crowd that had filled the tent to capacity had vanished like a horde of phantoms. We tore down and drove away, feeling there was something spooky and sinister about White's Corners."

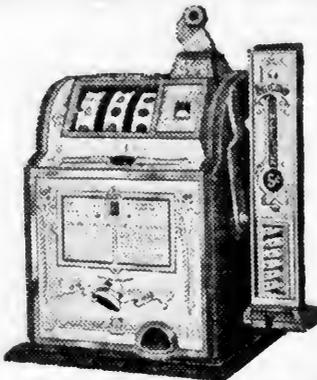
It would take many columns of The Billboard's valuable space to recount all of Ed Jenkins' peregrinations with the old wagon shows, and, in later years, with the mammoth and pretentious caravans that toured in this regal equipment by rail. I need only mention the names of some of the overland shows with which Mr. Jenkins trouped—Van Amburgh's, George P. Bailey's, Yankee Robinson's, Montgomery Queen's, Chiarini's, W. W. Cole's, Grady & Gilbert's, Burr Robbins', Taylor's, Buckley's Hippodrome, Pomeroy & Samuels', Lemen Brothers', Joe McMahon's, Cook & Whitby's (Ben Wallace) and Sam McFlynn's—to convince any Billboard reader that Ed Jenkins possesses a harvest of rare stories reaped by more than 50 years' experience on the lot. He venerates the memory of Spencer Alexander Delavan, best boss hostler of his day, and declares that Tom Lynch has no equal in his line in this present circus era.

1925—SEASON'S GREETINGS—1925

Merry Christmas HELLER'S ACME SHOWS Happy New Year

Holds contracts for HUDSON VALLEY VOLUNTEER FIREMEN'S ASSOCIATION, to be held at NEWBURGH, NEW YORK, WEEK OF JUNE 15 TO 20, and will positively be the first Carnival in Newburgh next season. The show will open the last week in April, within ten miles of New York City, and play about the same dates as last year, with the exception of a few where better dates have been contracted for. Show will play New York, New Jersey and Pennsylvania, and by the time the show opens will have at least four big Conventions contracted for. WE WANT shows of merit; prefer those that have their own outfits. WANT a first-class Band, first-class Frog Act that is sensational. The show owns all Rides. WANT Help on same. The following kindly write me: George Mason, Lee Moyer, J. White, of Kingston, N. Y., and all others who were with me last year, as I have two Merry-Go-Rounds, three Ferris Wheels, two Traver Seaplanes and two sets of Venetian Swings, and can use plenty of experienced ride help. Four of these Rides will be leased out to Celebrations and Home Weeks where centralized Carnivals cannot work. All committees seeking same write. Would like to hear from H. Biltzeth, Heckless Murphy, Frenchy Valentine and other show people with whom I am acquainted. Remember, I give a showman a live and let live proposition, whereby he can put something behind the front. Good proposition for Cook House. ALL CONCESSIONS OPEN. All address

HARRY HELLER, General Manager, 84 Fair St., Paterson, New Jersey.



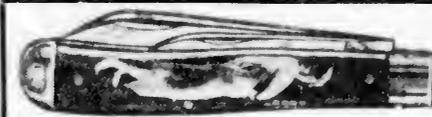
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Wintergreen, Clove, Lime, Licorice, Cinnamon, FLAVORS

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write direct to us. Ask for eight different sample Photo Knives priced at \$3.00. Save useless correspondence by sending check or money order for these knives. Money refunded if you wish to return the knives.

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FORTY-HORSE DRIVERS

Jake Posey, Veteran Boss Hostler, Tells Who's Who Among Great Reinsmen of Circus World

Jake Posey, veteran boss hostler of the white tops, had a very interesting article in a recent issue of The New York Herald Tribune concerning 40-horse drivers. What Mr. Posey had to say is reprinted herewith:

"I have noticed the recent discussions in your paper relative to 40-horse drivers, also the story, 'He Who Drove 48 Horses at Once', in your magazine section of November 9. I have never heard of a 48-horse 'hitch' in my life and I have been in the circus business since 1879 as boss hostler with such well-known shows as Buffalo Bill, B. E. Wallace, Hagenbeck-Wallace, John Robinson and Sparks, with whom I am now connected. I think I know all of the drivers in the business now and for the past 45 years. In reference to Ed Weidon, I have never heard of him, nor can I find any of the 'oldtimers' who ever heard of him. I knew a man by the name of Bill Weidon who was boss hostler with the Buffalo Bill Show, and he is the only one of that name that I ever did know."

"Regarding 40-horse drivers, young Addie Forepaugh was the first man I ever knew to ride and drive 40 horses. This was in the spring of 1890, and at that time I was an eight-horse driver with the Adam Forepaugh Show. The manner in which these horses were hitched was as follows: Two very large horses weighing 2,000 pounds each were harnessed with heavy 'hitchings' which were attached to a heavy neckyoke to which a heavy two-inch rope was attached, running the entire length of the team, on the forward end of which was a single-tree. One single horse was hitched in the single-tree and led the team of 38, there being 39 in the entire team instead of 40. The

balance of the horses (38) wearing nothing but a halter, were tied on to this rope two abreast, with a pair of lines on the two 'wheelers' and a pair of lines running to the leader.

"We would hitch this team up on the 'lot', and when it went in the 'big top' performers and all of the men around the show that could be spared were stationed around the hippodrome track to keep them from darting out of any exits or openings. They made one complete revolution on the dead run around the track and out. As far as any big team going in the Adam Forepaugh parade is concerned 10 teams was the largest, and Bill Lewis was the regular driver, although he was occasionally relieved by young Addie Forepaugh, who was very fond of driving and was an excellent driver too."

"Relative to '40-horse' drivers, I will say that Jim Thomas (late of the Ringling-Barnum Show) and I are the only living ones. Jim was in England with the Barnum & Bailey Show about 1897, and upon his retirement from the show I replaced him, remaining with it balance of the European tour until the Buffalo Bill Show came over, when I was placed in charge of their big stock by the late James A. Bailey, who owned both shows. The only other 40-horse drivers to my knowledge were my father, Jeff Posey, and Bill Paul, and their teams were ponies compared to the Barnum & Bailey team, the latter ranging from 1,600 to 2,100 each."

"Whitey" Harris in Detroit

Whitey Harris, a Joey, was called to his home in Detroit, on account of illness of his father, after playing eight weeks of fair dates. He will be in and around Detroit all winter and is to perform in department stores during the holiday season.

Morgan Nickel Plate Shows

Planning To Play New Territory Next Season

The W. E. Morgan Nickel Plate Shows, in quarters at Oakwood, Knoxville, Tenn., are already making plans for next season's tour. The outfit will be transported on wagons and it is expected to enter new territory in Tennessee, Kentucky, Indiana, Ohio and West Virginia. A 30 by 50 side-show top will be carried, and H. C. Jefferies will be manager with five attractions. In the big show will be nine circus acts, five clown numbers and a six-piece band. Doll D. Simmons, juggler; Aerial Lockhoff and Lady, Roman rings and double trapeze, and the Abah-Ben-Saden troupe of Arabs, leapers and tumblers, will be with the show.

This show carries a side-wall arena 60 by 140 feet and gives the performances in the open, with canvas only over the seats. Manager W. E. Morgan has done away with guy ropes entirely. He uses his seat stringer as a brace or guy to his wall pole and where he does not use a stringer he has a small pole for a guy prop. Thus he saves much labor and has less baggage in the way of rope and canvas. Mr. Morgan suffered only two blowdowns in 17 years.

Sarasota Briefs

Sarasota, Fla., Dec. 4.—Amos Sperling has retired from the second-hand business and gone back to yachting. He plans to sell peacocks this winter during his leisure time. Charles Kunnally is expected here most any day from Bridgeport, Conn., where he has been since the big show closed.

John Ringling's new \$250,000 mansion, when completed, will be one of the show places of Florida. It will be a pipe organ, costing approximately \$35,000. The annual county fair will be held here January 27 to 30, and horse racing will be the big feature.

Mr. Charles Ringling's palatial yacht, Symphonia, went into commission November 20, in charge of Capt. C. W. Gup-till. The crew includes W. Walker, chief engineer; W. Scott, second engineer; R. A. Gokey, seaman; L. Parker, seaman; E. Ems, seaman; J. M. Staley (the writer), steward; A. Sperling, cook, and R. Kelly, messman. Sperling served the crew a delicious Thanksgiving dinner. Lt. Governor Fred Sterling, of Illinois, and wife, accompanied by Eddie and Jennie Rooney, were recent guests of Mr. and Mrs. Charles Ringling and Mr. and Mrs. Robert Ringling on the Symphonia. This city will have another hotel to cost \$3,000,000.

Vapors From Hot Springs

Hot Springs, Ark., Dec. 4.—Robert Johnson, who for a while was on the Sparks Circus and later with the Christy Bros' Circus the past season, is here taking the baths.

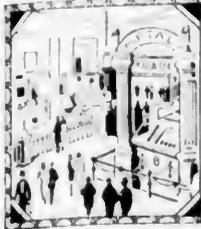
B. B. Turley (Alabama Slim), late of the Golden show, is taking a well-earned rest here.

Frank Chesser, formerly billposter with the Al. G. Barnes Circus and later a stage hand in Okmuma, Ia., is a patient at the Army and Navy Hospital, Hot Springs, Ark., and would like to hear from friends.

Harry Dameron, a native of Hot Springs, Ark., who was on the Sparks Circus bill car, recently visited his home town and then left for Chicago, where he will attend a business college during the winter.

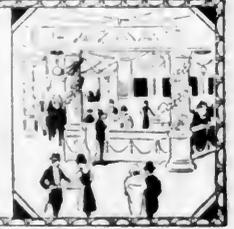
At Ketrov Winter Quarters

Billy Lindeman and brother, and Harry Shannon, Jr., of Shannon's Famous Show, recently visited the winter quarters of the Ketrov Bros' Show at Anderson, Ind. Rollin Collins is at the Ketrov quarters building and repairing cages and trucks. The writer (Wm. Ketrov) recently put on his bicycle slack wire act at the Elks' Cavern and Bazaar for the first time in 10 years. The trained elephants and ponies were also at the bazaar. The Ketrov animals are booked for Christmas week at department stores. Master Robert Ketrov is adding new tricks to his jumping act, and a number of new comedy acts will be added to the show next season. At present Frank Ketrov is contracting agent for the Mighty Thing Shows.



# TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, BAZAARS, DEPARTMENT STORE AMUSEMENTS, STORE-ROOM SHOWS, RADIO SHOWS



## Mexico Getting Acts

Feature Offerings Booked and Sent Direct Each Week From Chicago to Mexico City

The Seven Top Tops opened an engagement at the Stadium National in Mexico City, Mexico, November 23, making a sensational success with their acrobatics, pyramids and whirlwind tumbling, according to Albert Ackermann, their manager, of Norwood, O., in a letter to *The Billboard*. An entire show, with the exception of two acts, was sent from Chicago to Mexico City by R. N. Davalos, impresario of Mexico City. Other acts on the bill include the Hopi Indians, in native songs and dances; Willie Twist, on rocking tables; the Hercules Duo, in balancing feats of strength; the Alacker Trio, clown bump act, and the Grand Agrupacion Mexicana, in national dances of Mexico. The acts on this bill left November 28 for a week's engagement at San Luis Potosi, and from there were booked to play Monterey, Mexico, also for a week. Theater engagements were scheduled in both places. All of the American acts will be back in Chicago by January 1, stated Ackermann.

## Tilley Indoor Circus Has Splendid Program

Dick (Dusty) Rhoades, writing from Ottawa, Ill., states that he recently joined the Tilley Indoor Circus, and worked on promotions at Ottawa for the date of December 1-5. He made a trip to Rock Island, Ill., November 22 for the opening of Tilley's winter dates, the attraction being staged under the auspices of the Rock Island Eagles. The show opened to capacity business and did fine all week, he says. Rhoades lauds the Tilley Circus as having a well-balanced bill of entertainment.

The acts included: The Nantezen Hawaiian Screamers, instrumental and vocal numbers; Miss Herminia, tight-wire artist; Great Ben Hassen and Company, novelty baton spinning and Arabian dancing; Nadine Darshea, prima donna; the Lure Trio, acrobats and hand balancers. On the opening circus day Hassen pulls an automobile with his teeth, proving a great advertisement for the affair.

Mr. Tilley purchased a new callope in Chicago recently and tells Rhoades he will stop at no expense to make this winter circus one of the best on the road this season. He is booked solid until after the holidays and is playing a number of return dates from towns his circus visited last winter. J. C. Bartlett, late of the John Robinson Circus, has joined the executive staff as assistant manager. His experience in the circus game is said to be a great aid to the organization. The show goes from Rock Island to Ogleby, Ill., for the week of December 8 thru December 13, with other Illinois spots to follow.



Norman E. Beck, well-known outdoor showman and publicity man, who with John W. McDonald and Thomas Berry has launched the John W. Norman Circus, featuring auspicious affairs playing week stands.

## Food Show Will Bring Royal Cook

Cleveland, O., Dec. 6.—Cleveland, in a way, is to come into closer touch with royalty late in January than those sections of the country recently visited by the Prince of Wales. Mrs. Mary A. Wilson, for seven years chef to Queen Victoria, is going to tell Cleveland housewives some of the secrets of the royal kitchen at the annual food and household appliance show in Public Hall January 29 to February 6, 1925. The annual food show is expected to draw crowds from all over Northern Ohio. Last year nearly 100,000 people attended. Nearly 200 exhibitors have taken space, it is said.

## Big Merchant-Manufacturer Show for Denver

Denver, Col., Dec. 3.—With the entire State preparing for unprecedented industrial expansion during 1925, thru the further development of natural resources in oil fields, mining regions and agricultural sections, the Colorado Manufacturers and Merchants' Association is preparing for its most diversified exposition of Colorado's industrial products at the City Auditorium January 26-31.

All lines of industry will be represented at the exposition, which gives promise of being the biggest and finest in the organization's history, and one that will emphasize the diversified character of Colorado's industrial activity.

## Big Auto Show

To Be Staged in Chicago January 23 to 31 Entirely Under One Roof

Chicago's national automobile show, January 23 to 31, will be held under one roof for the first time in the history of the 25-year-old exposition. An addition to the Coliseum, which has been the scene of many national political conventions and other big events, provides sufficient space in which to house the motor exposition in its entirety. The 1925 show is expected to be a record breaker. Greater attendance than ever before is predicted, and, as business shows, the exposition is expected to break all previous marks. Many important trade conventions are to be held during the week of the show.

## Elks' Circus a Success

Middletown, N. Y., Dec. 6.—The Elks, under their own promotion the week of November 17, produced a complete indoor circus with a side-show program to a fine success, according to a statement made today by W. R. Moore, chairman of the entertainment committee. The interior of the State Armory was converted into a scene representing the inside of a big top, with reserved seats, blues and arena chairs. The entrance was complete with marquee, uniformed attendants, etc. The program ran two hours with a one-hour intermission for the benefit of the side-shows and concessionaires. No wheels of any nature were used and everything was handled by the local committees. There was daily capacity business and a handsome profit was realized on the week. The acts were put on under the direction of George Barton, and furnished by Charles L. Sasse. The program proved to be one of the greatest entertainment values of any ever offered in one ring at an event of this kind in Middletown.

## I. O. O. F. Indoor Circus

Milwaukee, Wis., Dec. 6.—The first big indoor circus to be held in Milwaukee this season opened November 28 and comes to a close tonight. It is under the auspices of the Canton Milwaukee No. 1, I. O. O. F., in the old Central Market on Grand avenue near Sixth street. More than 40,000 tickets were sold for the opening, and the attendance when checked next week is expected to greatly exceed that figure. Five big acts were furnished by the Sells-Sterling Circus, according to Albert Sigbee, in an announcement made today. Three bands and a six-piece orchestra also were supplied.

## Brettenstein to Detroit

Detroit, Dec. 5.—Bill Brettenstein, of the House of Hankinson, is scheduled to arrive here soon to handle the newspaper publicity campaign for the Christmas Fiesta, to be held at Convention Hall December 25 to January 4 under the auspices of the American Legion.

## Twelve-Day Holiday Exhibit

Pittsburg, Pa., Dec. 5.—A 12-day Christmas exhibit will be staged by merchants of the Northside in the Republic Building, Sandusky and Ohio streets, from December 8 to 20, under the auspices of the Northside Chamber of Commerce.

## Elks' Frolic and Indoor Circus

At the greatest tobacco center, WINSTON-SALEM, N. C., from Dec. 20 to 29, two Saturdays. Eight Big Days and Nights. Everybody working. Plenty of money. At the largest warehouse in the South. You all know this spot. WANTED—CONCESSIONERS OF ALL KINDS. Grand Store, Novelty Men, Blankets, Toys, Floor Lamps, Ball Games, also Circus Act doing two or more times; Grand Shows, A-No. 1 Ten-in-one, one good Promoter, at once. Three weeks to follow. Address all letters and wires to J. J. DUFFY, General Delivery or Western Union, Winston-Salem, North Carolina.

## GREAT CALVERT

THE DRUNK ON THE AERIAL WIRE. A sure knock-out. Just closed a long record season, and can now be booked for big indoor circuses. Write or wire GREAT CALVERT, Montgomery, Alabama.

SIGNS Our Specialty. Must be Ban- ners, painted in four colors and sent to you anywhere by prepaid parcel post. Price, \$1.50 per Square Yard. Send money order with your copy and state size wanted. We guarantee you quick service and good workmanship. R. B. GOODRIDGE, Hagerstown, Md.

# OUTDOOR CELEBRATIONS

CIVIC INDUSTRIAL MUNICIPAL FRATERNAL

## Waycross Centennial To Be Held December 15

Waycross, Ga., Dec. 6.—With an elaborate program being planned Waycross is preparing to observe the centennial of its birth and development December 15. The Waycross Dramatic Club has charge of the program, which is to assume the aspect of a historical festival and pageant to be presented at the Atlantic Coast League ball park.

The pageant will detail closely the history of the city and community, beginning with the earliest settlements around Waycross, and tracing the history of the city's growth down to the present time. For more than a month a committee of women from the Dramatic Club has been assembling the material and preparing the program. Mrs. J. L. Walker and Mrs. E. Downer-Diamond have gathered the data after an exhaustive search of all the known records of South Georgia's history, and the historical facts were turned over to Mrs. Oscar Lott, while Mrs. J. A. Rollins dramatized the theme. There will be several hundred persons in the cast. The history of the city will be depicted in seven episodes.

## Pageant in Enid, Ok., Traces Education

Enid, Ok., Dec. 6.—A pageant, *The Light*, which traces the progress of education from the early days to the modern

class rooms, was staged at Convention Hall recently as a climax to the National Education Week observance here. Each of the public schools of the city participated in the pageant. A crowd estimated at 4,000 attended. Doris Whitaker as Education and Roy E. Hinton as Intercity carried the leading roles. The entire production was under the supervision of Leon K. Whitney and R. G. Bonham.

## To Raise Fire Engine Fund With Carnivals

Baltimore, Md., Dec. 6.—It is planned to raise money for equipping the six districts in Howard County with modern chemical fire engines entirely by carnivals, fairs and public subscription, it is announced. Elkton City recently was given a \$10,500 fire engine of the latest type by the Board of County Commissioners. Twenty-six hundred dollars has already been obtained thru a fair and carnival recently held.

## Progress Expo. at Canton

Canton, O., Dec. 3.—A Canton Exposition of Progress will be staged by the Chamber of Commerce April 24 to May 2. The primary purpose is to "sell" Canton to the citizens, and to acquaint them with the magnitude of the industrial and business interests of the community. The exposition will be staged under canvas.

**BAZAAR CONCESSIONAIRES and SALESBOARD OPERATORS**

# ORIENTAL RUGS

Imitations of the real silk Oriental Rugs. When displayed the rich colorful designs form a riot of color. You can present these Rugs anywhere. The demand is big and they never fail to attract attention. Do not confuse this line with cheap inferior rugs.

**THESE RUGS ARE A FRENCH IMPORTATION.**

**YOU WANT TO MAKE MONEY! THEN GIVE THEM SOMETHING DIFFERENT!**

<b>\$30.00</b> Doz.	<b>\$15.75</b> Doz.
Size 26x46 inches Half Cash with Order, Balance C. O. D.	Six Assorted Samples. Full Cash with Order.

Write for Catalog of Rugs, Wall Panels and Tinsel Scarfs. Every one a gem and ornamental to any home

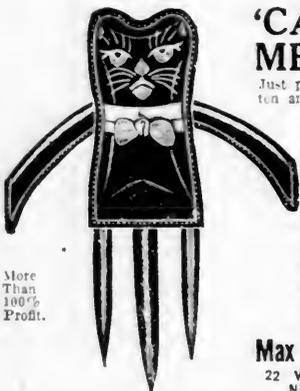
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Other Single and Nested Brass, Enameled and Wire Cages.

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**PIPES FOR PITCHMEN**  
BY GASOLINE BILL BAKER

Erry-Ma Ishmas-Cra!!

On your toes, specialty men, for business!

These next few weeks, the last big chance till spring!

Of course we know there are a few, but how many hustlers of today can make their own spitire and transferline?

There's some old heads' kind of stuff this issue—hope they like it.

Here's a "recollector": Remember the pitchmen who used to handle the old seabeam cuff buttons—that is, the old ones?

One of the boys asks: "What has become of the old-time jewelry package workers who gave a pair of cuff buttons,

stickpin, teclasp, two rings and a fob chain, all for two-bits?"

Hanks and his crew of paperites recently were working cities in New York, including Buffalo, Rochester and Syracuse. Where now?

J. F. D.—Don't know about chances at that chain of stores. You might get some info. by writing the manager of the one at Terre Haute, Ind.

Heard that Pink and Datson (partners) were working around Syracuse, N. Y., a few weeks ago, but were headed for some southern port. How 'bout the trip, boy?

"Zip" Hbler says there's no need of one getting melancholy over the disturbances of life, also "Tarry not at Sorrow's spring, lest Joy be drowned."

Do you remember when musical acts used to get by by playing of tin cans and bottles? Now they get "canned" if they play with a "bottle."

Commercial progress works wonders. For instance: Are there any of the present-day lookback workers making their own?

Where are the knights of the torch who worked plated buttons and used a regular jewelers' acid test in their demonstrations?

Are there any of the old-timer needle and pin workers, who passed out two dozen needles and three papers of pins—and threw in two spools of cotton thread, all for a quarter, still at it? If so, pipe.

How 'bout the former-day blacking street salesmen—those who could shine their own shoes (and, incidentally, be a as well) with their bare hands as a demonstration?

Carson—If any of the other "square" bunch wrote (as you stated in your letter) Bill did not get it. Tell 'em to write again—we don't want to leave any of the pipes go by without comment.

How many of the pitch folks recall the days when Millerhaus, proprietor of the Cel-Ton-Sa Medicine Company, pitched notions, also med., and used rattlers for a stall bally?

It may be that some of the longer pipes Bill has made ready for this issue will not get in the columns because of space. However, any that should be crowded out will appear next week.

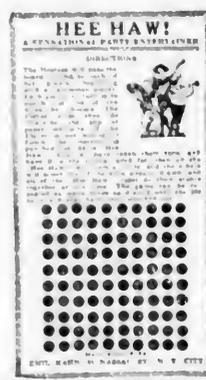
Has anyone seen or heard from "Shorty" Treadway, the legless high-pitch worker? There hasn't been a pipe from or regarding him in many moons. Where'rya, "Shorty"?

Remember when Dr. C. S. Mick drove a team of ponies 28 miles to a chicken dinner and arrived just in time to see Bert E. Hudson passing Ed Frink the last piece of the "gump"?

David Weiss says he has a shipment, paid for, for Raymond Sumnerman which was returned to him about two months ago, and he would like Raymond to write him so he can again ship it.

Remember when Warrisson and Mills used to make burnt cork and it was the genuine article? Some "cork" nowadays seems to be made from "gunny sticks"—or is it the black-face comedians?

Quite a few of the boys have been seen in and around Cincy lately, and



**HEE HAW!**

A new Party Entertaining Game Board Consisting of 100 boxes, containing 100 individual, especially prepared, real new funny stunts. Creates loads of fun and laughter at all kinds of parties.

Retail Price 50c In Doz. Lvs. \$3.25. Send 25c for sample and quantity price.

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Selling Junk? Agents, Demonstrators, Distributors. **SUPREME NO-CEMENT WHITE RUBBER TUBE AND TIRE PATCH** will get the money for you. The Patch that vulcanizes itself to the tube. Takes a moment to demonstrate. For particulars, exclusive territories and new low prices write **SUPREME PATCH MFG. CO., 135 Winder Street, Detroit, Mich.**

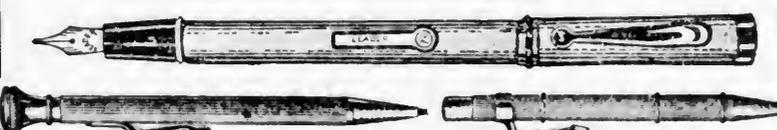
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LARGE DRESSING, \$20.00 PER GROSS. We make em. Write for Catalogue. **BARNES THE COMB MAN**  
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We are the largest manufacturers of this product in the world. Neer packages. Quality and quantity unsurpassed. Absolutely the lowest prices. **CEL-TON-SA MEDICINE CO., 1016 Central Ave., Cincinnati, Ohio.**

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1925 PATRIOTIC CALENDARS NOW READY. Printed in 3 colors. 7x10 1/2 in. Size. \$3.00 per 100, \$3.00 for 50. Sample, 10c. Cash with order. **J. KOEHLER, 150 Park Row, New York.**

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**BERK BROS., 543 Broadway, New York**  
Write for Canadian Prices on the Items to **BERK BROS., Ltd., 220 Bay St., Toronto, Canada.**

**Our Silk Ties**

HAVE BEEN GETTING THE BIG MONEY THE PAST SIX MONTHS. WHAT WILL THEY DO THE COMING CHRISTMAS SEASON?

A cleanup — a small fortune — will be made by some —

OUR TIES ARE USED BY SOME OF THE LARGEST OPERATORS IN THE COUNTRY. Get in on the Real Money—4 Dozen HOLLY BOXES FREE with Each Gross. A FEW REASONS FOR OUR LARGE SALES AND GOOD CUSTOMERS THAT STAY WITH US: 100% Pure Fiber Silk. No seconds. Longer, Wider and Heavier Ties. Grade "A" Silk Fiber. Clear, Bright Colors; no Dead Looking Ties. Fast Selling Patterns. TIES that You Don't have to PUSH. The public can see a \$1.00 value as soon as they see our Ties, and buy them readily at 50c each. **Window Workers, Crew Managers, Canvassers, Salesboard Operators** and those who are working other lines, get a sample gross of these Ties at once. Make some real money for Christmas.

If you do not order by number, but just order assorted lots, we can give you faster service. When you order assorted gross, we send you the fastest selling numbers we have made up. Some new customers have ordered a dozen samples just to see our line, and then wire in the large orders. It is getting too late in the season to do that, so we are guaranteeing to pay you at the rate of \$30.00 per gross for any of our Ties returned by anyone, anywhere, anytime, just so they are in good condition. That's fair enough, so order all you think you can possibly use. **SPECIAL NOTICE**—Do not be disappointed if you wire in an order without a deposit and don't get your Ties. Our profits are too small to lose money on shipping packages around the country. \$3.00 deposit required on each gross. No checks accepted.  
**Gross \$30.00. Dozen Samples \$2.50**  
We have a few Seconds, \$9.00 for 6 Dozen. No less sold.  
**GOVERNMENT SQUARE KNITTING MILLS, CINCINNATI, OHIO**  
Government Square, CINCINNATI, OHIO  
**FIVE NEW NUMBERS**

**JUMBO**

**JUMBO RED.** Black Tip, Fitted with No. 8 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  
**SHI DEMONSTRATOR**—If you want a Pen that you can stay 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 Pens. 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.

**CHRISTMAS SPECIALS!**

<p><b>Hard Rubber Lever Filling Pens</b> —FROM— <b>\$20.00 to \$30.00</b> PER GROSS</p>	<p><b>German Self-Filling Pens</b> <b>\$9.00</b> Per Gross With Envelopes and Clips</p>
<p><b>HUMPTY DUMPTY WRESTLERS</b> Prices on request</p>	<p><b>GYRO TOPS</b> Hurst, \$16.50 per Gr. Dandy, \$15.00 per Gr.</p>

**CHAS. J. MacNALLY, 110 Nassau St., New York**

**GOLDEN RULE FOUNTAIN PEN**  
**XMAS MONEY MAKER.**  
 14 Karat Solid Gold Point, Tritium tipped, silver-plated clip and lever. Retail value, \$2.00, price to Agents, \$6.00 per Dozen. Sample Pen, 50c, plus postage. Send for Catalogue.  
**GOLDEN RULE MFG. CO.,**  
 135-7 Maiden Lane, New York.

**MATCHLESS for PROFITS**  
 Demonstrators—  
 Agents—Salesmen  
**HERE IS A**  
**Big Money-maker!**  
**NEW MARVELOUS**  
**POCKET**  
**CIGAR LIGHTER**  
**SELLS ON A MOMENT'S**  
**DEMONSTRATION.**  
 You must see this wonderful Cigar Lighter to fully appreciate its selling possibilities. Increase 35c in stamps for sample, with selling instructions.  
**B. Masterlite Mfg. Co.,** 110 East 23d St., NEW YORK CITY.

**MEDICINE SHOWMEN!**  
 We are now offering one of the most attractive four-color packages on the market. Complete line. Did it ever occur to you that when corks pop out in shipping, discoloring a number of packages, a great deal of inconvenience is caused by the annoyance? This has never happened to our product.  
 There is a reason—**KNOW HOW.**  
 Some of the oldest medicine men, from Doc Browning and Chief Red Jacket down to the younger workers, are continually handling these lines with more results and no disappointments in shipments.  
**OUR MOTTO IS: Quality, Quantity and a Fair Deal to all.**  
**OUR PRICES are positively lower.** Write for quotations.  
**CEL-TON-SA LABORATORIES**  
 Celtonsa Building, CINCINNATI, O.

**RUBBER BELTS PEDAL PADS and KEY KASES BELTS**  
 8 1-3c each  
 First Quality Belts. Prompt shipment.  
 Belts with Polished Clamp Buckles.....\$12.00 Gross  
 Belts with Polished Rollup Buckles..... 12.00 Gross  
 Belts with Eagle or Initial Gold Buckles.. 15.00 Gross  
 Key Kases, Brown or Black..... 12.00 Gross  
 Fed Pedal Pads.....\$2.65 per Doz. Sets  
 Belts can be supplied in one inch and 1 1/2 inch width, in plain stretched, ribbed or wairus style in either black, brown or gray colors.  
 Terms: One-fourth cash with order, balance C. O. D. F. O. B. Galton, O.  
 Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service.  
**NATIONAL MAILING CO.,** Box 131, Galton, O.

**The Dandy**  
**FOUR-PIECE GARNISHING SET.**  
 For a classy demonstration. White enamel handles with nickel-plated caps. Metal parts made of lustrous "SILVER-SHEEN" Cutlery steel. Put up in beautiful holly box for holidays. Sample set, postpaid, 50c.  
**J. C. FORSTER & SON**  
 2519 Penn Ave., Pittsburgh, Pa.

**Buy Direct From Manufacturer**  
 with the reputation of best quality goods for lowest prices. A trial order will convince you. New Creations in **SILK KNITTED TIES.**  
 The Latest Designs and Shades.  
 No. 1000.....\$1.75 per Dozen  
 Nos. 300, 400..... 2.25 per Dozen  
 Nos. 500, 600, 700..... 2.50 per Dozen  
**SPORT BOWS.**  
 On Elastic Bands. Assorted Colors.  
 One Dozen on a card. Fits any collar.  
 \$1.25 per Dozen.  
 10% reduction in Gross Lots.  
 25% deposit, balance C. O. D.  
**R. & P. KNITTING MILLS,**  
 271 Congress Ave., New Haven, Conn.

**A NEW INVENTION**  
 Agents, Crew Managers and Demonstrators. It's a winner. No competition. Nothing like it. The **"LIFT NO MORE"** Flat Iron Stand saves lifting 3,000 pounds each ironing. Appeals instantly to every woman. Nine in ten buy. The Flatiron slides up and down. No lifting. Doctors recommend it. Wonderful midwife sales. **PLAIN** Money comes easy. Good Christmas seller. Makes good store or window demonstration. He first in your territory. Returnable sample, 35c. Write at once for prices, circular and agent's contract.  
**SPECIALTY MFG. CO.,** Dept. 302, Detroit, Mich.

**MIDGET NAME CARDS** The Latest Novelty. 50c PER BOOK.  
 Each book contains 50 perfect little name cards, size 1 1/2 x 3 1/2, in genuine leather case. Choice of Black, Tan, Green or Red Name in Old English script. Complete, 50c. Send stamps, coin or money order. Satisfaction guaranteed or money refunded. **AGENTS WANTED.**  
**MIDGET CARD SHOP,** 20 Main St., Greene, R. I.

nearly all of them seemed to be doing well; also, several claimed that despite the cold, things have been good for them around this territory.  
 Speaking of adeptness and resourcefulness, how many hands up on this question? Can you take a bar of a well-known brand of soap and, by a "hokus-pokus", turn out an honest-to-goodness spot remover?

What has become of the pitchmen who used to demonstrate their corn and wart remover by picking out the warts with their "educated thumbs"? Has the art been lost or did it pass out with "Frenchie" Baker?  
 What about 'em, the pitchmen who sold white-metal spoons, knives, fork butter knives, etc., and would take a pair of tinner's nippers and cut a spoon into bits, then pass the fragments out to show that they were composed of the same metal "clear thru"?

A. J. Williams, one of the old school of notion workers, but not in the game the past 20 years, after spending about three months in Pittsburg, Pa., was intending to go south for the winter. Did you make the trip, ol' top?

**LIE CONTEST**  
 "When I was a boy, and went thru the Ark, I was known as the first bobbed-hair monkey on board that famous ship."  
 —FRANK P. JOHNSON.

Bill has a dandy picture of an automobile frame-up, and Earl Crumley is one of the fellows with it ("Big Four"), but darned if he hasn't forgotten who the other feller in the photo is. (Is it Miller? Readwise, please.)

Who remembers the corner of Green and Madison, Chicago, in the days (1891) when 14 pitchers worked out of the same two-seated barouche, and the saloon keeper ("Julius") on the corner got practically all the bunch's receipts?

One of the boys "shoots" this one: The doctors, Berry, Ferdon, Davis, Curtis, Goerss, Kraus, Stratton, Walton, Derrosche, North, Stikney, Huff, Bruns—what a galaxy of stars—and now in their shoes stand such monikers as "Red", "Shorty", "The Kid", etc.

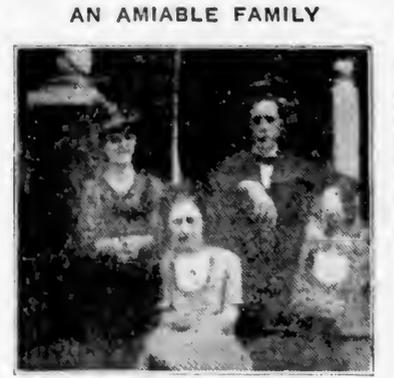
From Dallas, Tex., A. B. Hibler wrote in part: "I had expected to go with Frank Libby to San Antonio, but imagine my surprise when I received a telegram from him today from Arizona. He musta swapped his auto for an airplane—anyway, he's sure travelin'!"

**A Little Early, But Here's Yuletide Greetings To EVERYBODY!**

That "young" old team of Sullivan and Wethers is together again. Recently they were callers at Bill's desk. Four years partners, these boys, and still going strong. They've laid aside pearls for a while and are going heavy again with cardboard houses for the Christmas trade. The boys intend to winter in Cinoy.

Altho Frank H. Tafton is in the canceled stamp business, now located temporarily at New Orleans, it does not mean that he will cancel the stamp for Christmas business in the Crescent City until he has tried it out to his own satisfaction. (Some of the boys there last year said it was "very bad".)

The former Mabel Island writes from Toronto that she and her husband, John Barlow, former circus man, now on the staff at the Water Works, Toronto, are getting along fine and dandy and that they expect to return to the show field next May. Mabel says they would like to read pipes from Jack and Emma  
 (Continued on page 150)



The folks in the picture, well known in real show circles, are Mr. and Mrs. Jack Dorsey and their daughter. While returning to Columbus, O., a few weeks ago, R. E. DeVore, of the DeVore Manufacturing Co., stopped at a tourist camp near East Pittsburg, Pa., where he had the pleasure of the companionship of the Dorseys, at which time Jack informed that he would probably go South for the winter.

**JEWELLED GOLD FILL CHAIN & KNIFE SET**  
**Big Holiday Numbers**  
 B. B. 5760—A new 16-size, flat model, plain polish Watch. Fancy gilt dial, hinge back, French bow, stem wind, full nickel, 1-jewel, imported Swiss movement. Chain is a gold-filled Waldemar, and knife is nicely engraved. Put up in a neat velvet box. A good premium or salesboard value. Each, Complete,  
**\$3.25**

**Good Dependable Watches**  
 B.B.5501—Ladies' Octagon Heavily Gold-Plated Watch; jeweled movement. Gold-Filled Bracelet. In attractive box. Set, complete.  
**\$2.50**  
 Samples 50 Cents Extra. Write for Our Complete Catalog.

**SINGER BROTHERS**  
 536-538 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 1/2 in. width. **DOZEN.....\$3.00**  
 No. 400—SWISS FLAT BIAS EFFECT STRIPES. In the latest colors and designs. Also Heathers and Plain. Packed 6 to Box. **DOZEN.....\$4.00**  
 All of the above Ties are guaranteed full length, 43 to 45 inches. 25% deposit, balance C. O. D.  
 Send \$3.75 for Sample Assortment of one dozen  
**LOUIS TAMCHIN**  
 7-9 Waverly Place NEW YORK CITY

**A BIG ALL-YEAR MONEY MAKER**  
 Make Photo Postal Cards, Genuine Black and White Plateless, and Tintypes with a Daydark Camera. No dark room. Finished on the spot. No waiting. Easy to operate and learn. Big profits. The Daydark Company originated the Modern Camera and was the first to offer the Operator a High-Class One-Minute Camera. Daydark supremacy began then and has been maintained.  
 In buying a Camera consider that you must choose the Daydark or something you hope will do as well and remember that the Daydark, the standard by which all are judged, costs no more. The Daydark Camera Line includes Six Models, from \$11.00 up.  
 Full line of supplies. Black Back Cards, 2 1/2 x 3 1/2, \$12.00 per 1,000. Mounts for same, \$4.00 per 1,000. 1 1/2 x 2 1/2, \$6.00 per 1,000. Mounts for same, \$2.00 per 1,000. Newly designed Mounts and Folders just out. Write to us for Illustrated Catalogue. It's Free.  
**DAYDARK SPECIALTY COMPANY, 2821 Benton Street, ST. LOUIS, MO.**

**Harrington's Reversible Sharpener**  
**AGENTS WANTED**  
 Sharpens Knives, Scissors, Sythes, Sicklebars, Hatchets, Lawn Mowers, Stakes, etc. Most useful, durable and practical sharpener. Makes a permanent fixture in the home. No cut fingers. Fully guaranteed, \$1.50 Oozan, \$12.00 Gross. Don't wait. Send now for sample, circulars, etc. Selling plans free. Sample, 25c. C. S. HARRINGTON MFG. CO., 5112 N. 46th St., Tacoma, Washington.

**MEN'S SILK SOX**  
 (Factory Monds)  
 \$1.50 PER DOZEN  
 Sell fast 4 pairs for \$1.00. One dozen assorted Samples, \$1.65. Prepaid P. P.  
**LONG-LIFE HOSIERY MILLS,**  
 No. 325 So. Main Street, Los Angeles, Calif.

**More Inside Information (?)**  
 The Mail Dealers and Agents' Directory tells you where to buy over 1,000 different articles from "first hands". Original "source of supply". Most complete, up to date, published, 130 pages, handy pocket size, \$1.00, postpaid. **THE COLLINS CO.,** 197 Fulton St., Brooklyn, N. Y.

**THIS IS A  
CURRIER  
SIGN  
WRITE AT ONCE**

**MAKE DOLLARS TALK!**  
LITTLE WONDER CHANGEABLE LETTER SIGN.  
All metal, 10x15 inches, 6 spaces, 165 1/4-inch letters,  
figures, characters. Easy seller, \$1. Some get \$2.  
Every storekeeper buys 2-6 for windows and shelves.  
Mackin sold 100 3/4 days, \$113 profit. Factory price,  
\$5 dozen. \$30 per 100, complete. Two samples, post-  
paid, \$1. Order samples or stock; save time.  
CURRIER MFG. CO., Inc., 1001 Central Ave., Minneapolis, Minn

**IN THE DAYS OF  
HIPPOLYMPIAD**

(Continued from page 121)

**LA BELLE JEANETTE.**

The fairy sylph, and delineator of graceful equitation.  
MRS. E. W. PERRY.

The champion two, four and six-horse rider.

**THE LAZELLE BROTHERS.**

The motley delineators of the Grecian and Roman schools of High Art, exemplified in their beautiful classic Olympian melange.

**SILAS D. BALDWIN.**

The Arabian master of the Egyptian science, illusionist, and prestidigitateur extraordinaire.

**SIGNOR CASTILLO.**

The great Globe equilibrist, and maitre du cirque.

**MR. JOHN LOWLOW.**

The wit, jester, humorist and clown par excellence. A merry off-shoot of Momus, a "fellow of infinite wit," and a genuine and original specimen of the Shakespearean buffo.

**C. M. GIBBS.**

His motley associate and quaint and quizzical compeer.

**MESSRS. CHAS. COREIL, JAMES LARUE and HARRY BLOOD.**

Acrobats, Gymnasts, and Amphitheatrical professors of la haute école.

**THE MAGNIFICENT JOHNSTER.**

The prodigy of the menage, a superb specimen of blood, symmetry, and intelligence, will be introduced in his educated performances by Madame Agnes.

**THE FAMOUS TRICK MULES.**

Sancho, the spotted Spaniard, and Paul Pry, unhesitatingly pronounced the wonders of the mule family, will be exhibited at each performance by their trainer, Mr. W. Lake.

**WICKED WILL**

The incomprehensible Roan, etc., etc. All exhibited under a spacious oriental pavilion, amid strains of Orpheus-like music by the double band of string and wind instruments, led by the great director, Professor Herman Ludwig.

This Large and Magnificent Establishment

Will Exhibit at

ZANESVILLE,

Thursday, April 20, 1865.

Admission, 50 cents.

Children under 10 years of age, 25 cents.

Doors open at 1 and 7 o'clock.

**AGENTS**

Write for Particulars Today, About the New

**"Sharp Easy"**

Sharpens Knives, Scissors and Other Edged Tools the Easy Way



Also opens Bottles, Fruit Jars and Removes Insulation from Electric Wires.

It's new—the result of years of experience in manufacturing sharpeners. Inclined handle makes it easy to hold in handy position; impossible to cut the hands.

**LARGE PROFIT FOR YOU**

Its many uses give it a big demand; sells rapidly, assuring you a good income. Money-back guarantee helps you. If you are a salesman, write for ATTRACTIVE PROPOSITION and FREE SAMPLE.

**PREMIER MFG. CO.**

3687 East Willis Ave., Detroit, Mich.



IF YOU USE

**Glassware—Chinaware—Silverware**

Send for my Catalog, which lists many excellent specialties in these lines.

**ENTZ PREMIUM SERVICE**

6239 North Oakley Ave., CHICAGO, ILL.

**PAPERMEN**

We have six of the leading Trade Paper: Beauty Shop, Barber Shop, Soda Fountain, Drug Store, Jewellers, Bakers, Restaurant, Automobile, Hotel, Printing Stations, Billboards, Lumber, Coal, Dealers, Candy, Tobacco, Coat Yards, Garage, etc. We can only use 30 more men. If you want to make from \$100.00 to \$200.00 a week, let us hear from you, and we will send you all information. All winter's work at a hundred a week ought to look good to you. Write now.

COMPTON BROS., Box 56, Findlay, Ohio

**SILK KNITTED TIES**

QUICK SELLERS

\$2.50 DOZEN

50¢ SELLERS

WONDERFUL VALUES DIRECT FROM MANUFACTURER

WEPTEEN KNITTING MILLS, 67 East Eighth Street, New York.

**HAWWAY SELF LIGHTING**

PULL TRIGGER GAS IS LIT

Gas Lighters—\$10.00 per Gross to Agents. Cigar Lighters, \$10.50 per Gross to Agents. Great 2 1/2 Sellers

Also 22 other exclusive Novelties. Big profits. Easy to demonstrate. Write for our proposition explaining how to sell to stores, sub-agents or house to house and become independent. B. B. BERNHARDT, 148 Chambers Street, New York.

**GO INTO BUSINESS For Yourself**

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Write for our "New System Specialty Candy Factory" today. This is your chance. W. WALTER RAGSDALE, Drawer 42 EAST ORANGE, N. J.

**FAST SELLERS  
—FOR—  
CHRISTMAS**



**MECHANICAL TOYS.**

Dozen.	Gross.
5797 Balty Donkey	\$ 4.25
5798 Twin Trundles	3.90
4388 Koolie Kats	2.25
864 Coen Jigger	4.60
5798 Yellow Cab	4.75
4389 Prize Fighters	4.75
867 1/2 Climbing Monkey	1.25

**NOVELTY TOYS.**

Dozen.	Gross.
5917 Crack-Shot Game	\$ 1.85
5976 Kaleidoscope	.40
5967 Imitation Wine Glasses	.35
5035 Glass Fish Ornament	.35
5064 Glass Bird Tree Ornament	.35
1064 Cotton Santa Claus (6 in.)	.40
3277 Cotton Santa Claus (4 in.)	.20
4744 Cotton Santa Claus (2 in.)	.35
5816 Xmas Tree Lanterns	.40
4871 Sissors Toys	.25
4276 Rubber Barking Dogs	.75
3390 Toy Accordions	.75
5369 Toy Concertina	.75
1196 Wood Acrobat	.25
4812 Bird in Cage	.40
4813 Fish in Globe	.40
4272 Jumping Rabbits	3.50
3574 Toy Violins That Play	1.75
5965 Cotton Snowballs (Ornaments)	.40
4842 Gum Comic Faces	.80
677 Flammal Barking Dogs	2.25
5476 Bub-blo Bubble Blowers	.40
4985 Tin Alligator	.50
4865 Tongue and Eye Ball	.65
4874 Tongue and Eye Ball (large)	.80
5353 Pecking Chickens (3 on)	1.25
5326 Kings Fish Soap	.75
894 Sponge Ball (2 1/2 size)	.75
6503 Double Harmonica	1.20
4896 Double Harmonica	1.75
6907 Bird Trumpet	.75
5786 Toy Prize Fighters	.75

5962 Pail Banks	\$ 0.80	\$ 9.00
4882 Aluminum Trumpets	.35	4.00
5978 Large Nickleed Trumpets	.80	9.00
717 Hurst Gyroscope Tops	1.35	16.00

**DOLLS, ETC.**

Dozen.	Gross.
6106 Dolls of All Nations (6 in.)	\$ 1.25
6107 Dolls of All Nations (8 in.)	2.00
6112 Dolls of All Nations (10 in.)	2.75
6113 Sleeping Dolls (9 in.)	2.60
6125 Marabou Trimmed Doll (9 in.)	4.50
6140 Marabou Trimmed Doll (7 in.)	2.25
4792 Hair Wig Cell. Doll (5 in.)	.60

Each.	Dozen.
6117 Mama Doll (18 in.)	\$ 8.00
6118 Mama Doll (16 in.) Wig	9.90
5937 Stuffed Monkey (18 in.)	1.00
5612 Growling Teddy Bear (18 in.)	1.25

**BELLS, GARLANDS, ETC.**

Dozen.	Gross.
6258 7-in. Paper Bell	\$ 0.20
6260 10-in. Paper Bell	.60
6263 16-in. Paper Bell	1.50
6255 Fancy Garland	.75
6257 Chenille Roping (60-yard skeins)	.35
6264 Icicles in Boxes, Dozen Boxes	.35

**CLOCKS, TOILET ARTICLES, ETC.**

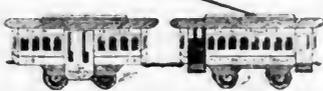
Each.	Dozen.
4666 Midget Clock (Nickeled)	\$ 0.78
4877 Swivel Clock (Nickeled)	1.35
4690 Dice Clock (Best)	1.35
6218 Square Alarm Clock	4.50
5554 Fancy Celluloid Clock	1.98
5553 White House Clock	1.98
6268 Fancy Ivory Clock	2.25
5227 Musical Alarm Clock	5.00
6208 Jewel Case Clock	2.90
6217 Small Post Clock	1.98
6215 Large Post Clock	4.50
6202 Fancy Ormolu Clock	2.75
5528 21-Piece Manicure Set (Flashy)	.80
5199 Over Night Case (Best)	4.25

CATALOGUE FREE ON REQUEST—25% Deposit Required with all C. O. D. orders.

**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

**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.

**"LIVE BUYS"**

For the Holidays

**MUFFLERS**

A BRUSHED WOOL MUFFLER—Well tailored and finest quality. \$10.00 Doz. Sample Muffler, \$1.00.

A PURE FIBRE SILK MUFFLER—Exclusive—in assorted colors. \$12.00 Doz. Sample Muffler, \$1.25.

Everyone will want one of these holiday gifts. Orders filled promptly—25% cash, balance C. O. D. We guarantee to refund your money if not satisfied.

Special JUMBO COAT SWEATER, retail \$15.00. Our Price to you \$7.50. Colors: White, Buff, Brown, Navy, Maroon etc. Also combination colors.

CHelsea KNITTING CO., 14 W. 33d Street, Dept. M, New York City.

**Women or Men Who can Sell**



Every Woman Buys—Not Once But Many Times

Franklin Victor Jersey Undergarments and Scarfs have all the beauty, abimber and soft luxury of silk at one-third the price. No girl or woman can resist the colors and the feel of Franklin underthings. Any man or woman of ambition can make a fine income with this wonderful line. No deliveries or collections to make. We ship C. O. D. Your pay when you take the order.

THE FRANKLIN COMPANY, Dept. 33, Melrose, Mass.

**AGENTS**

The Monogram business, with Derolcomania Transfers, shows real profit. Easy to apply. No license needed. Catalogue and particulars for the asking.

Motorists' Accessories Co., Mansfield, Ohio

**SIGNS, BANNERS, CARDS**



Easily Painted with the aid of Letter Patterns. Simply draw around a letter pattern and fill in. Made in a large variety of styles and sizes at surprisingly reasonable prices. Send stamp for free samples J. F. RAHN, 62433 Green View Avenue, Chicago.

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

**J. J. Brennan,**  
Chicago, Ill.

**WRITES:**  
"In 12 hours I sold  
46 sets."  
Profit, \$66.70

**You Too, Can Make  
Big Money with Harper**

**NOT A CENT OF MONEY REQUIRED TO  
START.**

We make it easy so you can make money  
quick. Our agents easily average \$7.50 to \$30.00  
a day from the start. You get territory you  
want with protection.

**HARPER'S TEN USE SET** washes and  
dresses windows, scrub, mops, cleans walls and  
ceilings, sweeps and does five other things  
that sell housewives on sight. Complete set  
costs less than brooms.

**Over 100% Profit**

Martin Buckley, New York City, writes:  
"Yesterday I sold 25 sets." Profit, \$36.25.  
Wm. H. Hagan, Pa., writes: "I sold 36  
sets in seven hours." Profit, \$52.20.  
Don't wait. Start today and send coupon  
for full particulars.

(Cut on dotted line and mail at once).

**HARPER BRUSH WORKS,**  
106 3rd Street, Fairfield, Iowa.

Please send me full particulars concerning your  
proposal and how I can start without invest-  
ing a cent.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_

the globes, the natives threw up one hand  
in astonishment and put the other mitt  
into their jeans for the four-bits?

From the Claude Schneider Medicine  
Show—The show is playing to good busi-  
ness in Southern Illinois, and Mr.  
Schneider says he is only sorry that he  
"didn't get the nerve sooner." The com-  
pany consists of Claude Schneider, who  
does the lecturing; Mrs. Schneider and  
Victor, Walter Adams and Bill Graves.  
Each plays musical instruments and  
doubles stage—have a five-piece orchest-  
ra. Mr. Schneider says "no more vaude-  
ville" for him.

Here's a pipe from a line that we've  
not heard from in a coon's age, the  
"mug takers": Harry W. Greensburg  
who had the picture-taking privilege with  
the Gentry-Patterson Circus, "shoots"  
that after the show closed he started to  
work fairs in the Southeast—some good  
ones, the others blunders. He was at  
Jacksonville—fair business. He intended  
migrating to New Orleans for December  
and January, changing to hosiery, ties  
and pearls.

Just to satisfy Bill's curiosity, he would  
like to have a line from each of the  
now big-time vaudeville and other the-  
atrical artists who were at some time  
entertainers with medicine shows or in  
other lines of pitchdom who now read  
Pipes every week, or when the opportu-  
nity affords. Incidentally, while it may  
not be generally known, some of the  
brightest shining stars in the theatrical  
(vaudeville, etc.) field today had their  
start with the "good med. shows", etc.

Did you ever get a letter from Dr. C. S.  
Evans, of Pendleton, Ore.? Hully gee,  
but he's some real scribe—a swell gilding,  
scrolling Spencerian, about as near fault-  
less as one would wish to see. Dr. Evans  
says he "sure did" re-co-g-nize the pic-  
ture of Dr. Frank Latham in the recent  
issue, and he wants Frank to call on him  
and his wife should he at any time ramble  
into Pendleton. Says the last time he  
saw Latham was when he and the late  
Charlie Tryon visited Pendleton several  
years ago.

From Gay's Big Medicine Company—  
The show is playing houses in Western  
Missouri. Members of the company en-  
joyed a big special Thanksgiving Day  
dinner at the hotel at which they stopped  
that week. A special show was arranged  
for the theater that night and there was  
a fine attendance. With the company  
are Mr. and Mrs. Gay Billings, owners  
and managers; the Laytons, Bogert and  
Cooper, singers, dancers and piano; Baby  
(Snooks) Cooper and Joe Aredo, acro-  
batic and other novelty acts.

C. R. Johnson, from Sioux City, Ia.:  
"Kid" Holmes passed thru. Going south  
in his gasoline gurgler and with plenty  
of stock. Says his coal is in for the  
winter at home. He had one mishap—  
broke the rubber on his b.r. and had to  
get a larger one. E. D. (Snooks) Henry  
is going to winter here with his aggrega-  
tion of reptiles—will write subs. for the  
winter. Jim Kellegher wishes to broad-  
cast his retirement—is living at Lincoln,  
Neb., with his brother. Harry Smetitz  
went to Chicago with hope of fattening  
his b.r."

A writer for one of the New York  
dailies (whose name has not been printed  
with his articles) has been having a  
"glorious time" lately writing on the  
fact used by house-to-house salesmen in  
order to gain down-to-business talks with  
dwellers in tenements and suburban  
districts. He doesn't exactly "knock"  
but why pick on (tipoff) the "tautful"  
salesmen who do not go in for big profits  
and have the energy to trudge a la feet  
(Continued on page 152)

**AGENTS! DEMONSTRATORS!**

The Snappy, Knock-'em Dead NOVELTY You Wanted  
DIFFERENT—ORIGINAL—NEWEST—BEST  
A 25-CENT BIG PROFIT SPECIALTY  
GETS THE CROWDS AND GETS THE SALES

**"Polly" CAN CUTTER**

Get a letter off to us right now for all the details.



Adjustable Cutting Wheel

Every home needs a good and SAFE can opener—every auto owner should have one in his car for picnics and camping. Here's an absolutely new type of can cutter. New features, new talking points, new attention-getting demonstrating possibilities. Moreover, it's three tools in one—can cutter, bottle opener and handy ice pick. Whirlwind profits for present agents. W. C. Barnard sells only at Fairs. At Springfield he made \$300—\$80 in one day alone. Get on easy street with this real novelty and big profit maker.

**GELLMAN MFG. CO.,**  
CONCESSION DEPT.  
ROCK ISLAND, ILLINOIS

**WEMAKEM FELT RUGS**

The kind that sell. Write for particulars.

**LAETUS MILLS**  
Box 1356, Boston, Mass.

**INSIDE INFORMATION**  
—FOR—  
**AGENTS, PEDDLERS, CANVASSERS, Etc.**

YOU "NEED NO LICENSE"

To sell goods in any town, city or State, AGENT'S PROTECTOR OR LAW BOOK "Protects You". 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 500% PROFIT**

**Genuine Gold Leaf Letters**

Guaranteed to never tarnish. Anyone can put them on Store and Office Windows. Enormous demand. Large profits. Paul Clark says: "Smartest day \$25.70." R. L. Reel made \$20 in two months. Write today for free sample and liberal offer to general agents.

**Metallio Letter Co., 439 N. Clark, Chicago.**

**Buy Direct From The MANUFACTURERS**

And Save The MIDDLEMAN'S PROFIT

**Pure Silk Fibre Knitted Ties**  
\$24.00 to \$48.00 Gross.

Beautiful patterns, well finished and full length. Put up one Tie in fancy box. If desired, at small additional cost.

**FANCY FIBRE SILK BOWS**  
\$12.50 Gross

Send \$3.00 for Sample Dozen Assorted Styles.

**ACME TIE CO.**  
1035 Goodfellow Avenue,  
ST. LOUIS, MO.

**THE PERFECT WRITING INSTRUMENT**

The New Improved pencil with ink. Window dam-INKOGRAPH operators are making big mon-estors. Sheet writers and premium users agree this is the greatest winner. Sam-ple set of four leading numbers..... \$2

or write for catalog and price list.

**INKOGRAPH CO., INC.,**  
193 Centre Street, New York.

**"CRYSTAL" Self-Filling Fountain Pen**

WRITES LIKE A \$10.00 PEN.

Send for Sample. **50c**

"Crystal" is a real fountain pen with crystal writing point, mounted on a bamboo barrel containing a self-filling rubber ink sack and fitted with improved clip cap.

Use "Crystal" fountain pen as a business tool—offer it as a premium—print your name and advertisement on it—let it attract new trade to your business. Special prices in quantity lots.

**\$3.00 per Dozen**

Write for price in larger quantities.

**LUCAS BROS., Inc.**  
Exclusive Distributors for U. S.  
223 E. Baltimore St., Baltimore, Md.

**WATERPROOF APRONS**

Made of Percale and Gingham. Neatly trimmed with White Lawn Bindings. SIZE 36x24.

**\$3.50 Per Doz. \$40.00 Per Gross**

F. D. B. Kansas City, Mo.  
Sample, 50c, Prepaid.

Each Apron guaranteed waterproof. 20% deposit. Balance C. O. D. Send for Sample Dozen Today.

**THE GIBSON COMPANY**  
812 Wyandotte St., Kansas City, Mo.

**YOUR OPPORTUNITY**  
ALL SALES OUTCLASSED  
COMPETITION DEFIED  
**UMBRELLAS**

**LADIES' PURE SILK UMBRELLAS,** with strap and drop handles. Popular col-ors. Per Dozen..... **\$12.00**

Less than Dozen Lots, \$1.50 Each.

**LADIES' GLORIA SILK UMBRELLAS,** with white ring handle, in black only. Per Dozen..... **\$8.50**

Less than Dozen Lots, \$1.00.

**MEN'S UMBRELLAS,** with curved handles, at same price.

Terms for Dozen Lots, 25% deposit, balance C. O. D. Less than Dozen Lots, send cash with order. Continue yourself of this extraordinary Special Price Offer by sending order at once.

**H. SEIDEN, 506 East 5th Street, New York.**

**HE'S A COMER.**



The bright-faced youngster depicted above is Master R. C. Holzhauser, two-year-old son of Mr. and Mrs. O. H. Holzhauser, paper subscriptionists, of Intersville, Mo. His daddy advises that altho Master R. C. is yet unable to read what it's all about, nevertheless he never fails to "take in" all the pictures in "Billyboy".

**"NEW BIG SIX"**

A Champion Money Maker at **\$1.50** Retail

20 sales a day means over \$20 profit

**SPECIAL OFFER**

to readers who know a good thing when they see it: We will send at once 20 Boxes Big Six, with Sample Outfit FREE, for \$10.00. Sell them out in an hour and pocket over \$20.00 profit. Better still—send for 100 Sets at once—today—and we will throw in 10 Sets and 5 Display Cases, absolutely FREE. \$15.00 deposit is enough, balance C. O. D. If you want to see a sample before ordering 100 Sets, send us \$1.25 and we will rush it to you, postpaid. A Genuine Durham Duplex Razor FREE with every set ordered. You can use them as premiums or sell them at 25c to 50c each. Nothing like it ever offered before. Get your order in the mails at once. You cannot lose except by delay. Snap into it, boys, and order at once.

Send for circular showing complete line of toilet articles and home remedies.

**Free A DURHAM DUPLIX Razor**  
With Each Set Free

**Agents! Wheelmen! Auctioneers!**

Looks Like \$5.00 Worth | Costs Only 50c

Big Six is a genuine flash, a fast seller and sure money-catcher. Brings the coin as soon as you show it. The bottles set with fancy tops and the quality of the goods is A-1. Each set in an attractive box. All in all fit for a Queen's boudoir. You sell for \$1.50 and make \$1.00 profit on every sale. Every article full drug store size. Actual retail value, \$3.00. Don't forget, a genuine Durham Duplex Razor free with every set. Big rush now to Xmas. Big Catalog free. Other fast sellers. Rush orders at once!

**UNITED PERFUME CO.**  
89-91 Warren St., N. Y. C., Sales Dept.

**ORDER BLANK FOR QUICK ACTION.**

Gentlemen—Enclosed please find \$..... Rush orders which I have checked (x)

100 Big Six (with FREE Goods)..... \$50.00

20 Big Six (with FREE Goods)..... 10.00

1 Sample Big Six, with Display Case, p. p..... 1.25

Name.....

Address.....

TRANSFER PICTURES ON CLOTH OR PAPER INSTANTLY. Formula, 50c. Costs 11 cents a gallon. A booklet for profit. NORTH POLE EQUIPMENT CO., Aurora, Illinois.

# 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



# 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 TOOTHPIICKS. 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

133 W. 15th Street, NEW YORK

# AGENTS, PICTURE MEN, CREW MANAGERS

Get in on a good thing. The Gold Seal Advertiser is the most attractive and flashy Christmas assortment on the market. It not only looks good, but it is good. Our Gold Seal trade mark on each article guarantees the quality. It sells on sight, and shows \$1.60 profit on each box. Want to learn more about this real good thing? Write us.

## THE DEVORE MFG. CO., Mfg. Chemists,

185-195 E. Naghten Street, COLUMBUS, OHIO.

TO ALL OUR FRIENDS

# A Merry Christmas and A Happy, Prosperous New Year

## THE DEVORE MANUFACTURING CO.

185-195 E. NAGHTEN ST. Manufacturing Chemists COLUMBUS, OHIO

# PAPERMEN

Liberal proposition for Producers. All States west of the Mississippi River and South of Kentucky and Virginia. Write "your Old Pal, Al".

## F. AL. PEARCE,

604 K. C. Life Bldg., Kansas City, Mo.



### Specialty Men and Women

Beautiful Novel, Compact, Pochette, Pocket, Compact. This beautiful Compact has three compartments—Face Powder, Rouge and Mirror—in a handsome gold-plated case, together with customer's own Photograph. This Compact cannot be duplicated in your local store for less than \$1.60.

**\$150 TO \$200 WEEKLY**  
is being made now by our salesmen and women. You can make a clean-up with this popular number. We will sell over a million in the next six months. It sells for \$2.00. Costs you \$1.60. Remember, these beautiful compacts contain three compartments, and the customer's picture is on the cover. SEND FOR SAMPLE TODAY, together with our beautiful Catalogue showing over 200 exclusive and proven money-makers, including Photo Medallions, Clock Photo Medallions, Photo Oil Paintings, Photo Pocket Mirrors, Photo Jewelry and Photo Buttons. We set the pace.

### GIBSON PHOTO JEWELRY CO.,

Dept. B. B., 608-614 Gravesend Ave., Brooklyn, N. Y.

# PIPES

(Continued from page 151)

locomotion (not in swell autos) all day, and usually retire at night without their conscience troubling them?

Christmas Day is doubly a celebrative occasion for Mr. Harry C. Chapman, D. L. C., foot specialist, of Columbus and Cleveland, O., residing in the latter city, for in addition to its major importance it also is his birthday. Years ago Harry was with circuses, later changing to medicine and particularly treatment of the feet. He is still hale and hearty, tho he will have passed his 78th milestone of life the 25th of this month. Bill suggests that all his friends send this old vet. greetings (his address is 111 1/2 North Washington avenue, Columbus, O.).

A. P. Shields piped from High Point, N. C., that the season had proved very good for him at the windup. Also that the local Chamber of Commerce had reported, up to the time of writing, that 65,000 automobiles had passed thru High Point, en route to Florida—which put the following poetic inspiration into Shields's noodle:

To Florida they go,  
And they blow their "dough";  
Their machines they "hook";  
To get North with the flock—  
Ye gads, old pal,  
No wonder the "knock".

How 'bout 'em for genuine fakery?  
The storekeeper who sells you a "solid cowhide suitcase"—consisting of a sandwiched piece of cardboard between two pieces of cowhide leather.

The restaurant man who sells you the left-overs paid for by previous customers. The hatter who sells you a straw hat in the spring for \$4 and toward fall sells the same make and brand for \$1—and he hasn't a hobby of selling anything at a loss.

A greater part of the above by Walter C. Dodge, who added: "But these so-called 'legitimate merchants' say, 'Beware of the street-corner fakery.' How 'bout it?'"

### You Knights of the Torch:

Be cheerful and a hustler,  
Be on your way;  
Pitch hard and snappy,  
And make it pay.

Every little bit helps  
To buy the spuds;  
Give 'em novelties, and soap  
With lots of suds.

When a knight comes to town,  
Show him a good spot;  
Treat him fairly and just,  
And "earn" the "rot".

—JOHNNY (Rattling Along) SHIELDS.

Recent notes from the Chief Grayhorse Kiona Comedy Kompany—The show opened at Woodhull, N. Y., week of October 27, to good business, the next stand booked being Bradford and then Campbell. Grayhorse is handling his own remedies, and he works clean and leaves the towns right for others to follow. Doc Welch also has been showing in this territory. The Kiona Kompany carries the following people: Chief Grayhorse, lecturer and specialties, featuring mental telepathy; Bill Fullargar, straights, blackface and specialties; W. A. Quackenbush, magic, ventriloquist, Irish and boob comedy; Howarth Weber, musical specialties, songs and dances; Frank Goldie, props.

C. S. Harrington, manufacturer of the Harrington reversible sharpener, formerly a well-known pen salesman among the boys, writes that his advertising in this publication has proved a success for him. He stated that it was his intention to go back to New Orleans or St. Louis for this winter and establish his headquarters in one of those places, but that he has decided to remain at Tacoma, Wash. His sales manager, C. J. Jameson, has been a writer for both Eastern and Western magazines, but will stick with the pen. C. S. infers that there had been a great deal of rain in the Tacoma section for a month and the most of the boys had gone south. However, Joe Glen was still around, selling needle threads the last time Harrington saw him.

Chief Franklin Street, of the Washaw Medicine Company, Kansas City, and wife were preparing to leave K. C. about the middle of last month on a motor trip to Florida to spend the winter in that State with a friend. Wonder did they get on their way? Chief closed his hot show in Kansas City (18 weeks) toward the last of October. Had a nice business all season (so Bill was informed by one of the boys), using a 14x12-foot platform with a canopy overhead and a dressing room. He used from 10 to 14 colored performers, giving an old-time minstrel show—first part, 6:30 of four or five acts and closing with a r-d-hot afterpiece. The closing week of the show Bob Komoda and wife came into the city from Kansas and called on Chief and the Mrs., also Dr. Cal Hicks and wife, while en route south.

While his next stop was at Quincy, Fla., Dr. Heber Becker piped that into the farmers in Georgia had the best crop in several years this year, it hasn't been all gravy in the way of business for shows, etc., as the majority of the coun-

# BEST BUY IN PEARLS



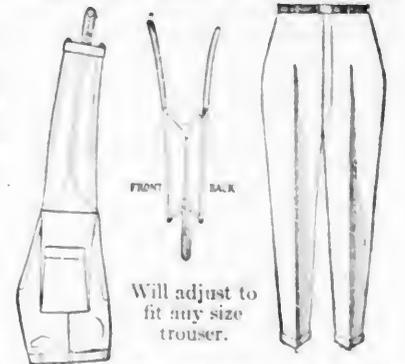
24-in. Opalescent or Opague, good sheen. Doz. \$ 6.00  
30-in. Opalescent or Opague, good sheen. Doz. 6.50  
60-in. Opalescent. Dozen..... 12.00

How. Cream or White.  
All Guaranteed No. 1 Grade.  
Oval, Hexagon or Heart-Shaped Velveteine  
Boxes, samples, with Ribbon and any Price Ticket desired. \$6.00 Dozen.  
Where ordered with Pearls, \$5.65 a Dozen.  
All Spangler merchandise sold under money-back guarantee.

# SPANGLER MFG. CO.

160 N. Wells St., CHICAGO, ILL.

# AGENTS MAKE GOOD PROFITS



### Every Man Wants the Universal Creaser

Is the only device in the market that will make a crease in a pair of trousers that no hot iron can duplicate. It will entirely eliminate baggy knees.

AGENTS, GET BUSY. Send for sample pair and agents' price. Price for one pair.

- Straight Steel.....\$2.00
- Straight Aluminum.....\$2.00
- Straight Aluminum, Black Lacquered.....\$2.00
- Collapsible Aluminum, Black Lacquered.....\$2.25
- Collapsible Aluminum.....\$2.25

Also add postage.

### Money Refunded If Not Satisfactory

UNIVERSAL TROUSER CREASER COMPANY  
87-99 Nassau Street, NEW YORK.

# MUFFLERS

Angora Fibre Silk  
\$8.00, \$10.00, \$12.00--\$12.00, \$15.00, \$18.00  
Per Dozen Per Dozen

Wide range of patterns and designs. Special prices to agents. Send \$6.50 for 6 assorted samples, one of each style, parcel post, prepaid.

### WEPTEEN KNITTING MILLS

67 East 8th Street, NEW YORK.

Send your correspondence to advertisers by mentioning The Billboard.

# PARADISE BIRDS

Nearest to the Genuine Article Imaginable.  
FULL, BEAUTIFUL, WITH BIRD'S HEAD, COMPLETE  
\$18.00 DOZEN Sample, \$2.00  
\$30.00 DOZEN Sample, \$3.00  
Specify if you want black or yellow.



## AIGRETTES (Imitation)

The kind they are all talking about. They have the flash and the class of the real article.

**\$9.00 DOZEN BUNCHES**  
White or Black.  
Sample, \$1.00

Cash with order for samples. Dozen lots, one-third with order, balance C. O. D.



18 in. Long.

JOS. WEISSMAN, Mfr., - 30 W Street, NEW YORK



### SELLS 1/2 GROSS EVERY DAY

It's got to be a pretty good "poke" to sell at this rate. But that's the record of one man who sells Ferrer "pokes" (Name on request) The Ferrer No. 64x illustrated, of genuine leather, is right in quality, utility, price. Right because we are one of the largest manufacturers in this line. Right, for we know our business, have a low overhead. No 64x almost sells itself. Catalog on request. Do you want to make a real profit, selling quality pokes? Then write for sample No. 64x quick, enclosing 25¢ in stamps. You'll never make a better move.

E. H. FERRER COMPANY, LOCKPORT, N.Y.



### Agents & Streetmen

Will not be disappointed when they see one of our steel Collapsible Garment Hangers, how fast they sell and how much money you can make on the street corners or soliciting in the homes, offices and business houses. Act at once. No restrictions on territory. Sample, 75¢ each. Money back if not satisfied.

B. B. GAUSE MFG. DEPT. ELKHART, INDIANA.  
734 SOUTH MAIN STREET.

### SOME THERMOMETER!

18 INCHES WIDE, 80 INCHES LONG.  
**JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK**

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

**\$180.00 FOR A DAY AND A HALF WORK**

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces on the hot cakes—some of our men sell out the board in a day and a half of time.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.  
BOX B.  
THE CHANEY MFG. CO., SPRINGFIELD, OHIO.

### XMAS BALLOONS

No. 70-2-Color Balloons, with Merry Xmas and Santa Claus on both sides.

**\$3.50 GROSS**

**SPECIAL NOTICE.**  
We will print advertising on the side and Santa Claus on the other at the same price.

**BALLOON STICKS Gross 25 cents**  
25¢ with order, balance C. O. D.  
No personal checks accepted.

**YALE RUBBER CO.**  
15 E. 17th Street, NEW YORK CITY.

### JUST LIKE DIAMONDS

Imperial Synthetic Sapphires. Perfect cut. Nearest approach to genuine stone that has yet been produced. Not just an artificial stone, but a genuine reconstructed White Sapphire.  
Pear-Shape, 3 to 6 K.....70c Karat  
Round Cut, 1/2 to 2 K.....60c Karat  
Money Back If You're Not Satisfied.  
One-fourth cash with order, balance C. O. D.  
**UNION IMPORT CO.,**  
353 Fifth Avenue, New York, N. Y.

### BIG MONEY

BEING MADE EVERYWHERE With This Live Item

**COMB and SAFETY RAZOR CLEANER**

Used in Every Home. Field for Sale is Unlimited.

Satisfaction and sales guaranteed or money refunded in 30 days

**KENT SUPPLY CO.,**  
1 Washington St., Boston, Mass.

You Pay \$1 Doz. You Get \$3 Doz.

Your Profit 200%

### WANTED, AGENTS in Every Community

To Represent Leading Fur House  
Make big money selling our line of SUITS AND COATS in your city. Exclusive representation to good agents. Limited profits. Catalog and confidential price list on request. Sample Manhattan Wolf Coat Suit, silk lined, large size, \$2.75, prepaid. Capitalize on the winter weather. Write now.  
**CHAMPLAIN FUR CO.**  
Dept. 51, Champlain Bldg., Chicago, Ill.

### COSTS \$2.50. PROFIT \$27.50

That's what you make by transferring decalcomania mono, "ams" on motor. Every motorist wants his car monogrammed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill required, no experience. Spare or all time. Circulars, full instructions, etc., free. Write for free samples—or send \$2.00 for outfit by AMERICAN MONOGRAM CO. return mail.  
Dept. 65 East Orange, N. J.

**MEDICINE MEN** \$1.00 Herbs, \$9.00 Salve, \$10.00  
\$4.00 Gross, 50¢ (M), \$7.20 Gross, 25¢ (M) Cure, 1400 Gross, 25¢ (M), \$5.00 Gross, Samples, 25¢.  
**PINLEY MED. CO.,** 4151 Olive, St. Louis, Mo.

### Make \$24 Daily

**YOU CAN DO IT TOO**  
And Make Only 12 Sales Daily. SELLS FOR **\$3.50**  
With 200 Letters  
Size 15x10 In

Just one Territory selling fast. Every merchant buys one or more. Write today for General Agent proposition, stating territory wanted. Sample, prepaid, \$1.00.

**DAVENPORT-TAYLOR MFG CO.,**  
418 Orleans Str., Chicago

try folks needed it because of the previous slumps, or words to that effect. Besides there was a world of carnivals and other tent shows in both Georgia and Florida—overrun with them, he says. At Madison there was a fair, and about 25 paper men to make it. Harry Riley visited Becker at Madison, while on his way to Jacksonville, Fla. He stated that Harry broke a leg some time ago while in Yellowstone Park, and has been on crutches, but getting along very well—expects to winter at Jacksonville. Murphy, the wire-jewelry man, also was at Madison and Quincy.

Many boys "west of the river" remember California Jack Clark. Jack, during his 25 years' or more of road experience, played the game from various angles, including the pitching of medicine and medical books (off and on for about 20 years), agent for shows, including press work, and at one time had out his own "mud show" (overland circus). His last work was with Joe Conley and Doc Duncan, and after closing in 1921 he took up a position as membership secretary with the Oklahoma City Chamber of Commerce—and there he is now, so Bill was recently informed. A new application to an old "saw" is that when one becomes inoculated with the serum of the outdoor show world—well, it's something like the tale of Little Bo-Peep and the sheep ("Leave them alone and they'll come home," etc.), which starts a fellow to wondering if Jack has become immune to the "contagion"?

Some notes recently received from St. Louis: There has been virtually a new addition to the firm of the Lejola Laboratories, rather to the family of Mr. and Mrs. J. T. Lejola, a nine-pound boy arrived on this mundane sphere October 27 and has been named Tom. Sam Levy and wife are back in town from North. Sam expects to open a store for the holidays. Doc Leonard has left the city and is working med. in Kansas. Tom Woods and Jim Leland have been working together thru Missouri and doing nicely. Dr. Coyle, 92 years "young", recently returned to town after a political campaign-lecture tour, and is again at his old line, hosiery. Two of the finest boys in the profession have been working a store show at Grand and Olive streets, they being Seewald with trick cards and Allsing with inhalers—these boys are a credit to pitchmen and should be admired for their clean business methods.

Twice, to the writer's knowledge in Cincinnati, highly cultured blind violinists have stood just off the curb on a narrow, heavy-traffic thoroughfare, in front of an elite restaurant and delivered their heart-touching music—free to those who did not care or could not afford to offer a donation. In each instance their hats were upturned on the edge of the pavement, and likewise each time even society folks in the vicinity not only enjoyed it but grew exultant, and many a donation of silver or paper above the 50-cent denomination went into those hats. According to a press clipping from San Francisco (which stated that when two stylishly dressed blind men claiming to be musicians, and represented by a blind attorney-at-law, appeared before a judge, they were ordered to quit the streets permanently), there is at least one city in the United States that will "not stand" for this.

"Gimme 20 pounds of epsom, druggist—I'm in a hurry and can't wait long— And throw in eight ounces of caramel, And some sodium salicylate, And five dozen castor oil 'thirties', Also some corks that won't blow out of bottles, And some rubber-stamp ink for the labels, And please make it snappy.

"I intended to lay off this winter, But my wife— isn't it 'ell?— Pented out her home in Palm Beach To a banker from Suedunk, And the man on our ranch in Texas Has it rented for two years— We got 50 bales of cotton, and Have a thousand white-faced steers.

"So th' wife and I are Cost bound, Drivin' thru in our ol' 'tinlizzle'; Will make a few spots, but won't work long, 'Cause our drug trade keeps us busy."

Here's a bit of interesting news from that oldtimer, "Slim" Hunter, from Los Angeles (336 North Benton Way): "Well, it has happened. They said it couldn't be done, but we did it out here in the future 'Capital of the World'—and that's taking in quite a lot of territory. We organized a streetmen's lodge and have a charter, framed and upon the wall, under the laws of California: 'Salesmen's Protective Association, No. 1'. Officers elected and functioning in perfect order.

"But, oh, boys, it was some task, and right here I want to say that but for the persistent and patient work of Doc Howard and Doc Heddy there would be no such animal' today. Needless to say that necessity brought us together. We were being crowded up against the wall by the 'holier than thou' organizations, of which there are many out here. The result is that we are on the map, with legal rights all arranged for self-protection. The charter is still open.

(Continued on page 154)

### NEW! NEW! NEW!

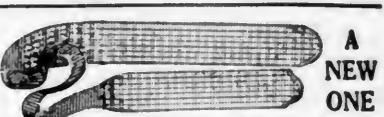
DEALERS! WAKE UP!!



## "SPINOVA" HAND MADE SNAKES

100,000 Sold in One Month in New York  
They Are Made in 4 Different Sizes \$3.50 \$4.50 \$6.50 and \$9.00 per doz.  
\$2.00 will bring 4 samples of these Snakes and also our catalogue of 1000 other imported fast selling novelties.

**Franco American Novelty Co.**  
SOLE DISTRIBUTORS  
1383 BROADWAY  
NEW YORK



**Silk Fiber Neckties, the biggest flash out, \$2.25 per Doz., \$26.00 per Gross.** An extra fine Fiber Silk Necktie for \$2.95 per Doz., \$33.00 per Gross. **Jazz Boss, 65¢ per Doz., \$7.50 per Gross.** 7-in-1 Bill-folds, \$1.75 per Doz. Tan Bill-folds, extra large 7-in-1, used by Sheet Writers and Demonstrators, \$3.50 per Doz. Rubber Key Purses, \$10.50 per Gross. Rubber Belts, \$8.00 per 100. White Stone Belts, from \$5.50 to \$12.00 per Gross. White Stone Silet Pins, \$2.75 to \$3.50 per Gross. Leather Belts, \$1.75 per Doz. Geneva Razors, \$3.50 per Doz. Wire Arm Bands, first grade, \$1.50 Gross. Manicure (21-Piece) Sets, \$8.95 Dozen. Send for No. 3 Catalog.

### Handy Combination Purse

SELL TWO DOZEN PER DAY EASY  
The Newest Shopping Bag. Made of fine double texture black leatherette. Folded, 7x12. Unfolded into a roomy shopping Bag, 18x14.  
Retail \$1.25 to \$1.50.  
**Agents' Price, \$5.50 Dozen**  
Sample, Postpaid, 60¢.  
Write for Free Catalog.  
**ECONOMY SALES CO.**  
104 Hanover Street (Dept. 101) . BOSTON, MASS.

I OFFER YOU **\$8.00 a Day** AND A **DODGE TOURING CAR**

Write quick for new proposition. We offer \$8.00 a day and new Dodge touring car, for demonstrating and taking orders for corner coats, spare time. No experience required. Sample outfit free. Write now.  
**COMER MFG. CO., Dept. C-440, Dayton, Ohio.**

**RUBBER BELTS \$1.50 Gr.**  
F. O. B. New York.  
25% deposit, balance C. O. D.  
**F. SMYLE & CO., INC.,** 656 Broadway, New York.

**AGENTS — SALESMEN**  
You can make \$20 to \$25 daily selling our **PHOTO MEDALLION**  
Send for our new Catalog and Revised Price List.  
**MEDALLION NOVELTY CO.,**  
208 Bowery, New York City.

**SNAPPIEST NOVELTY OUT**  
**JAZZ SPORT SILK HANDKERCHIEFS**  
Miniature pair of Lady's Silk Bloomers worn as a handkerchief. Fool your friends and have a barrel of fun. Sample, 50¢, prepaid, or Combination Set of 2 for \$1. Dealer's price, \$4.25 Dozen. Good proposition for live agents. Catalog free.  
(See classified ad under Agents Wanted)  
**GUSTAVE W. COHEN & BROTHER,**  
744 Broadway, New York.

**Agents, Salesmen, don't fail to get the new HOT DOG GAME. The sensation of the Fall Season!**



Here's the funny party entertainer that gets the big money. A sure-fire seller for every toy counter, drug store cigar counter, department and variety store. Over 2,000,000 will be sold this fall. Get exclusive territory and sell two to three gross a day. In a class by itself, for it's the one and only game that is a riot of color, attractively boxed, nationally advertised. Full quota of free circulars, window cards, etc., with every order. Send \$36 for one gross and exclusive contract, or \$3.25 for sample dozen, prepaid. One sample for 25c. Write today to

**THE FIELD PAPER PRODUCTS CO., Peoria, Illinois.**

**"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,**

**SLUM JEWELRY BUY DIRECT ..AND SAVE..**

SCARF PINS	.....\$0.80 per Gross	LAVELIERES	.....\$6.10 per Gross
BROCHES	......80 per Gross	COAT CHAINS	..... 5.00 per Gross
COLLAR PINS	......85 per Gross	WALDEMARS	..... 7.00 per Gross
HEAVY WEDDING RINGS	......80 per Gross	CUFF LINKS	..... 3.00 per Gross
IMITATION DIAMOND RINGS	.....1.45 per Gross	4-PIECE COLLAR BUTTON	..... 2.60 per Gross
SIGNET RINGS	.....1.75 per Gross	LOCKETS	..... 6.00 per Gross

OUR NEW CATALOGUE READY JANUARY 1, 1925.  
**PREMIUM NOVELTY COMPANY, Providence, R. I.**

**Agents, Men and Women Make \$2 an Hour Collect Your Pay Every Day**



on every order taken. The 3-IN-1 sells to every family. A simple demonstration gets the order at big profit for you. We make all deliveries and collect balance due.

**WONDERFUL NEW IDEA**  
The 3-IN-1 is a perfect hot water bottle, a perfect ice bag and a perfect fountain spring all in one. Nothing like it ever seen before. Every woman wants one. You can take order after an easy, five-minute demonstration. Almost sells itself. Every buyer recommends it to a friend.

Regular retail price—\$3.00. Money back if not as represented.

**Make Big Profits—Others Do**  
Men and women all over the country are building up fine businesses of their own with this fast seller. You can do the same. We show you how to get started and keep going.

**FREE** Write us at once for sample offer and full details of our four new selling plans for part time and full time representatives.

**THE LOBL MANUFACTURING CO.**  
Dept. 21. Middleboro, Mass.

**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.

24-in. Opalescent, Indestructible	.....\$ 6.00 Dozen
30-in. Opalescent, Indestructible	..... 7.00 Dozen
36-in. Opalescent, Indestructible	..... 8.50 Dozen
42-in. Uniform	..... 13.50 Dozen
2-Strand Pearl Necklace, with Jeweled Clasp	..... 16.00 Dozen
4-Row Pearl Broochet, with Engraved Bands	..... 12.00 Dozen
Handsome Leatherette Gift Case, with Guarantee	..... 2.50 Dozen

Sample 30-in. Opalescent, complete in Gift Case, with Guarantee ..... 1.10

**SAMPLE CONTAINERS FREE WITH DOZEN LOTS.**  
25% deposit required on all C. O. D. orders.

**KEYSTONE IMPORT CO.**  
430 South Broadway, LOS ANGELES, CALIF.

**BASKET BALL BADGES**



No. 6289—Made up with leather colored tin basket ball, attached by silk ribbon to 70-line button, printed for any School or College. Sold in 100 lots only.

**Per 100, \$15.00**

No. 4280—Tin, leather colored, Basket Balls. Diameter, 1 1/2 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"  
2 W. Madison St., Chicago, Ill.

**EARN BIG MONEY Selling Shirts**



**DIRECT TO CONSUMERS AT WHOLESALE PRICES.**  
Write for samples, Dept. B.

**THE SENECA CO.**  
145 West 45th St., New York

**RUGS AGENTS CONCESSIONAIRES PREMIUM MEN**

Buy direct. Save two profits.

No. 614—Service Felt Rug, 31x51. Dozen.....\$12.00  
No. 617—Pioneer Smyrna Rug, 28x52. Dozen..... 30.00  
No. 616—Mottled Axminster, 27x54. Dozen..... 30.00

Compare these three specials with rugs costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above Factory Prices.

**MAITSEY-PAYNE MFG. CO., 20-3 Sudbury St., Boston, Massachusetts.**

**\$50 A WEEK EVENINGS.** I made it Mail Order business. Booklet for stamp tells how. Sample and plan 25c. Free—12 articles worth \$3.00. **ALBB SCOTT, Cohoes N. Y.**

**FREE SAMPLES TO WORKERS**



**NEEDLE THREADERS**  
Boys, here is a new one. Just off the press. All threader workers write us. Postel will do.

**S. MILLS & SONS MFG., 227 S. Stricker Street, BALTIMORE, MD.**

**MOUSTACHES FOR STREETMEN**  
Something special. Assorted colors.  
**\$3.50 PER GROSS.**  
Send 10 cents for sample dozen.

**ALEX MARKS**  
662 8th Avenue, NEW YDRK, N. Y.

**BIG PROFITS for YOU sells for 50¢**



Your profit 35c. Make \$10 daily. Sells to 7 out of every 10 housekeepers and stores. The "Handy Multiple Disc" Sharpener. Guaranteed. Best on the market. Sample, 25c. Dozen, \$2.00; Gross, \$20.00. Free delivery. Order now. Address Dept. E.

**MORGAN MFG CO.**  
443 So. Dearborn St., Chicago, Ill.

**NEVER AGAIN IN YOUR LIFETIME A BARGAIN LIKE THIS.**  
Get acquainted. First quality. Silk Hose offer.

**LADIES** (Postpaid)  
Box 5 Pairs, Full Fashioned. Value \$10.....\$4.95

**MEN'S**  
Box 6 Pairs, Pure Silk, Value \$6.....\$3.50

**COMBINATION BOX—3 Pairs Ladies', Full Fashioned, and 4 Pairs Men's. Value \$10. 4.95**

**EMPIRE SILK HOSE CO., Bernot Bldg., Phila., Pa.**

**PIPES**  
(Continued from page 153)  
Dues are \$12 a year. J. S. (Doc) Howard is Worthy President. More about it later."

Do the boys who used to be around Cincinnati, prior to 1886, remember? When Jim Lightall put on the big med. show in Covington, Ky? When Lee Cooper (of a widely known remedy fame) sold coughdrops at Lawrence and the Perry? When Dr. Frank Horn sold hoky-poky? When Dr. Richardson sold Fluid Electricity? When Jack Shepherd sold shoe blackening? When Chris Green sold coughdrops? When Charlie Emerson sold corn salve? When Dr. Frank A. Latham broke into the game thru the song-sheet route? When old Doc Green sold herbs and DeWochers a "gas" liniment? When Big Foot Wallace (real name Thomas P. White) sold "Herbs of Jax"? When Doc Brown had a crackerjack med. opry? When Texas Tom (Wm. Hill) sold perfume beans? When there were many places to pitch in the now down-town district, and there were many concert halls and just oodles of good old-time amusements?

Here's some glad tidings for the old heads: The past two years nearly all his old friends were under the impression that "Big Jim" Briscoe had passed on (Bill admits that he was of that impression, as it was so reported). But not only is he living, but preparing to again start work in the spring, and he has learned to write with his left hand—and pretty good, too. He wrote that so far as actual sickness is concerned he is feeling fine, but that he sure suffered a stroke of paralysis three and a half years ago and for 17 months he couldn't get out of bed—they lifted him with a block and tackle. Later he had a wheelchair. "Lost my voice entirely for three years," he wrote, "also the use of my right leg and right arm, and my eyesight was injured, and was also about 'out of my mind' for two years." He would like letters from Alfred Howard and wife and other friends. He added: "In fact, I've been in the hands of 'the enemy' (sickness) for five long years. I spent hundreds of dollars, my all, in trying to get well. I will be able to work before spring, and to the boys, I would say: I don't want any money, but I would like a bunch of shives—I'll be glad to work for the money I get and will stay here the remainder of my life before I ask for the actual cash. Or, I'll work for some good notion man on percentage, straight if he wants it that way. If you send shives, please pay all charges—they would be a welcome Christmas present to me." His address is "Big Jim" Briscoe, 1123 East Fourth street, care of County Poor Farm, Okmulgee, Ok.

Dr. E. L. (Larry) Barrett reports doing well in Florida with his medicine show and sales, but lays a great deal of credit to the fact that he has made the same territory the past five years and that he deals on the level with druggists and natives, also, in particular, sees to it that his location, whether on street or lot, is tidied up before he leaves—all of which suggests a welcome for his return the next year. In connection with this Larry sends a signed recommendation from a druggist at a certain Florida city which, after commending Barrett's remedies, states in part: "They are high-class entertainers, make friends and draw large crowds. They leave a lot of satisfied customers, clean up the street after each show and we are glad to see them come each year and work for us." Barrett also intoned: "I had a little hard luck while driving the big car out of Winter Garden, Fla., a few weeks ago. Was in a hurry and the top of the 'house' on wheels' broke off two street light globes, for which I paid \$7.50 each—so you house-car boys have a care when driving down this way. I will soon go to DeSoto Park, Tampa, for a rest and to recover the trucks and paint up the paraphernalia."

Some Do You Remember? from Tommy Cleary, of the Four Musical Clearys: When Tom and Lottie Waters and Marlan and Pearl were with Veno's Kickapoo Indian Medicine Company? When Leo Lester, Fatsy Bradigan, John Cleary, John Moore and Oscar Wertz were on the old Mollie Kelley show? When P. G. (Glen) O'Neil was playing "Dan" opposite John Burke on Howorth's *Dublin Dan* show? And when Jim Finney was leader of the band on the same show? Cleary also wrote: "We are spending a few weeks at our home town, Shenandoah, Pa., before taking to the road again, being booked with an indoor circus to play 16 weeks in large cities. We had a fair summer season as to business—it rained quite a bit." Mr. Cleary's niece, Mary Martin, of the Flying Martins, was married November 19 to John Klein, who was playing at the Knickerbocker Theater, Shenandoah. The Clearys had their family orchestra on hand, with Cleary senior (78 years "young") as leader, and a wonderful time was had at the wedding festivities. Mrs. Cleary went over big with her non-sensical skit, *Women's Rights*. While at home Kathryn and Thos. Cleary have been filling engagements with various orchestras. Tommy says that when in

**PAPER MEN WANTED**  
Coast to Coast. Hundreds of shows and conventions during the year, at which we want representation and can put you in right. Prestige, Service, Co-Operation for our men. Write **DIRECTOR OF SUBSCRIPTION SALES, Box 777, Dept. 1, Des Moines, Iowa.**

**SMASHING PRICES**  
**BROADWAY SWAGGER STICKS**



1/2-inch Ivory Head, Ferrula and Side Strap, 36 inches high  
**\$14.50 Per Gross**

1/2-inch Large Ivory Head, Ball Top, Ferrula and Side Strap, 36 inches high  
**\$15.50 Per Gross**

1/2-inch Ivory Head, Ferrula and Side Strap, 36 inches high  
**\$20.00 Per Gross**

Send \$1.00 for New Sample Assortment of Cane. One-half deposit on all orders, balance C. O. D.

**S. S. NOVELTY COMPANY**  
151 Canal Street, NEW YORK.

**HOSIERY!!! HOSIERY!!!**  
Just in time for the Big Xmas RUSH Shipments in 24 hours.

**LADIES**  
1,400 Fashioned Pure Silk Hose, \$2.50  
Box of 3 Pairs.  
226—Ladies' Pure Australian Silk and Wool Hose, Colors: Black, Camel, Log Cabin, Grey.  
\$4.00 Box of 3 Pairs.  
550—Hose De Luxe.  
Full Fashioned Pure Thread Silk, with PATENTED BRILLIANT HEEL, All Colors, \$5.00  
Box of 3 Pairs.

**MEN**  
300 Silk Lisle Mercerized Hose, \$2.50 Dozen.  
702 Pure Wool Hose, with Fancy Drop Stitch in Front, \$2.50 Half Dozen.  
650 Pure Silk Hose, Seam in Back, \$2.50 Half Doz.  
All of our numbers made with Heel Sole, High Spiced Heel, with reinforced Heels and Toes to insure good wear.

**PREMIER HOSIERY MILLS, 396 Broadway, N. Y. AGENTS WANTED.**

**A GOODYEAR RAINCOAT**  
**MEN'S \$2.00 EACH**  
Children's Capes \$1.00 Each  
Cash Deposit with Order  
Write or wire at once  
**EASTERN RAINCOAT CO., 913 Roosevelt Road, Chicago, Ill.**



**Here's the Gold Mine Dig in!**

Lots of Real Gold—\$15 to \$40 a Day Selling

**PERRY Lykoll Paintings Photo Medallions**

Appeal to everyone. LYKOLL PAINTINGS are photographable reproductions, hand-colored to give the effect of a genuine oil painting. PERRY PHOTO MEDALLIONS are beautiful hand-colored, photographically accurate portraits, treated by a special exclusive process, mounted on a handsome lacquer or velvet-back frame—33 designs. Write today on a "starter" towards fortune.

**Perry Photo Novelty Corp.**  
1293 Jerome Ave. (Dept. BB-12), New York.

**VETERAN'S SERVICE MAGAZINE**  
78 Watts Street, New York.

Service men, come in on the holiday clean-up. Only monthly publication. New things. Special hot edit this going strong. 6c each. Sells 25c. Agents wanted everywhere.

**AGENTS**  
"TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00, and sells handily at a bargain price, \$1.50. Send 50c for sample package today and price in quantity lots. N. Y. STATE TRAINING GOODS CO., 53 East Houston Street, New York.

**Agents** Novelty Knife and four other big 50c getters. The five samples, 50c. **JOHN HARRY, 1000 Gibbon St., Pittsburgh, Pennsylvania**

If you see it in The Billboard, tell them so.

**AUTOMATIC CIGARETTE HOLDER**

A slight push instantly ejects the stub. Made entirely of Galalith, silver decorated. Put up one dozen assorted colors on display card.



SIX INCHES LONG. PRICE REDUCED TO \$12.75 PER GROSS. In 5-Gross Lots, \$11.50 per gross. One dozen Assorted Samples, \$1.50.

WIGGLY ALLIGATOR.



Made of wood, painted. Large head and open mouth. Flexible body. PER GROSS, \$3.95. MILLIAN SALES CO., 334 6th St., N. Y. C.

**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.

Rayon Silk Knitted, Per Dozen .....\$2.50

Rayon Silk, Extra Knitted, Per Dozen ..... 2.75

Cut Silk, Per Dozen... 3.25

Cut Silk, Extra, Per Dozen ..... 4.50

Rayon Silk Mufflers, \$10.00 and \$12.00 per Dozen.

Cashmere Wool Mufflers, Per Dozen ..... \$12.00

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

**Here Is a BIG MONEYMAKER!**

Sells on a Moment's Demonstration to Every User of Gas.

Retails at only 25c. Leaves 18c profit on every sale—25c profit on a gross. 350% profit for you.

**Radio Gas Lighters**

(No Friction)



Lights Instantly—Sells Instantly

Write for full particulars and self-selling plans. To save time enclose \$1.00 for sample glass, or \$10 for a gross.

B. MASTERLITE MFG CO. 110 East 23d Street, NEW YORK

**Otto C. Wiegand, Johnstown, Pa.,**

Made \$300 First Two Weeks selling

**The SLIDE-O-GRAF JR.**

Others are doing the same. You are only to show the SLIDE-O-GRAPH, JR. to sell it. And every order means \$14 for you.

SLIDE-O-GRAPH, JR. is a stereopticon machine showing a merchant's "ad" in colors, enlarged to 5" square, on his window, or through it onto the street. Novel, effective. Big field. No competition. Sale at \$42.50, complete with Slides. Write

STANDARD Slide Corp., 213 West 49th Street, New York

**BIG CUT IN PRICES**

MORE PROFITS FOR YOU

AGENTS, CONCESSION AND PREMIUM MEN.

**SHOPPING BAGS**

Best Quality. Reduced Prices.

Our new, high looking, improved AIT 3-1 COMBINATION BAG leads the field. High-grade make. Special Price now, only

\$2.75 Per Dozen \$28.00 Per Gross

Made of new, heavy Rubberized Imitation Leather (not oil cloth). When opened measures 17 1/2 x 12 1/2 inches. Sample, 40c, prepaid. Orders shipped same day as received 25% with all orders, balance C. O. D.

Manufacturer, S. MATTHEW, 808 S. Marshfield Ave., CHICAGO, ILL.

**HERB WORKERS**

We offer the finest Herb Package on the market. Most attractive flash to be had. Not a spoonful of dust, but 2 1/2 ozs. of herbs to each package. You can't ask quality into your package, but experience has taught us that it is not there unless it is put into the package. Sample sent to workers for 10c. Address: C. L. TON-BA LABORATORIES, 1016 Central Ave., Cincinnati, Ohio.

Philadelphia recently he and some of the funny visited Emmett Welsh's Minstrels and that he had a good time with his pal, Davey Barnes, tenor with the show, talking over the old days when they were doing a double.

Sayings of some of the pitchers: Ollie Meyers, razors, using a gila monster for bally: "It is an Arizona bodbug! Some folks claim that liner pets never lived."

"Shini" Hunter, selling gyroscopes and talking to one of the locals: "Don't worry, you'll be the first one to buy!" Fred Cummings, pens: "Just 'advertising'—we give you a pen free!"

Edward St. Matthews, notions: "Just wait until I show you the cigar that smokes six months without fire or tobacco!"

W. S. (Dad) Parker, transferee: "Yessir, give me your handkerchief a minute and I'll put a pretty picture on it!"

Joe Ackerman, pens: "I don't care what kind of a fountain pen you have, it will do no more stunts than the one I give you!"

Frank Libby, knife sharpeners: "I have to dull the knife in order to convince you! Zowie! Zowie! Zowie!" Earl Crumley, razor parts: "You can't rub an edge onto a razor, you must have something to cut the steel!"

James E. Miller, garters (holding up a bunch of wornout garters): "Some of the garters that Christopher Columbus' great-grandfather wore, with all of their humps, knobs and buckles!"

Matt Brennan, combs: "The only comb known to stand the pounding of a hammer and the sawing of wood!" Doc Flinnery, corn medicine: "This is old Bozo, the retired bullfrog tamer from Kalamazoo!"

Word of the recent death of J. (Frolic) Goldstein, in Chicago, was accepted with sorrow by J. R. Wilson, the steel sharpener man, town of Lincoln, Neb., yet it brought memories of the days when "no association of pitchers was needed and when, if some were short on dough, the receipts were 50-50." He paid a high tribute in his letter to "Frolic", who was one of the very best of handkerchief salesmen. Also mentions Harry (Big Swede) Abrams. In effect, he also wrote: "I will never forget the trip made by 'Big Swede' and myself down thru Illinois, into what they called 'Egypt'. With all due respects to 'Frolic' I believe Abrams was the best money-getter with whips I ever saw. They were goodhearted beyond all describing. The world's fair at Chicago in 1893 was a magnet that drew many of the old-time boys—I wonder where they all are now? There were Jimmy Dixon, George and Cal Eaby, Walker, Sandy Morrell, 'Deafy Dan', Joe Beatty, Bob Beatty, Bush, the flukem worker; Oscar Fosberg, 'Sheeny' Lee, Conroy, Fred McKee, Tommy Garrett, from Eads Bridge; Steve Kennedy, who sold soap; Billy Shields, who showed bugs big under the scope; Young Mike Reynolds, butting into the game along with Worwick; Joe Noonan, then a kid boosting in with Lou Schilling; Big Foot Wallace, educating his students—as he used to call us, and his partner, Benny Schwartz; old Doc Gory, the pusher from St. Louis, with the Anshinas, and Frank Mansfield and brother, Johnny, and—oh, gee, I could think a little harder and recall so many more of the boys of those days. I cannot close without paying a compliment to those wonderful folks, Dr. Harry and Burdie Simms, and particularly the latter for the battle she fought against Fate after Harry passed on some years ago. Even when made a widow Burdie worked on, and altho her eyesight began failing she worked and smiled and did not fall to plant sunshine wherever it was needed to brighten up the spirits of those who gave way to being downcast because of ill luck and other distressing circumstances of far less magnitude than her own."

Joseph E. (Mike) Whalen reminiscences: "About 20 years ago I hit the town of Foxcroft, Me., and made a pitch

**They'll Go Like Hot Cakes This Xmas and You Can't Beat These Prices**

Advertisement for ARAMONT MILLS, INC. featuring silk knit ties. Includes images of ties and pricing: NO. 100 RANGE—A Good Quality Fibre Silk Knit Tie in Neat Patterns—6 colors to a box. Comes in twelve ranges of patterns, including the new famous powder blue shades. \$2.00 per Dozen. NO. 200 RANGE—A Better Quality Fibre Knit Tie in Beautiful Patterns—6 colors to a box. Comes in ten ranges of patterns, including the new famous powder blue shades. \$2.75 per Dozen. A LEADER. Style No. 1700 A fine Fibre Knit Tie in neat cross stripes. Packed half doz. to box. \$3.50 Per Doz. Our line is just full of money makers. For prompt shipment mail your orders now, with 10% deposit. Balance C. O. D. ARAMONT MILLS, INC. 633 Broadway, New York City

**AGENTS—STREETMEN—SHEETWRITERS GIVE THEM SOMETHING NEW AND USEFUL GOODYEAR RUBBER SLEEVE PROTECTORS**

Advertisement for Goodyear Rubber Sleeve Protectors. Includes image of a sleeve protector. Text: Made of pure gum rubber, assorted colors. Full cash with sample orders. 25% deposit with quantity orders. Certified check, cash or M. O. Every mechanic is a customer. Office workers can't do without them. Housewives buy them at a glance. \$18.00 Gross Pairs. \$2.00 Sample Dozen Pairs. No delay on deliveries. We ship the minute your order arrives at this office. FREE WITH EVERY ORDER Novel Display Cards that never fail to put over the sale. GOODYEAR RUBBER MFG. CO., 10 Stuyvesant Street, New York. WE CARRY A FULL LINE OF RAINCOATS. WRITE FOR CATALOG.

**MAILED FREE**

Our 192-Page Catalog (No. 137) Full of JEWELRY, SALESBOARD, PREMIUM AND OPTICAL BARGAINS. ALBERT MARTIN & CO., 123 W. Madison St., Chicago, Illinois Formerly Manager of Morrison & Co.

on my old line, handkerchiefs. Business conditions there at the time were against me, but I took in about \$28. The following Monday I took a bus for the depot and entered the smoking car of a train. A drummer approached me and said: 'How did you do Saturday night?' I told him that I had done poor. He said: 'Well, you are a poor worker, as I saw a man handling handkerchiefs in Augusta, and he was a peach. He stopped at the same hotel I did and he took in \$90 on his pitch, and as he counted it out to me I know.' After questioning the fellow a little it was brought out that the circumstance was about three months previous. The passengers all around us were listening, so I asked: 'Was there a show there called Dangerous Maid, and was there a Negro selling medicine?' 'Yes,' he said. 'Well,' said I, 'I am the man you were talking about, and I only took in \$40, did not stop at a hotel, do not remember of ever seeing you before, and it has always been my policy to not tell other people the amount of business I do after making a pitch. So, brother, altho I admire a cheerful falsi-

**CHAS. BERG**

Advertisement for Chas. Berg. Manufacturer of Canes for Cane Racks. Children's Novelty Canes and Parade Sticks. As a special inducement for jobbers only, 10% off on all Canes purchased in the months of December, January and February. For further particulars write. 69 BEEKMAN ST., NEW YORK CITY

**RUGS**

Advertisement for 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. MAISLEY-PAYNE MFG. CO., 637 Sudbury St., Boston, Massachusetts.

**EBEY'S Simplex Needle Threader**

Sample free. Finely embossed, with a hole in handle. Threads darning cotton. Does not cut thread or silk. All working darners and embroidery guides. Fast seller. 'Now is the time for Christmas work. Write for prices. Mail order houses for cuts. E. D. EBEY, 2829 Abbott Ct., Chicago, Illinois.

**Latest French Advertising Novelty**

Pencils and Watch Charms, with Microscope Views enlarge the hundred times. A 25c seller. Three samples and list sent for 25c. Your money back if not satisfied. Don't wait, be first in your town and get the cream. J. GRANDEFELD, 1233 Theriot Ave., Bronx, New York.

**The Season's Greetings To My Friends and Patrons**

J. S. MEAD Manufacturer of Duplex Collar Buttons

**CHINESE COOK BOOK**

Tells how the Chinese cook Chop Suey, Eggs Fo Young, Chow Mein, etc. 30 valuable Recipes. Price, \$1.00, postpaid. 1 supply Chinese ingredients required for making. Catalogue free. VERNON GALSTER, Box G, Morris, Illinois.

**ONE OF THE UNIVERSAL SHOWS**

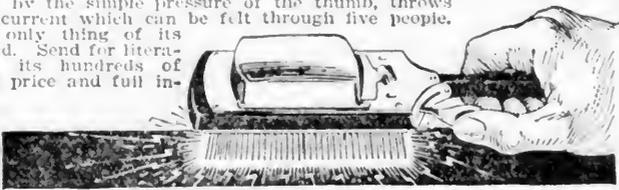


The above shows the front of one of the tented shows of the Universal Medicine Company, taken somewhere in the Northwest. The picture was "snapped" by Dr. Jay L. VanCleve himself. Also are shown Mrs. Jay L. VanCleve, Little Sunbeam Oos and Dr. M. J. Oos. ("Bill" also has a picture of one of the company's platform shows, and it looks like a circus was in town, but the photo isn't sufficiently clear for reproduction in print.)

### THE HEALING HAND

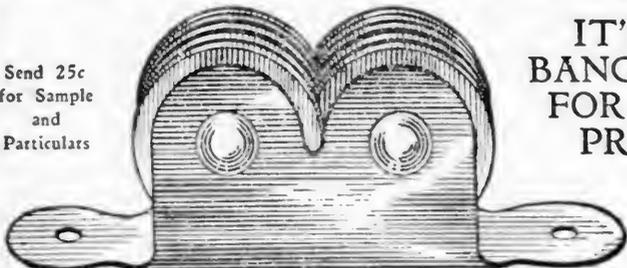
Brush away your pains and aches. Brush health into the scalp. Lustrate into the hair and the live glow of vigor into the skin and complexion. Electrify the tissues. Wipe out the ugly marks of age and worry. This wonderful little patented device, by the simple pressure of the thumb, throws out an electric current which can be felt through five people. Absolutely the only thing of its kind in the world. Send for literature explaining its hundreds of uses and giving price and full information.

Agents Wanted.  
The Herculex Co.  
1416 Broadway,  
NEW YORK, N. Y.



### DEMONSTRATORS, SPECIALTY SALESMEN! KEEN-EDGE IMPROVED SHARPENER

Send 25c  
for Sample  
and  
Particulars



IT'S A  
BANG-OUT  
FOR THE  
PRICE

KEEN-EDGE KNIFE SHARPENER CO., INC., 127 University Pl., NEW YORK CITY

### ATTENTION! CONCESSIONAIRES! STREETMEN!



\$21.00  
Per Gross

NOVELTY WEBB BELTS and COMPOSITION RUBBER BELTS are selling more than ever. Tremendous quantities are being sold of these items. Our prices are lower than the lowest. Order one gross of each and be convinced how fast you will sell them. We will bring a sample of each, which will be allowed on your first order. Special discount for quantity orders. A deposit required on all orders.

LASTIC LEATHER PRODUCTS MFG. CO.  
455 Broadway, - - - New York



\$10.00 PER GROSS.

### BUY A HOUSE WITHOUT A MORTGAGE.



AGENTS, DEMONSTRATORS,  
STREETMEN!

House Without a Mortgage  
Still Going Over Big!

Entire country is wild over it! "The Instructive Toy", a collapsible house made of heavy cardboard. Each one packed in separate envelope. The "House" is painted red, white and green.

Send 25c for Sample.

Henry Schwartz,  
15 Ann St., New York City

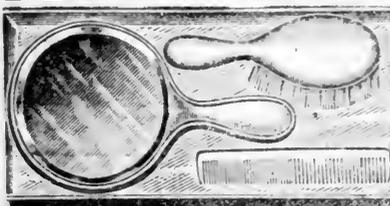
### EVERY AUTO OWNER WANTS

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.



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.

### BUY FRENCH BUY FACE POWDER

"La Fleuri" BRAND—  
Highly Perfumed.

RETAIL 20c A BOX.

WHOLESALE, 10c A BOX.

Same as sold in stores at \$1.00 a box.

THE VOEHL COMPANY

542 Liberty Street, UNION HILL, N. J.

### MATCHLESS FOR PROFITS!

Demonstrators—Agents—  
Salesmen

Here is a  
BIG MONEYMAKER!  
New Marvelous

POCKET CIGAR LIGHTER

Sells on a Moment's Demonstration. You must see this wonderful Cigar Lighter to fully appreciate its selling possibilities. Enclose 25c in stamps for sample with selling plans.

RAPID MFG. CO.,  
10 E. 14th Street, New York.

### PAPERMEN

Write for our latest list of publications and DARLING'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, Evening Gowns, Blankets, Flannels, Household Articles, Novelties, etc.

ECONOMY SALES CO.,  
104 Hanover St., Dept. 100, Boston, Mass.

SAY "I SAW IT IN THE BILLBOARD."

### PIPES

(Continued from page 155)

fier when he is doing it for fun, you are about the biggest liar I ever met." All the passengers gave him the ha-ha. Along about that same year I worked in old Dix Place, Boston, a narrow street with 'sweat shops' on each side of it. Work was very slack for the folks there at the time I speak of and I was 'short' myself. I bought a lot of wipes very cheap and proceeded to pitch them. I made one push and took in about \$10. Later I ballyhooed another tip and was about to spring the sale when a towner who had bought previously opened up with this remark. "I bought six of them and they are all full of holes!" I was up against a stump for a minute, as I needed the second turn badly. It seemed that I had been using some other handkys I had to demonstrate, so I examined some of the newly-purchased ones I had and saw the fellow was correct (they were full of holes), then quickly turned grousches in the crowd to smiles with getting back at the fellow like this: "Think it over, my friend; you purchased a great advantage—you don't have to send them to the laundry."

### THE PITCHMAN'S CREED

By Pat R. Goonan (Ka-Di-Ok Pat)

Thanksgiving night, as I sat at dinner, he entered. It had been close to a year since we had met.

His hair was streaked with silver gray, he wore a well-tailored suit of dapper cut—he would pass anywhere or any place as a knight of the business world. But to me he was the same chap who, on Saturdays and days gone by, washed the kid's hair as he, in gifted tongue, told the crowds of his tonic, which to this day has been his line of endeavor.

Looking my way he had the waitress bring him to my table. As greetings exchanged he said as he introduced the frail-looking, lad with him as his chauffeur: "Bud has had a long drive over here and the air and wind made him hungry." I noted then the thin summer suit, a faded army shirt, and the large scar over a sightless eye—the silver star on the driver's coat told the story. "So, Bud," he continued, "don't be afraid to eat, and we will run over old times."

Back of our table one of the town "kings" kicked on the amount of his check. Across from us another raised a growl over the size of his portion.

Our meal over, popular weeds were ordered. The girl serving us took pleasure in seeing the three of us eat, enjoy our food and—not kick.

I saw him lay a "double sawbuck" on the plate, and of the change returned a fair-sized tip for the girl. He passed the rest to "Bud," saying: "Get some gas and keep the change. Good luck till the next time!"

Several hours later, at ease in the lobby, burning up good tobacco and going over "kid days" as well as up to the present, I asked him as to when his driver would return. "When?" said he. "I have no driver, don't you know I never let a Thanksgiving Day go by without taking someone who needs a little cheer and sunshine to dinner? It makes me feel better for it. To that boy tonight it is a real treat and you can't tell, it may start him off on the right foot to fame. Gee! It's getting late and I have a long drive ahead of me tomorrow to make a factory noonday pitch. Sure glad to have seen you again! Good night, and I'll see you in the old home town Christmas—you know that's my mother's birthday and I've never missed home on that day yet."

H. P. Coffey is now in Illinois, out of the paper game, but he says he reads *Billyboy* regularly. He shouted the following: Do You Remember?:

When Harry B. Clark was circulation manager of the M. V. F.?

When Garrett Wall left the W. A. to go to the J. of A. and S. F.?

When "Winkle" Rodgers went to Wall's office to get some receipts, and there had been a fire, and the first question asked by "Winkle" was, "Did the receipts tab book get burned up?"

How many of the paper boys can remember back when they used to pay 25 meg for pen and receipt to Mrs. Shryrock at Des Moines?

When Louis Chase looked the man in the face at Fleming, Ky., and said: "And you would not pay the mailing?"

When Harry Ford passed out razors on the Sparks lot?

When "Scotty" Castle was director of agents on the F. N. and F. M. at Springfield, O.?

When Clem Fellows was circulation manager of the K. F. at Louisville?

When the I. F. used to publish a full page showing photos of the boys?

When Bob Abrams and Max Allen were writin' 'em up on the Hagenbeck show?

When Cookie O'Neill was collectin' around Louisville?

When Peter Tracey drove the old "dobbins" around Kentucky before becoming circulation director of the P. F. at Atlanta?

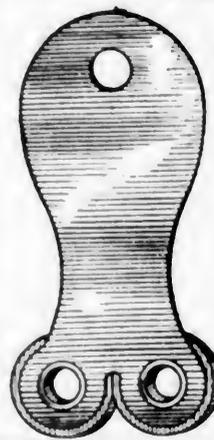
When Johnny Compton was educating Chet around the everglades of Florida?

When Hughie Callahan worked Bridgeport, O., while the State fair at Wheeling was going on?

When Hank Grady first made the Oak Hill fair?

When the S. R. was two-bits with

### DEMONSTRATORS!



PITCHMEN!  
Looking for a  
Fast  
Money Getter?  
HERE IT IS!

Come on, boys,  
fall in line. It's  
a live number.  
Send 10c for  
sample and par-  
ticulars.

KEEN-EDGE  
KNIFE SHARP-  
ENER CO., Inc.  
127 University  
Place,  
New York City.

### Let's Go Happy!



The Dancing Clown,  
dances on the cym-  
bal of a big bass  
drum. Ten inches  
high, handsomely  
lithographed in col-  
ors, no mechanism  
to get out of order.  
Biggest rthing I ever  
had in 30 years.  
Packed one in a box,  
gross to a carton.

Send 25c for Sam-  
ple and Particulars  
of Toy.

### HENRY SCHWARTZ

15 Ann Street, New York City

### WE REPEAT BUY DIRECT FROM MAKERS



### Sport Belts

Of every description. Leather, rubber and woven. One to ten inches wide, in all colors and styles. New original styles that are the biggest hit on the market. Get in touch with us when you want belts. You will save time and money.

SERPENTINE GARTERS,  
\$7.00 Gross

Parcel Post, Prepaid.

Full size, well made and well packed.

LEVENTHAL & WOHL  
"Makers of Money Makers,"  
60 Orchard St., New York City.

### GERMAN MARKS

Post-war 100s, 1,000s, 5,000s, 20,000s, 100,000s, 1,000,000s, 2,000,000s, 5,000,000s, 10,000,000s, 20,000,000s, 50,000,000s, 100,000,000s and 500,000,000s, \$1.11 per 100 notes, 50s, 500s and one billion, \$1.50 per 100. Beautiful 5,000,000s, printed on both sides, 5c each. Mexican 1,000,000s, \$1.35 per 100. Samples of above, 40c. EVERYTHING POSTPAID. PROMPT delivery (21-hour service). TERMS: Cash or C. O. D. Deposit required. Satisfaction guaranteed or money refunded—without delay. Send for complete price list. DAVID WEISS, 1115 Lamar, Memphis, Tenn., P. O. Box 3049 Crosstown Station.



### AGENTS SALESMEN

Big Seller and stoucy-Mak-  
er. Every woman wants a  
KANTBURN KOOKER

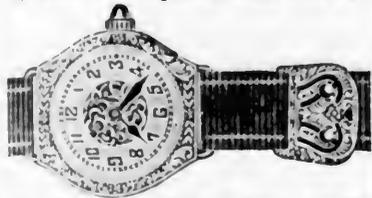
Makes, roasts and toasts  
perfectly over any gas or  
oil burner at a big saving  
of fuel. Sample sent pre-  
paid for \$1.00. Send for  
our literal offer.

SAVAGE MFG. CO.  
419 S. Campbell Ave., Chicago

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

# Headquarters for WATCHES

Notice Our Special Low Prices A WONDERFUL XMAS GIFT



No. 40—Six-Jewel, 25-Year, White Gold-Filled Bracelet Watch. Fancy silver dial, with sapphire crown, put up in an attractive display box. Our Special Price, Each... \$3.45



No. 41—New Rectangular Model Wrist Watch. Six-Jewel movement, fancy silver dial, fitted up in 25-year white 14K gold-filled case, jeweled crown, silk ribbon with engraved buckle to match. Put up in an attractive display box. Our Special Complete Bargain Price, Each... \$3.95

We specialize in every large and complete line of LADIES' and GENTS' WATCHES of all kinds, a big variety of SILVER and HOLLOW WARE, IVORY GOODS, latest creations in JEWELRY and NOVELTIES. OUR PRICES ARE ALWAYS THE LOWEST. We are illustrating here just a few of our popular numbers selected from our large catalog, which is chock full of bargains. If you are not already in possession of our latest catalog write for a copy today, which will be mailed to you free. Our stock is complete and we make it a point to ship orders same day as received. 25% deposit required on all C. O. D. orders. Our Motto has always been HONEST GOODS, HONEST PRICES and PROMPT SERVICE. SEND US YOUR ORDERS.

J. ROSENSON & CO., Wholesale Jewelers, Direct Importers and Manufacturers, 205 West Madison St., S. W. Cor. Wells St., CHICAGO.

## YOU CAN SELL HUNDREDS

The "Faultless" Grill  
The Stove of a 1000 Uses

Of This Electric Grill at a Fine Profit Over Your Cost of Only \$9.00 Doz.



Large Quantity Discounts. Here is a real Special—a stove grill, toaster and hot-plate all in one. Durable, sanitary, 6 1/2 in. long, 5 1/4 in. wide, 2 1/2 in. high. Guaranteed heating element of pure Ni-chromium (General Electric patent). Each in individual carton, 24 and 36 to original shipping case. Feature the "FAULTLESS" GRILL as a Leader To Make New Customers and Bigger Profits. Send us your first order today.

A-B-C ELECTRICAL PRODUCTS, INC., 458-61 North Robey St., Chicago.

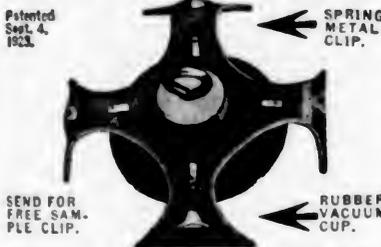
## SOAP FOR MEDICINE AND STREETMEN

We specialize on Soaps and Shampoos for Medicine and Streetmen. Large assortment Stock Brands. Private Brands a specialty. Quality, prices and service unsurpassed. Over twenty-eight years in business at present location. Write today for price list and free samples.

INDIANAPOLIS SOAP CO., Dept. 12, INDIANAPOLIS, INDIANA

## The PRIM VACUUM CLIP

"Holds Things Against Glass"



The neatest and handiest way to place posters, announcements, advertisements, show cards, price cards, merchandise, etc., in windows, show cases, against mirrors, polished surfaces, etc., and takes the place of unsightly gummed stickers. Used by merchants for a hundred convenient purposes around the store; newsstands, music stores, window trimmers, advertising men, etc. Handy for moment in holding road maps, matches, cigarettes, etc., against the windshield. Handy in the home for holding curtains, ice card, rent and for sale signs in windows. Use 'em yourself and sell 'em to others.

### PRICES

Retail Price, 15c Each, \$1.25 per Dozen. Wholesale price, \$7.00 per 100. Jobbers, write for quantity prices.

### AGENTS WANTED

PRIM-BEUTHIN CO. Manufacturers

822 Lapeer Street, Saginaw, Mich

## MAKE \$600.00 BEFORE CHRISTMAS

Selling our NEW STYLE CHRISTMAS WRITING Something Brand New, Illustrated Circular and WHOLESALE PRICE LIST on request.

KIRCHEN BROS., Manufacturers

221 West Randolph St., Chicago, Ill.

## SUBSCRIPTION MEN

Here just closed long-term contracts with THE STARS AND STRIPES and another outdoor paper as good as SPORTLIFE. Receipts are ready. Write or wire NOW.

C. A. DARLING

139 North Clark Street, CHICAGO, ILL.

DAY "I SAW IT IN THE BILLBOARD."

Sorrell was a decided brunet and was the Indian—and he looked it—six feet tall and straight, black hair. And how they held the crowds. The contrast in their appearance was attention-drawing—the long blond-haired doctor and his educated Indian chief, Big Tom Bear. Afterward the internationally famous writer, O. Henry, used Tom in one of his stories, *Rolling Stones*.

"Who remembers the Sunday morning (in 1888) when Phenomenal Krause and Chief Red Jacket (the writer) made a pitch on a wagon of ten banks that one was better than the other? Krause handled oil in an Oriental costume, working in his biggy. He made five sales at 25 cents. The writer sold electrified mud and made 12 sales at the same price—and Big-Foot Wallace, Drs. Roesche, 'French' Baker and Little Ford, of old Indian oil fame, helped spend the saw-buck at a popular local establishment.

"Wonder if 'Beafy' Dan Rosenthal remembers the time (in 1892) that he and the writer left Chicago loaded up with blacking, notions and medicine, and how, when the driver of the carriage whipped up his horses, Dan fell out the back of the vehicle? Oh, boy, what they did to Dan! Can't tell the whole story here—space will not permit—but if any of the boys run into Dan, Bob Beatty, Harry Snibley or Sammy Witham, get 'em to tell it.

"Wonder how many of the present-day pitchmen ever sold a well-known brand of axle grease as a corn remover? A strange thing was that the fellows who at first thought they were 'putting something over' later learned that they were actually doing so, as it did remove the 'pesky things' from people's toes. Incidentally, later, a well-known medical journal carried a long article on this fact."

### Southern Tier Shows

Wintering on Fair Grounds at Elmira, N. Y.

Elmira, N. Y., Dec. 4.—The Southern Tier Shows, wintering here at the Chemung County Fair grounds, are being gotten in readiness for next season. The management expects to open about May 1 in a town near here. The lineup will consist of four shows, three rides and about 15 concessions.

This organization has been in existence three years. The past season was but fair, but the owner, James E. Strates, has what he considers better plans for next year. A majority of the concessionaires with the caravan the past season will again be with it. B. Wolfe will have the ball games. Nock Bozins probably will have the athletic show and Tony Delvachto and his partner will run the sideshow. Elmer Green will manage the carousel, James Yotas the Big Eli wheel and Lyman Day the Smith & Smith chair-plane. This show transports on its own motor conveyances, the fleet consisting of nine heavy duty trucks and two tractors. W. E. FULLAGAR (for the Show).

### Home Productions

(Continued from page 83)

cently, when people of Lawton and Ft. Sill witnessed the performance of *A Woman's Way*, put on by a cast composed of members of the Dramatic Club of the Field Artillery School of Ft. Sill.

The annual Geyser (Mont.) High School minstrel show was recently presented on two consecutive evenings at the local auditorium by a cast of 40, all members of the school. Capacity audiences greeted both performances in a most responsive manner. Much credit for the show's success was due to the able direction of P. M. Siloway, principal of the school. The musical numbers were under the highly competent direction of H. D. Harmon, assistant principal.

Harry Niles Shafer will produce the *Days of '49* frontier show which the Spokane (Wash.) Moose Lodge will promote at its Temple, December 29 to January 4, for the benefit of the Lodge charities.

## MAKE \$500

TO \$1000.00 BEFORE CHRISTMAS

Selling Our Attractive Men's Leather Sets. In Beautiful Holly Boxes. THEY SELL ON SIGHT Every live merchant orders a quantity. Employers grab them for their employees. Ladies buy them for their husband, son or friends. Thousands Sold in Detroit Last Year. G. F. Adams made \$38.00 first day. A. V. Smith averaged \$22.00 day last year. It. P. Herlick sold four out every five calls. Drummond made \$810.00 last December.

You can do just as well in your city. Anyone who can show samples can make a real clean-up before Christmas. Send \$5.00 for \$15.00 complete set of Samples, returnable, and start making \$25.00 or more a day. We deliver and collect on all orders of \$5 or more and allow you extra profit on all orders. You get your full commission with order or a; same as C. O. D. is paid. Every article is made of high-grade leather throughout and will last for years. Our liberal guarantee accompanies each set. Bifolds are fitted with attractive gilt corners and are not to be compared with any of the cheaper lines. Our \$5 Salesman's Outfit is a luxurious example of what modern manufacturing can produce for a small sum. You will simply go wild when you see it. Don't delay. Act today.

HARRIS & COMPANY

(Dist. A) 513 Shelby St., DETROIT, MICH.



## QUALITY!

That's Our Answer to Competition BEST VALUE! BEST PRICE!

You Can't Equal LA BOHEME Quality at These Low Prices!

Incomparable Value INDESTRUCTIBLE OPALESCENT PEARLS. With Safety Rhinestone-Set Clasp.

- 24-inch, Opalescent ..... \$ 4.00 Dozen
- 20-inch, Opalescent ..... 4.50 Dozen
- 18-inch, Opalescent ..... 11.00 Dozen
- PLUSH JEWEL CASES, as illus. .... 7.20 Dozen
- Hraxon Flush Cases ..... 4.50 Dozen
- Satin-Lined Pictura Gift Cases, From 2.00 Dozen

Complete line of Czechoslovakian Beads, in beautiful, assorted colors. Send \$3.00 for complete set of samples.

We also carry in stock for immediate shipment beautiful Belgian, German and French Framed Beaded Bags at prices from \$9.00 to \$30.00 a Dozen. Ask about them.

4-Strand Pearl Bracelets and Mother-of-Pearl Beads in all colors. Write for prices.

25% deposit, balance C. O. D.

The Biggest Value for the Money!

SAUL GANDELMAN CO.

(Direct Importers)

333 Washington St., Boston, Mass.

## AGENTS SELL SILK KNITTED TIES 100% PROFIT



### KNITTED SILK TIES

All the newest patterns, non-wrinkable.

Per Dozen \$2.50 MUZZERS

Brushed Wool.

Per dozen, \$6.50.

Send for our catalogue showing our complete line of Ties and Muzzers, all good sellers.

25% deposit on orders, balance C. O. D.

### FAMOUS TRADING CO.

621 Broadway, New York, N. Y.



### The Original OVERNIGHT

20-inch, lined with silk-finished, brocade, satin, in rose, pink or blue, with full-length draped pocket. Contains 10 of the better kind, most useful fittings, with two gold-finished locks and keys. Looks like a \$20.00 article.

\$3.50 each in doz. lots. Sample, \$4.00

All orders shipped same day as received. 25% deposit, balance C. O. D. Write for our new circular.

GOLDSMITH MFG. CO.

29 S. Clinton Street, CHICAGO

Agents Make a Sale in Every Home with the Marvelous

### RADIO GAS LIGHTER

Lights Instantly—Sells Instantly.

Agents Make a Sale in Every Home with the Marvelous

10 East 14th Street, New York.

### LATEST XMAS NOVELTY

PIANO-LAP DOLL with Poem Book of 31 pages about "The Old Silk Shawl", for 35c, prepaid to any part of the U. S. W. C. THIBILL & CO., Columbus, Ohio.

Advertise in The Billboard—You'll be satisfied with results.

**ACCORDION MAKERS**  
Galanzi & Bros., 11 3d ave., N. Y. C.

**ADVERTISING NOVELTIES**  
Cohen & Sons, 824 S. 2d, Philadelphia, Pa.  
Loomer Calendar Adv. Co., 150 Park Row, N. Y.

**ADVERTISING PENCILS**  
S. Musial & Co., 8-12 Lincoln St., Yonkers, N. Y.

**AFRICAN DIPS**  
Cooley Mfg. Co., 330 N. Western ave., Chicago.

**AGENTS, JOBBERS, BROKERS**  
C. Covington, Concord, North Carolina.

**ALLIGATORS**  
The Florida Alligator Farm, S. Jacksonville, Fla.

**AIR CALLIOPES**  
Sam V. Day, Marshalltown, Ia.  
Pneumatic Calliope Co., 345 Market, Newark, N.J.  
Tangley Mfg. Co., Muscatine, Ia.

**ALUMINUM COOKING UTENSILS**  
Amer. Alum. Ware Co., 341 J. Hill, Newark, N.J.  
Jacob Bloch & Son, 233 Bowery, N. Y. C.  
Buckeye Aluminum Co., Wooster, Ohio.  
Fogel-Chertok Co., 1-0-102 Wooster, st., N. Y. C.  
Illinois Pure Aluminum Co., Lemont, Ill.  
Manhattan Enam. Ware Co., 123 Roversy, N.Y.C.  
A. N. Rice Lamp Fcty., 1837 Madison St., K. C.  
Sunlite Aluminum Co., Milwaukee, Wis.

**ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS**  
Amelia Grain, 819 Spring Garden st., Phila.

**ALUMINUM WARE**  
Sterling Aluminum Co., Erie, Pa.  
Western Merchandise Co., Abilene, Kansas.

**AMUSEMENT DEVICES**  
H. C. Evans & Co., 1528 W. Adams, Chicago.  
Miller & Baker, G. C. Term. Bldg., N. Y. C.

**ANIMALS AND SNAKES**  
John Barnes, Floresville, Texas.  
Bartels, 45 Cortland st., New York City.  
B'ville Snake Farm, Box 275, Brownsville, Tex.  
Fint's Porcupine Farm, S. Waterford, Me.  
Hazenbeck Bros., 311 Newark st., Hoboken, N.J.  
Henry Bartels, 72 Cortland st., N. Y. C.  
Inzham Animal Industries, Clarendon, Va.  
Max Geisler Bird Co., 50 Cooper St., N. Y. C.  
Louis Huber, 331 Bowery, New York City.  
John C. Wanner, 1 New York ave., Newark, N.J.

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Capt. Geo. M. McGuire, Santa Barbara, Calif.

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B. O. Powell, 407 1/2 Commerce St., San Antonio, Texas.

**ASBESTOS CURTAINS AND FIRE-PROOF SCENERY**  
Amelia Grain, 819 Spring Garden, Phila., Pa.  
James H. Channon Mfg. Co., 223-233 W. Erie St., Chicago, Ill.

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Tangley Company, Muscatine, Ia.

**AUTOMOBILE ROBES**  
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Goldberg Jewelry Co., 315 W. Wendotte, K.C., Mo.  
Kindel & Graham, 782-S1 Mission, San Francisco.  
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Singer Bros., 536 Broadway, New York.  
Specy Sales Co., 31-10 1st Bldg., Seattle Wash.  
Tipp Novelty Co., Tippencanoe City, Ohio.  
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Nuss Mfg. Co., 11th & M. Berry, Harrisburg, Pa.

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Destre Marabout, 1727 N. Front, Phila., Pa.  
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International Bath Robe Co., 53 W. 23d st., N.Y.

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Karr & Auerbach, 415 Market St., Phila., Pa.  
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Good tone; read; improvise; young. Join on wire. **SAX.,** Western Union, Louisville, Ky.

## Alto Sax., Doubling Clarinet.

Tuxedo; union; references furnished on re-quest. On account of misfortunes in the family I was unable to answer any of my correspondence from my ad in the November 15th issue. **MORRIS WHELOCK,** 209 S. Broadway, Green Bay, Wisconsin.

## Alto Saxophonist, B Flat So-

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Union. Best of references. Long experience in first class theatre. **I. DREXLER,** 41 Fallside Park, Rochester, N. Y. Jan3

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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.

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A-1 Accomplished Violinist and pianist (man and wife) at Liberty. Large library. Cue pictures perfectly. Reliable and competent. Go anywhere. Can bring saxophonist. F. E. STIMSON, Gildden, Ia. dec20

A-1 Bassoon Player—Union. Want locate with good orchestra. Experienced in all lines. PAUL MOURMANS, 909 Toulouse Street, New Orleans, La.

A-1 Clarinetist on Two Weeks' notice. Experienced in all lines. CLAUDE PICKETT, 1025 8th, Des Moines, Iowa.

A-1 Dance Drummer—Union, Tuxedo. Handle special arrangements, stick stands and novelty beats. Young; experienced. DRUMMER, Whiting Hotel, Stevens Point, Wisconsin.

A-1 Flutist—Theater, Etc. Reliable proposition only. Wire. FLUTIST, Western Union, Knoxville, Tenn.

A-1 Orchestra Leader (Violin). Thoroughly experienced all lines. Union. Good library. Address AL PALING, care Billboard, St. Louis, Mo.

A-1 Organist Wants Position. Pictures. Best references. State salary; hours; make of organ; particulars. FREDRICK SMITH, 2719 So. Beulah St., Philadelphia, Pa. Phone, Oregon 814W.

A-1 String Bass at Liberty. Union. GLENN WARMACK, care of Hotel Jermyn, Scranton, Pa.

A-1 Theatre Drummer and Pianist. Drummer; bells, xylophone, tympani, steel marimba. Wife, pianist, with library. Union. Joint or separate. Distance no object. Write or wire. C-BOX 654, care Billboard, Cincinnati.

A-1 Trumpet—Available for Theatre. Experienced, reliable, young, good tone, union. Go anywhere. I. BUGÉ, 3610 Cottage Grove Ave., Chicago.

A-1 Violinist at Liberty—Sight reader. Young man thoroughly capable of holding first chair, as am a schooled musician. Years of experience playing theater symphonies. Big, full tone. All letters answered. C. MALDONADO, 122 1/2 Main Ave., San Antonio, Tex. dec13

Banjo, Sax., Trumpet at Liberty December 13. Together all season and wish to stay together if possible. Banjoist, absolute harmony, full harmony solos and breaks. Alto Sax., doubling soprano. A-1 breaks, tone and harmony. Trumpet, read, improvise, tone and all mute effects. Young, neat; congenial; tuxedo; union. We can eat the stuff and make good. Write, wire "MUSICIAN", 701 Wisconsin St., Portage, Wis. dec13

3B and String Bass—Theatre. Can use Brass Bass on all novelty numbers. C-BOX 585, 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. MALDONADO, 115 1/2 Main Ave., San Antonio, Texas. dec13

Cellist—A-1. Experienced Ability. Good big tone. VIOLONCELLIST. 313 S. Ann St., Little Falls, New York. dec13

Dance Violinist at Liberty—Anyone needing a thoroughly experienced dance violinist write or wire RALPH PIPER, Forrest, Illinois. dec13

Drummer—Locate or Travel, Dance or hotel orchestra. Fake, read. No (umps. E. L. ALLEN, 377 Prospect St., Fall River, Mass. dec20

Drummer—Tympani, Bells, Xylophone; age, 26; union; vaudeville, pictures, dance; at Liberty December 21. DRUMMER, 823 N. Mill St., Orville, Ohio.

Fast Dance Drummer—Union. Young; neat; absolutely reliable. Six years' experience. Sight reader or jazz drummer. Only good reliable orchestra considered. CLAUDE BILLS, Calmar, Iowa.

Flute and Piccolo. Union. Experienced, open for engagement in first-class theatre. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. dec27

French Horn Player at Liberty for picture house, concert band or orchestra. Experienced, dependable; neat; age, 22. MUSICIAN, 611 West 30th Street, Indianapolis, Indiana.

Lady Director, Violin or Baton. Drummer and Clarinet doubling Alto Saxophone. Experienced all lines. HELEN ANDREWS, Hotel Stuart, Boston, Mass.

Lady Organist—Thoroughly experienced and reliable, wishes position. Complete library; highest references from best sources. Good organ and salary essential. Union. C-BOX 611, Billboard, Kansas City, Mo.

Organist—Open for Immediate engagement. Thoroughly experienced in picture work. Large library. Reasonable salary. Wire or write. JOE HAM, 89 Society Street, Charleston, S. C. dec20

Singing Drummer at Liberty. Just closed long season with headline vaudeville act. Eight years' experience. Sight reader. Gold outfit, tuxedo, union. Write or wire HAROLD STODDARD, Van Buren Hotel, Chicago, Illinois.

Soprano and Baritone Wish to join a good vaudeville act. Experienced. DESIRE, 48 Bank St., New York City.

Sousaphone BB, Doubling Trombone. Thoroughly experienced. Theatre, dance, Gold bell-front Sousaphone; lighting effects. Union. Reliable. Prefer New York State or New England. Will go elsewhere. SOUSAPHONIST, 665 Gifford St., Syracuse, N. Y.

A-1 String Bass—Plenty Pep, personality and ability; 23; union. GLENN WARMACK, Hotel Jermyn, Scranton, Pa.

Tenor Banjoist—Have Played with some of the best. Can read, fake and improvise, and play either symphonic or lokum style. I guarantee to fill all requirements, if not, I will accept forfeiture on first rehearsal. Am working at present but wish to make a change. Age 23; union; have tuxedo. L. C. ROBERTS, Banjoist, Commercial Hotel, Bluefield, W. Va.

Theatre Drummer and Pianiste. Drummer has and plays drums, bells, tympani, large xylophone and steel marimba. Pianiste, A-1 business, also some experience on unit organ. Large library. Man and wife; ages, 28 and 30. Union. Joint or separate. No jump too far. Write or wire, stating working conditions and size of orchestra. C-BOX 654, care Billboard, Cincinnati.

AT LIBERTY—A No. 1 CLARINETIST. 35 years' experience in Vaudeville, Pictures, etc. Strictly reliable. Vermont, New York State or Massachusetts preferred. HAROLD H. YOUNG, 63 1/2 Feeder St., Hudson Falls, New York.

AT LIBERTY—A-1 CLARINETIST, EXPERIENCED in all lines. Local, Albany, N. Y. Wants permanent location. CLARINETIST, care J. G. Brown, General Delivery, Roanoke, Virginia.

AT LIBERTY—A-1 VIOLINIST. DOUBLING violin and cornet; pictures or vaudeville; union. Salary reasonable. Experienced in all lines. Address L. STOER, 2129 6th Ave., Birmingham, Alabama.

AT LIBERTY—BANJOIST, DESIRES TO LOCATE with hot dance band. Read, fake and hokum. Tuxedo; union; young and neat. Wire or write. C-BOX 663, care Billboard, Cincinnati.

AT LIBERTY—DRUMMER-TYMPANIST. Union, and experienced in concert, dance and pictures. JOE F. DAY, Gen. Del., Hopkinsville, Ky.

AT LIBERTY, JANUARY 1—TWO SAXOPHONES, with plenty experience together, who read and transpose. Have good wardrobe, appearance and personality. Would like to locate in extreme South. Wire. AL PFEIFFER, 527 E. Burnett Ave., Louisville, Ky.

AT LIBERTY—TROMBONE AFTER DECEMBER 15. Read, fake, improvise; union; tuxedo; age, 27. WILLIAM PATERSON, Hotel George, Racine, Wisconsin. dec13

A-1 ALL-ROUND DRUMMER—WILL LOCATE with dance orchestra any place. Young; union; willing to travel. At Liberty after December 6. Wire or write. RAY BREHM, 1010 1/2 W. 3d St., Dayton, Ohio.

A-1 BB SOUSAPHONIST AT LIBERTY—Wishes engagement with real dance orchestra or big-time vaudeville act. Read, fake and memorize. Full round tone. Young and appearance. Will join on wire. Address WM. JIAN, 2805 E. 4th Street, Dayton, Ohio. P. S.: Misrepresentation is cause of this ad.

A-1 DRUMMER—BELLS, FULL LINE OF EFFECTS for pictures. 15 years' theatre, hotel and dance experience. Go anywhere. Non-union. DRUMMER, 923 So. Forest, Kansas City, Kansas.

A-1 OBOE AND ENGLISH HORN—DOUBLE ON Alto Sax. and Clarinet. Desires position in picture house, vaudeville or band. Experienced in all lines. G. SACHER, 2116 North Sixth Ave., Birmingham, Ala.

A-1 PIANO PLAYER AND DRUMMER AT Liberty. Both experienced musicians in Vaudeville and Motion Pictures. Good library of music. Drummer has complete line of traps, bells and marimba-xylophone. Want permanent location, no travel. R. K. WENTWORTH, Maryland Hotel, Annapolis, Md.

A-1 VIOLIN LEADER OR SIDE MAN, Double Trumpet. Have good library and am A-1 general business player. Can also furnish trap drummer, full line of traps. Single or joint. D. E. BRYANT, December 8-13, Tutwiler, Miss.; next Belmont, Miss. Account show closing.

A-1 VIOLINIST—LEAD OR SIDE AT LIBERTY. Complete library cue pictures correctly; pictures or vaudeville preferred. CHRIS ROED, 1135 6th St., Beloit, Wisconsin.

AT LIBERTY—LADY FLUTE AND PICCOLO Player, young, pleasing personality. RUTH HAYNES, Billboard, New York.

AT LIBERTY—VIOLINIST LEADER, A. F. of M., desires position in picture theatre; vaudeville considered; excellent library. Address VIOLINIST, 15 Myrtle Ave., Auburn, New York.

BANJO PLAYER WANTS WORK OVER VACATION, December 20 to January 6, Union. Experienced. Read, fake. LEE BALDWIN, 400 W. William St., Delaware, Ohio.

CELLIST—ABSOLUTELY COMPETENT AND Broad tone. Can double on Banjo or Saxophone. Desires a reliable engagement only. Address MUSICIAN, P. O. Box 53, French Lick, Indiana. dec20

CLARINET AT LIBERTY—EXPERIENCED band and orchestra. Write. G. SCASSERR, Gen. Del., Jacksonville, Fla.

CLARINETIST—EXPERIENCED IN THEATRE, vaudeville and pictures. Address 126 NORTH LOCUST STREET, Hagerstown, Md.

CLARINETIST—EXPERIENCED IN VAUDEVILLE and pictures. Can double saxophone if necessary. C-BOX 662, Billboard, Cincinnati.

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

DANCE TROMBONIST—WOULD LIKE TO hear from high-class organized orchestra. Have good tone, sight reader, all modern effects and can put over solos, hot and straight. Can do concert or theatre work. Will consider nothing but a first-class engagement. Address C-BOX 657, care Billboard, Cincinnati.

DRUMMER (XYLOPHONIST) BELLS. Desires steady engagement. Double some violin. MUSICIAN, 57 East 120th St., New York City.

EXPERIENCED BASSOON FOR HIGH-CLASS pictures or concert work, band or orchestra. C-BOX 465, Billboard, Cincinnati.

FIRST-CLASS VIOLINIST-LEADER—DANCE orchestras going to Florida or playing there, desiring a good violinist for winter engagement, starting January 1, write ALLAN PHILLIPS, Mt. Jewett, Pa. dec27

### SAUCE FOR THE GOOSE---

WHEN the commercial theater has a grievance it usually finds a picturesque way of announcing its discontent. A year or two ago, when managers were annoyed at not being allowed to sell chocolates in their theaters after eight o'clock at night, a balloon flight over London was arranged and from this prominent protest leaflets denouncing the chocolate regulation were showered down. It so happens that chocolates enter into the latest device for calling attention to a managerial grievance—it is announced that next week one of the London theaters will stop selling tickets and sell boxes of chocolates instead. The person who buys a box at one and threepence will be allotted a seat in the gallery; fly to the other extreme and spend ten and sixpence on your box and a seat in the stalls will go with it. The protest in this case is against the "cabaret" craze which has overtaken so many London restaurants. More and more of these establishments throw in with their dinner or supper a miniature variety entertainment, and by doing so encroach, according to the theater managers, on the province of the real revue or music hall. Nor is this all. Take your potted music hall as part of your dinner and you pay no entertainment tax; but the genuine, full-length article has to stand the tax on every seat it sells. So the scheme for "admission by chocolate" is a scheme for avoiding entertainment tax by placing the theater on the same privileged footing as the cabaret in the hope that ultimately the inland revenue authorities will be compelled to take action against both. It is an ingenious calculation and one cannot but sympathize with the aggrieved theater managers. To dine is one thing and to be diverted by stage spectacles is another; so long as an entertainment tax is in existence the State seems to have a perfectly righteous claim on the profits which result from combining the two for the distraction of the frivolous rich. The chocolate-box device puts the issue very neatly indeed and the upshot will be waited with interest.

—MANCHESTER GUARDIAN.

Leader (Violin)—Orpheum, Pantages vaudeville experience. Splendid \$5,000 library for pictures. Age 29; union. J. K. LEADER, 515 Oak, Louisville, Ky.

Oboist Desires Position in Moving Picture House in West or Middle West. Five years' experience, three years in Washington, D. C. Fine tone and execution. Am now employed. Can come on two weeks' notice. Best references as to character and ability. Write or wire. OBOIST, Lyric Theatre, Huntington, W. Va.

Orchestra Leader (Violin) and pianist-organist, two first-class musicians over twenty years' experience, violin and piano, or take charge orchestra; cueing pictures our specialty; large complete library; go anywhere. ORCHESTRA LEADER, 227 Oak St., Birmingham, New York. dec13

Organist—A-1 Picture Player at Liberty. Member of union. Lowest salary, \$75. SARA STEWART, Gen. Del., Atlanta, Ga.

Organist—A-1 Picture Player. Expert cueing pictures. Large library. Long experience; best references. LEON YACKLY, 614 West Walnut, Lancaster, Pa.

Organist—First Class. Eight years' picture experience. May any make organ. Bartola a specialty. Locate anywhere. PAUL MELVILLE, General Delivery, Beloit, Wisconsin.

Trio at Liberty—Violin, Cello, piano. High-class musicians for picture theatre and hotels. We double on drums and fiddle. Good appearance. Reliable. We do not misrepresent. LEADER, P. O. Box 814, Charleston, South Carolina.

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, 773 Jefferson St., Memphis, Tenn. dec13

Trombone—Experienced Vaudeville, pictures, Loew's, Pantages. Positively competent. Change due to disappointment. Married. Union. Must be permanent. TROMBONE, Lyric Theatre, Huntington, W. Va.

Trombone for Recognized dance orchestra. Two years with recording bands. Tone, technique, appearance. J. E. FRESHOUR, 721 Main St., Charleston, W. Va.

Trombonist—Experienced. Wishes steady work in theatre. Married. Age, 32. F. A. BARTLETT, Norway, Kan.

Trombonist—Union. Experienced theater, concert; gentleman. LEO ORONK, 114 Green St., Lancaster, Pa. dec20

ALTO SAXOPHONIST AT LIBERTY—TONE, technique, versatility, experienced all lines. Sight reader, improvise, fake, tuxedo. Dance or concert. Go anywhere. Transportation required. BILLY REEVES, Ft. Lauderdale, Florida. dec20

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(Continued on Page 162)

FLUTIST AND PICCOLO—EXPERIENCED Theatre or Industrial Band, wishes to locate. FLUTIST, 1101 Lagonda Ave., Springfield, Ohio. dec20

HOT DANCE DRUMMER AT LIBERTY—FOR Vaudeville or Dance Band. Just closing with band. Plenty pep and personality. Perfect dance rhythm. Age 23; union; tuxedo. Write or wire. LEO HOKE, care of Gen. Del., Huntington, Indiana.

ORGANIST—EXPERT PICTURE PLAYER. Young man; single; union; excellent references; go anywhere; small town preferred. Experienced on Hillgreen-Lang, Wurltzer, Smith, Kimball, Barton and Bartola organs. Can do minor repairs. At present working in large theatre in Detroit. Notice necessary. Home Address THEODORE R. SCHLECKER, 303 E. Mason St., Jackson, Michigan.

SAX. MAN—UNION. WANTS NEW LOCATION. Play Eb Alto and C Soprano; double on piano; also a novelty whistler and entertainer. Address STANLEY TOBRASEY, 1274 3d Ave., E., Cedar Rapids, Ia.

SOLO ORGANIST DESIRES ENGAGEMENT first-class theatre with good modern organ. Experienced. Feature songs. Complete library. Union. Address ORGANIST, 4077 Manavunk Avenue, Wissalickon, Philadelphia, Pa. dec20

TROMBONIST—WHO WOULD LIKE TO PLAY with a work band or orchestra; at present out of work. Ready at sight; playing in British Army Band and Orchestra, also first-class amateur operatic and dramatic orchestra. New York preferred. Particulars, apply W. RUSHWORTH, 5 Bartholdi Place, Yonkers, New York.

TROMBONIST-SINGER—EXCELLENT TROMBONE; read anything. Prefer theatre or hotel. Baritone soloist. Join immediately. MUSICIAN, 401 Kenilworth, Birmingham, Ala.

TRUMPET—DANCE TRUMPET. PLAY ALL the latest styles and mute effects, also sing. Only reliable orchestras answer. TRUMPET, 201 N. Jackson St., West Frankfort, Ill. dec20

TRUMPET PLAYER WANTS WORK OVER vacation, December 20 to January 8. Union. Experienced. Read; red-hot bokum. ROBERT MAYER, 449 N. Sandusky St., Delaware, Ohio.

VIOLINIST—A-I. YOUNG MAN. GOOD SIGHT reader, wishes engagement with moving picture house or orchestra. MORRIS KALL, 1382 E. 51st St., Brooklyn, New York.

A-I CLARINETIST—Union. Experienced vaudeville, pictures, concert band. Competent and reliable. marrie, age 26. Want steady employment; consider shop or municipal band. References on request. EUGENE SLICK, 316 W. Sixth St., Anderson, Indiana.

AT LIBERTY—A-I Alto Saxophone (legitimate) for musical, vaudeville or concert organization. Read, fake, transpose. I play piano; ordinary accompaniments, no flashy or big stuff. Do character comedy (the stage, eventful, etc.) and do character songs, either in character or straight. Reliable and experienced. Prefer road engagement, but will locate if proposition is right. For further particulars address SAXOPHONE SOLOIST, care Billboard Office, Los Angeles, Calif. Mail may be forwarded, so please allow time.

AT LIBERTY—A-I Lady Pianist, Organist and A-I Lady Violinist. Experienced in concert, hotel, cafe, dance, vaudeville and picture theatres. Will troupe, but prefer to locate. Best references from Chicago, New Orleans and elsewhere. At liberty on account of theater burning. Both union. Address PIANIST-ORGANIST, Box 673, Meridian, Miss. Jan3

AT LIBERTY—A-I Violinist, leader or side man. Experienced all lines. Large library; best of references; union. Address VIOLINIST, 1608 So. Cincinnati Ave., Tulsa, Oklahoma.

AND MASTER—Capable Large Library. Troupe or locate. teach. W. M. ATTEBERT, State Hospital, Dayton, Ohio. dec20

CORNETIST, GOOD BARBER. Will locate in good town. South preferred. Write or wire. MARY DE, 611 Sixth St., N. W. Washington, D. C. dec13

SOUSAPHONIST AT LIBERTY. Young, Tux. Prefer New York city vicinity. FERRIS YAMIN, 78 Greenwich St., New York City.

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, 1620 Hamilton St., Sioux City, Iowa. dec13

TROMBONE AT LIBERTY—Join on wire. Young man, do not read music, being handicapped by near sight. Can fake good Trombone part, also double Bass. Have troupe with reliable minstrel shows. I don't want a fancy salary as long as it is sure. Best of reference. At liberty owing to show closing. Write or wire. EDDIE WILETT, care Douglas & Taylor Clothing Store, Jamestown, New York.

TROMBONIST AT LIBERTY January 1. Experienced vaudeville, pictures; union. Good sight reader and gentleman. Permanent location preferred in Southeastern States. C-BOX 658, care Billboard, Cincinnati. dec20

VIOLINIST AND EBB TUBA PLAYER wants location. Twenty years' experience in theatre and dance work. Piano tuner and repairer. "MUSICIAN" 1114 Parnell Ave., Chicago, Ill. dec20

VIOLINIST, A-I. At Liberty. Leader or side man. 8 years vaudeville and pictures. Anywhere to reliable home. Age 24, union. LEVEY, care Levin, 210 W. 112th St., New York City. dec20

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50 WORD, CASH (First Line Large Black Type) 20 WORD, CASH (First Line and Name Black Type) 10 WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

GAYLOR BROS.—Four free acts; fairs, celebrations; two acrobatic frocs. European hand-head balancers. Chinese novelty equilibrist. Comedy troupe of dogs. 2928 17th St., Detroit, Michigan. dec20

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A-1 Pianist-Leader. Large Library. Go anywhere. State salary, particulars. AL MORTON, Burlington, Iowa.

At Liberty—Lady Pianist.

Thoroughly experienced pictures and vaudeville. Good library. Cue pictures accurately. Bartola experience. Address PIANIST, Box 88, Mexico, Mo.

A-1 Union Pianist for Road—

Sight reader, fake and transpose. Ticket? Yes. Just closed thirty-two weeks with Frank N. Graham Stock Co. Will go anywhere. ED. VREELAND, Midland Park, New Jersey.

Dance Pianist, Thoroughly Ex-

perienced hotel, cafe, dance. Union; tuxedo. neat appearance; references; age 23. Read and fake; have real dance rhythm; know harmony. ED EMMETT, 1212 Yale Place, Minneapolis.

AT LIBERTY—A-I LADY PIANIST. PREFER vaudeville and pictures. BELLA FREY, 199 Branchport Ave., Long Branch, N. J.

AT LIBERTY—A-I PIANIST. READ: YOUNG. 23; neat. Prefer location, anywhere, or travel. Ticket. Write, don't wire. EARNEST OLIVER, Taylorville, Ill., R. 4, Box 55.

AT LIBERTY—DANCE PIANIST. AGE, 20. neat, sober, reliable and steady. Read good and improvise. Double fair legitimate clarinet for band. Will consider good job with music as sideline. Write all first letter. Don't misrepresent. Allow time for mail to be forwarded from permanent address. EDDIE SCHMITT, Lenox, Iowa.

PIANIST-DIRECTOR Popular Song Writer, formerly leading organ band in vaudeville. Can read, fake, transpose, improvise, arrange and do song specialties. Young, experienced and dependable. Can assume full charge tab. show music, organize and direct jazz band or do same featuring own acts. For musical comedy, vaudeville or cabaret. HENRI COOK, 5100 Chestnut, Kansas City, Mo.

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Baritone or Lead. Conservatory training. Experienced concert and vaudeville. Soloist, quartet, accompanist or general work. Ability and appearance. All essentials. Best of references. Wire or write. FLOYD P. MILLER, Huntington, Tennessee.

AT LIBERTY—TOONVILLE QUARTETTE. High class, at Liberty February 1. Saw player, soloist and cartoonist in the bunch. Don't answer unless you can make good offer. Write. HARRY NEAL, Coffeyville, Kansas.

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Act, "The Musical Swede". Address MUSICAL JOHN NELSON, Marshfield, Wis.

AT LIBERTY, for sketch or vaudeville act, Catharine Hanson. Experience, ability; height, 5 ft., 4. 2210 St. Auhlin St., Morningside, Sioux City, Ia.

AT LIBERTY—Young Man of 32 and single wishes engagement in the theatrical business. Neat appearance and "reliable" and willing party. Had some experience and anxious to be engaged. Any offers appreciated. C-BOX 661, care Billboard, Cincinnati, Ohio.

JACK SELLERS AT LIBERTY to join Partner, act or show; partner preferred. Singer or pianist or do both. I do straight and comedy female impersonating. Do not want you if you chase or drink. Tell all and exchange photos. JACK SELLERS, The Marvel, 130 Holly St., New Bedford, Massachusetts.

YOUNG MAN, with wonderful, interesting stage act who answers over 50,000 questions on Geography, Statistics, Data, History, etc., from memory. The only act of its kind in America. Besides engagement for this winter up to April, 1925, with reliable Show, Museum or Chautauque. A dress (LEO CHIBSTER SMITH, 115 Sherman St., Denver, Colorado.

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MINSTRELS—NEW, ORIGINAL SHOWS,

first parts, afterpieces, comic songs, acts. BANNER PLAY BUREAU, 1061 Market, San Francisco, California.

ROLAND HAYES I TRIED listening to Roland Hayes without watching him last night. There has been so much emphasis laid upon the fact that he is a Negro, and so much rhapsodizing over his singing as expressive of the essential tragedy of the Negro Race, that I thought it would be interesting, for once, to concentrate upon the singer and ignore the man. So I sat in Carnegie Hall and watched the audience and listened to Roland Hayes. And having done that, I am convinced that Roland Hayes is an artist primarily, and a Negro incidentally, and that the essentially racial quality of his singing is something that exists chiefly in the imaginations of his more romantic hearers. Certainly there is little that one could call racial in the quality of his voice. To listen, not to look, while he sang his first three groups last night was to hear a beautiful tenor voice, silken smooth in mezzo forte, ringingly vibrant in the fortes and trained to a perfect evenness of production in all its registers. If the voice could be tagged with any specific racial label one might call it Irish. Once or twice, in negotiating an awkward group of syllables in a difficult tessitura, his tones did take on the "winkie", wailing quality that we associate with colored singers. But even that is a quality that is found in many Russian voices as well. His diction is flawless. It is merely good English, good Italian or good German, as the case may be; and his style changes with the character of the song he sings. Care Sete, as he sang it last night, was Haendel as Haendel should be sung, and his interpretation of Wolf's Auch Kleine Dinge was one of the most exquisite examples of pure lieder style that I have ever been privileged to hear. His singing of Negro spirituals, about which so much ink has been spilled, is thrilling for the very reason that he does not mar their beauty and deep feeling by adopting any fake "Negro" style of rendition. His tones, when he sings them, are just as beautifully "covered" as when he sings Brahms; and his method of interpretation is merely to sing them—like any other good songs—as sincerely and simply and beautifully as he can. His Negro dialect, in the spirituals, would be scorned by the average Nordic as not authentic. He pronounces "borne", for instance, not "borne", but "bawn", as any Bostonian would; he says "that" and "the", not "dat" and "de", and manages generally to keep them colloquial in spirit without finding it necessary to revert to the lingual methods of the end man of a minstrel show. There is pathos in his singing, of course, in his voice and his interpretations; but it is the quality of tears that is in any flawless and lovely thing. Its effect may be enhanced by reflections concerning the lonely prophet of an oppressed race, but it does not depend upon them. The people who filled Carnegie Hall to the brim last night, and crowded in packed rows upon the platform itself, were there for one reason, and one only; because when art leaves the lowlands of mere polished excellence and rises toward the peaks of greatness it appeals to something universal, something beyond the emotions and far beyond the intellect, something that you may be pleased to call the soul. And somewhere concealed, oddly enough, nearly everybody has one. It does not matter particularly whether Roland Hayes is black or white or green. What does matter is that he is an artist, and a great one. —DEEMS TAYLOR in The New York World.

AT LIBERTY—PIANIST FOR HIGH-CLASS

picture house. Thoroughly experienced. Cue exactly. Play alone or with orchestra. Prefer South. BOX 81, Gatea, Tennessee.

ORCHESTRA PIANIST—CAN PLAY VAUDEVILLE, dance.

Would like to locate out of town. MIKE MELZAK, 67 Montrose Ave., Brooklyn, New York.

PIANIST AT LIBERTY—WORK ACTS. DOU-

ble b.t.s. GEO. BAILEY, Owego, New York.

PIANIST—EXPERIENCED IN PICTURES

three years. Cue exactly; good library. References given. Union, reliable. Play Bartola. Age, 25. Prefer playing piano alone or with drums. D. D. BARTLEY, Hallville, Ill.

AT LIBERTY—Experienced Pianist desires position

in picture theatre alone or with orchestra not far from New York State, New Jersey or Pennsylvania. "Union man"; best references. Do not wire, write particulars. Address C-BOX 603, care Billboard, Cincinnati, Ohio.

A-I LADY PIANIST (Singer, lead or side, and

A-I Drummer, Tympani, Marimba, Bell, etc. Both union, neat, experienced all lines. Double stage. Locate or travel. State all; go anywhere for first-class position. C-BOX 621, care Billboard, Cincinnati, Ohio.

ORCHESTRA PIANIST—Twelve years' experience.

Have played vaudeville and pictures. Good sight reader and accompanist. Prefer house in Virginia, West Virginia or Ohio. Will consider anything. State salary and hours. Address MUSICIAN, 512 Shrewsbury St., Charleston, West Virginia. dec27

Athletes, Notice—A-1 Hand-

balancer at liberty. C-BOX 656, Billboard, Cincinnati, Ohio. dec20

Organized Minstrel Show of

real singers and steppers; also snappy six-piece band; no boozers. Address I. F. CALLAWAY, Kemp, Texas.

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ren—characters; all essentials; Equity; invite offers after first of year. Our record: Two companies in eight years. Only year-round work considered. Go anywhere. Merry Christmas and Happy New Year to friends. PERCE WARREN, 902 Division St., Indianapolis, Ind.

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understander in hand-to-hand act. Can work top. Weight, 150; 5 ft., 7. Address BOB, 4311 Evans Ave., St. Louis, Mo.

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TABLOID MUSICAL COMEDIES, SHORT-CAST Rep. Plays, Humorous Songs, Novelty Openings, etc. New Hit Book, \$3.50. BANNER PLYS, 1061 Market Street, San Francisco, California. dec27

TABLOID MUSICAL COMEDIES, THE CREAM of original hits. New Hit free. BANNER, 1061 Market, San Francisco, California.

AGENTS AND SOLICITORS WANTED

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Rummage Sales Make \$50.00 daily. Offer wonderful values. We start you. CLIFCROS, 609 Division St., Chicago. —

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Agents — Junior Quadruple. Duk-Kaife, Scissor Sharpener. Sells seven of ten housekeepers for 50c. Your profit, 35c. Dozen, \$1.80; gross, \$20.00. Free delivery. MORGAN MANUFACTURING COMPANY, 413 South Dearborn, Chicago. dec20

Agents—Make \$3 an Hour Putting up Genuine Gold Sign Letters. Liberal offer to general agents. Free samples. METAL-LIC CO., 412 N. Clark, Chicago. x

Agents—Men and Women. 35 million women are anxiously waiting to buy the 3-in-1 Hot Water Bottle-icebag-Fountain-Syringe Combination. Commission daily. No delivering. Write for startling money-making plan. LOEL MANUFACTURING CORPORATION, Middleboro, Mass. dec27

Big Money Selling New Household Cleaning Set. Washes and dries windows. Sweeps, scrubs, mops. All complete, only \$2.95. Over half profit. Write HARPER BRUSH WORKS, 320 Grimes St., Fairfield, Ia. Jan3

Demonstrators—Colbert's Embroidery Guide Braider, sews on thread and beads. One size fits all sewing machines. Good sellers. Dept. Stores, fairs, markets, etc. Open territory. Retail, 50c. Factory price, \$1.00 per 100. Particulars. Order shipped C. O. D. No deposit. Write or wire. A. COLBERT, Box 548, Ocean Park, California. dec27

Demonstrators—New Darning Attachment for darning stockings, underwear or any fabric to be darned. Fits any sewing machine. More and better darning can be done with it in five minutes than in an hour by hand. Sells fast as you can hand them out after demonstrating. Sample 50c. Dozen, \$3. Gross, \$35. A. W. DOWNS, Marshall, Mich.

Earn Big Money Fast Applying Gold Initials to Autos. Every owner buys. \$1.35 profit on \$1.50 sales. Particulars and samples free. Write quick. LITHOGRAM CO., Dept. 10, East Orange, New Jersey. x

Earn \$12.50 Per Day—Sell brand new Xmas Specials to everybody. Cost 12 1/2 cents, retail 25 cents. Sample and particulars free. Exclusive territory to producers. ELKAY SYSTEM, 1508 Clybourn Ave., Desk B, Chicago, Illinois.

Enormous Profits for Dealers handling our second-hand clothing line. We also start men and women in this business. Experience unnecessary. AMERICAN JOB-BING HOUSE, Dept. 10, 2038 Grand Ave., Chicago. Jan3

Everybody Buys New, Instant Stain and Rust Remover. For clothing, table linen, etc. Fine premium with every sale. Big, quick profits. Free outfit. Write today. CHRISTY, 57 Fulton, Newark, New Jersey. x

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Gold-Plated Gillette Razor, in Velvet Lined Case, with 12 Double-Edge Blades, postpaid, 97 cents. VICTOR-KING CO., 36 Ironfield St., Boston, 5, Mass.

Import Your Own Goods—The big German Export Magazine, "Ebersepost" contains over 2,000 display advertisements, names and addresses of German and foreign exporters and manufacturers offering goods of all descriptions, from large machinery to the smallest article manufactured. English copy 130 pages (1923 Edition), 60 cents prepaid. J. CHRISTENSEN, Lock Box 821, San Francisco, California.

Ku Klux Klan Pocketpiece. Free sample to agents, send dime for postage wrapping and Klan Catalog. BOX 524-BB, Omaha, Nebraska. Jan10

Magic Film Cleaning Fluid—Non-inflammable, makes old film like new. Sample, 2c. Write for whole sale price. PERFECTO CO., Box 28, Hartford, Conn.

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Medicine Agents—\$1.00 Herb Packages, weight 2 1/2 oz, each, \$1.00 dozen. Corn medicine sells for 25c, 75 cents a dozen. Ointment sells for 50c, 75 cents a dozen. Liniment sells for 50c, 90 cents a dozen. Soap sells for 25c, 50 cents a dozen. TRIUMPH CO., 1014 Central Ave., Cincinnati, Ohio.

Pitchmen, Streetmen—Make quick Xmas money selling Homac holiday wreaths, suitable for automobiles, private homes, any place there is a window. Illuminates with light back of them. Sells on sight. Easy to demonstrate. Easy to carry. Retail prices 25c and 30c—200% profit. Wire or write for particulars. HOMAC COLORTYPE CO., 305 N. Wells St., Chicago. x

Salesboard Operators, Attention—Cedar Chest, size 4"x5 1/2"x9 1/2" filled, \$21.00 a dozen. Sample, prepaid, \$2.50. KLEINER SALES COMPANY, 210 E. Belmont St., Warren, Ohio.

Soap Specialists—Honesty Medicated Soap. COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, N. Y. dec27

Coal Saving Process in Printed Envelope. Selling price, \$1.00, and worth it. Cost you, dozen, \$1.00; 100, \$5.00; 1,000, \$35.00. Sample 25c. A. W. DOWNS, Marshall, Michigan.

Ku Klux Klan Lucky Pocketpiece, 10c. Give emblems for Christmas. Catalog free, showing all kinds emblematic goods, all lodges. Agents wanted. NATIONAL EMBLEM CO., Box 524-B, Omaha, Nebraska. dec13

\$1.00 Brings Pound European Money, bonds, coins. Tremendous profits. Circulars free. HIRSCHNOTE, 70 Wall St., New York.

200 Per Cent Profit Selling Eveready Metal Polishing Cloth. Sales easy. Proposition and sample, 20 cents. CLIFFORD SPECIALTY COMPANY, Baldwin, Long Island.

1,000 Guaranteed Names, \$1.00. 500, 60c. WILSON, Box 74, Madison Square Station, New York.

AGENTS—BEST SELLER. JEM RUBBER Repair for tires and tubes. Supersedes vulcanization at a saving of over 800 per cent. Put it on cold, it vulcanizes itself in two minutes and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money add free sample, address AMAZON RUBBER CO., Philadelphia, Pa., Dept. 706. Jan33

AGENTS CALLING ON DRUG, CONFECTIONERY and pool halls, profitable sideline for making quick cash. VERNET SALES COMPANY, Phoenixville, Pa.

AGENTS, DEALERS AND SALESMEN—GET quick 100% profits handling our special line of fast selling, big value Needle Cases, Aluminum Thimbles, new top and side self-threading Needles. Send now for descriptive lists and get samples. FRANCIS J. GODOY, Box 295, City Hall Station, New York. (Est. 1882.)

AGENTS—EARN BIG MONEY AND ESTABLISH permanent business as exclusive manufacturer's agent for Oriental Pure White Vegetable Oil Soap. Golden opportunity. Write today. INDIANAPOLIS SOAP CO., Indianapolis, Indiana.

AGENTS FOR EMBOSSED DISPLAY SIGNS in brilliant color designs. Storekeepers buy on sight. Protected territory. Large commissions to right men. Details free. Sample, 10c. ARTISTIC SIGN WORKS, 799 Broadway, New York City. dec27

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AGENTS—MEN AND WOMEN. START THE New Year right selling our remarkable Rubber Goods line demanded everywhere. Spills quality, fast sales, big profits. Faery Aprons, Women and Baby Comforts, Household Necessities, etc. Attractive working plans. Write AMERICAN RUBBER PRODUCTS CO., Dept. 112, Pittsburgh, Pa.

AGENTS—N-R-G Laundry Tablets, the old reliable money-maker for 174 agents. Millions sold; 200% profit; sales waiting for you. Clothes washed spotlessly clean in 10 minutes without rubbing. Free samples. N-R-G COMPANY, 732-G N. Franklin, Chicago. Jan31

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AGENTS — SELL MUSIC. A "REACTIVE" proposition. Sample copy, write. B. M. THOMAS, 125 N. McKean St., Kittanning, Pa.

AGENTS—Send for catalog Toilet Requisites, Food Extras, Kitchen Tools, Christmas Goods, Photographic Enlargements, Frames, Medallions, Show Pictures. Credit given. JAS. C. BAILEY CO., Dept. G8, Chicago. dec27

AGENTS—Something new. Wonderful invention. Food centers wild over it. Distributors profit 300%. Thirty-day trial offer. Write A. A. SUPER, 1304 Fondulac, Milwaukee, Wisconsin.

AGENTS—SELL OUR BLEACHING CREAM TO the colored trade. It is hit; placing wide-awake persons on Easy street. PRIMAL CHEMICAL CO., Indianapolis, Indiana.

AGENTS—SELL OUR NEW LIQUID FACE Powder. Softens, brightens and beautifies the complexion and will not rub off. Particulars free. "STA ON" LIQUID POWDER CO., 75 1/2 Broadway, Asheville, North Carolina. dec13

AGENTS sell Wolverine Laundry Soap. Wonderful repeater and good profit maker. Free auto to hustlers. WOLVERINE SOAP CO., Dept. C10, Grand Rapids, Michigan.

AGENTS START EARNING THE PROFITS—Buy your hosiery from mill, nine cents to dollar quarter pair. Write for price list. 1205 Willow, Norrisowa, Pa.

AGENTS—Steady income. Exceptionally useful household article. HANDYCAP CO., Newark, N. J. dec27

AGENTS, STREET MEN, AUCTIONEERS FURNISHED small quantities, wholesale. Soap, Shampoos, Creams, Perfumes, \$20.00 daily. Hot selling combinations. (LA FLEUR) AMERICAN, 77 Park Place, New York. dec15x

AGENTS—TWO FAST SELLERS, BIG PROFITS. Samples, 10c. MODERN SPECIALTY CO., 315 So. Broadway, St. Louis, Mo. Jan3

AGENTS WANTED EVERYWHERE TO SELL our high-grade Printing at prices way below local printers' prices. TODD PRINTING CO., 15-19 E. Second Street, Cincinnati, Ohio.

AGENTS WANTED. FULL OR PART TIME. to sell on liberal commission new Thermostatic Automatic Carburetor Control Attachment for Ford cars. Increases mileage 100%. No holes to drill. Attached in two minutes. Does automatically exactly what Ford Manual instructs driver to do. Call for car now using Thermostatic Carburetor Control under Blanket License. Write immediately. A. C. BLANCKE & CO., Dept. 687-A, 602 W. Lake St., Chicago.

ADVERTISING By BERTON BELLIS ADVERTISING creates and builds business, bringing peace and prosperity to the public in general. It spreads knowledge and is a powerful force in keeping our nation in its present position and standing among other nations of the world. Advertising is a business, a profession, an art, speeding the wheels of industry. Advertising cannot be adulterated, cheapened, thinned down and still be honest, constructive, business-building. Stop the advertising of the business world tomorrow, and you will soon have the smoldering ruins of destruction of trade and commerce, rust on the wheels of the factories, grains rotting in the fields for want of markets, multitudes of the unemployed and an idle nation that would be classed with the prosperity of Russia at the present time. Poverty would creep into the home, taking the warmth and comfort from the household and men's buying power would soon be reduced to a pitiful pittance. Advertising has been a steady, helpful, enlightening force in making and promoting our civilization so far in advance beyond the peoples and ideals of peoples of less prosperous and happy nations. Advertising is the dynamo that creates the power of purchase by the peoples of all communities by establishing universal and uniform markets, and adding to each nation's wealth and happiness. Advertising is to an electric light plant, it is the power that moves the machinery and causes the bright light to shine forth in all its brilliancy. It educates the minds to the advantages to be derived from new or standard products and new ideas. It is the motive power that causes a desire to purchase by creating and capturing the confidence of the buyer. What nation, creed or political party would remain in the field today if they had not sold their thoughts, ideals, etc., to the public by showing their superior worth and value? The dynamic force of public opinion today is reflected by means of the printed page of the great daily papers, magazines, etc. The printed page is teaching every moment, every hour, every day, and in so doing creates and teaches thought, the mightiest force under God on earth—and He had a thought before He created the universe. Teaching people to think in the right way is the making, building and preserving of real civilization. How could great educators, authors, editors and the writing profession in general carry on without the values that advertising gives the business house and the public? Advertising is one of the greatest educational forces of modern times for the masses. The artist, writer and promoter of this profession must be of the highest order and tested value of character, intelligence, training, imagination, personality and creative genius. What periodical or newspaper of any circulation could pay the enormous salaries of their respective staffs or purchase other writings or business material of the highest order without taking some of the profits from the advertising side of their business? Such authors as the world has today in the field of advertising are also educators of business methods and public purchases are dividends. The public and the advertiser have come to know that the better the quality, service, etc., the less the market price to the purchaser and the manufacturer. In looking over the writings, essays, pictures, etc., of advertising you will find some of the world's foremost talent and genius simply because business demands service and profits with a trained eye on results. To gain these things one has to produce quality, give service, gain confidence and keep good will, and have a working force with good personality that shows genuine courtesy. The unchangeable law of averages is what counts here, and to follow up such laws continued betterment of quality and methods adds to the saving of the public and the making of dividends by the business concern. Stop advertising and you stop business. Stop business and you stop prosperity. Stop prosperity and you have unemployment and little money in circulation. With little money we have fewer comforts, schools, etc., which results in ignorance, pestilence, darkness, poverty and destruction for the masses—a nation that is marked by a tombstone.

Sell Pearl Necklaces. 500% profit. Every woman a customer. Easy, pleasant work. Write for rock-bottom price. See display ad in this issue. STAR IMPORT CO., 799 Broadway, New York.

The Agents' and Buyers' Guide Tells where to buy everything. Copy, 50c. WILSON, Box 74, Madison Square Station, New York.

Why Not Sell Fraternal Emblems, Household Articles, K. K. K. Emblems, Dollies, Scarfs, etc.? Catalogue free. BOTKIN & CO., BB, Piqua, Ohio.

Wonderful Invention Eliminates Needles for Phonographs. Preserves records. Abolishes scratching. Day's supply in pocket. \$20 daily. Sample on approval if requested. EVERPLAY, Desk C-12, McClurg Bldg., Chicago. Jan3

A BUSINESS OF YOUR OWN—Make and sell Chipped Glass Name and Number Plates, Checkerboards, Signs. Large booklet free. E. PALMER, 501, Wacker, Ohio.

A KNIFE SHARPENER AND CAN OPENER. 35c seller, 220% profit. Get a sample, 35c, then we'll do business. SODER CO., 127 1/2 South 20th Street, Birmingham, Ala. dec13

A WONDERFUL OFFICE SPECIALTY PAYING real dividends. Send 25c for sample and particulars today. You will not regret it. THE NEWTON PRODUCTS COMPANY, Box 930, Milwaukee, Wisconsin. dec20

AGENTS—BE INDEPENDENT. "HOW TO Be a Successful Salesman", tell you how. Copy, \$1.00. WHIPPET PRESS, 4096 35th, Detroit, Michigan.

AGENTS—BE INDEPENDENT. MAKE BIG profits with our Soap, Toilet Articles and Household Necessities. Get free sample case offer. HO-RO-CO, 2704 Dodier, St. Louis, Mo. Jan3

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(Continued on Page 164)

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AGENTS WANTED TO SELL LOW PRICED beautifully colored ladies underwear. Sells itself. Big money made easy. Write for free details. ARTSILK UNDERWEAR MILLS, 449 West 37th St., New York.

AGENTS - WRITE FOR FREE SAMPLES. Sell Madison "Better-Made" shirts for large manufacturer direct to wearer. No capital or experience required. Many earn \$100 weekly and bonus. MADISON MILLS, 564 Broadway, New York.

AGENTS-\$5 HOUR. SELL ASTOR SILK AND Knit Neckties. Send \$2.00 for special holiday assorted sample outfit, or ask for our proposition. ASTOR NECKWEAR CO., 315-A Broadway, New York.

AGENTS-\$6 TO \$12 A DAY EASY. 350 lightweight, fast selling, popular priced necessities. Food Flavors, Perfumes, Soaps, Toilet Preparations, etc. Agent's outfit free. Write today-quick-now. AMERICAN PRODUCTS CO., 2937 American Bldg., Cincinnati, Ohio.

AGENTS-\$15-\$30 DAILY SELLING "SWING-UP" the great accident preventer. Every auto driver wants one. 100% profit. Free offer. INDUSTRIAL DEVELOPMENT CORP., Dept. 25, Bridgeport, Conn.

"AKYN MENDING FLUID" MENDS HOSIERY. Garments without thread. Withstands washing, boiling, ironing. "AKYNCO", 734 Major, Salt Lake, Utah.

"BARGAINS". THE MAGAZINE FOR MONEY makers. Sample copy free. BARGAIN, 1313 South Oakley, Chicago.

BIG PROFITS-MAKE AND SELL ROPE and Machines for making rope. SUPERIOR MANUFACTURING COMPANY, Oakland, Calif.

CAN YOU SELL COLORED PEOPLE? WRITE BECKER CHEMICAL CO., St. Louis, Mo.

CAN YOU SELL TO COLORED PEOPLE? Write ESTON CO., Department 127, 2509 Second Ave., Birmingham, Alabama.

CARD SIGNS FOR EVERY BUSINESS. BIG profits for agents. Sample, 10c. SIGNS, 529 St. Louis, New Orleans.

CHRISTMAS MONEY AND LOTS OF IT SELLING Budget Bibles at 10c. Sample 10c. 12 Bibles, 75c; 100, \$5.00; 500, \$20.00; 1,000, \$35.00. Deposit must accompany all C. O. D. orders. THE NEWTON BOOK SHOP, Box 930, Milwaukee, Wisconsin.

DEMONSTRATORS, SPECIAL PRICE; INTENSIFIERS, retail \$1 set. RELIABLE, Utica, New York.

DIRECT SELLING BY MAIL SUCCESSFUL Salesman Magazine tells you where to buy and what. Copy, 10c. Three months, 25c. 19 Winthrop Avenue, Newton, Mass.

DISTRIBUTORS - SCREW-HOLDING SCREW Driver. Handiest tool ever invented. Unlimited market; tremendous demand; big repeat earnings. Write COBURN TOOL, 736 E. Boylston, Boston, Massachusetts.

FORTUNE MAKER - THREAD-CUTTING Thimble. Everyone buys. 25c seller; \$7.50 gross. prepaid; sample, 15c. AUTOMOTE MFG. CO., 3753 Montecello, Chicago.

GEE-SUM-TOY-NEW CHINESE GAME. Wonderful demonstrator, lightning seller. \$1.75 dozen. Sample, 25c. GEE-SUMTOY CO., 1516 W. Roxbury, Seattle, Wash.

GET OUR FREE SAMPLE CASE - TOILET Articles, Perfumes and Specialties. Wonderfully profitable. LA DERMA CO., Dept. RK, St. Louis.

HEMSTITCHING AND PICOT EDGING ATTACHMENT. New invention; fits any sewing machine; knock-out dollar seller. Sample, fifty cents. Wonderful discounts to agents. EL PASO SEWING MACHINE CO., 203 W. Overland St., El Paso, Texas.

HERE THEY ARE-FIFTY FAST SELLERS. Everybody needs and buys. \$50.00 weekly easily made. B. & G. RUBBER CO., Dept. 676, Pittsburgh, Pa.

MAGAZINE MEN - NEWSSTAND STORY Fashion Publication. Send \$1.00 for receipts, sample copies, credentials, etc. JOSEPH HALL, 8 Western Parkway, Schenectady, New York.

MAGIC MULTIPLE PENCIL GOES UP OR down a thread. Particulars free. LAFF STINE, Roseville, Ohio.

MARVELOUS NEW LIQUID SHARPENS DULL-est Razor Blade. Sells to every man. Agents cleaning up. A gold mine for window demonstrators. Write immediately. SUREEDGE, Box 2549, San Francisco, California.

MEDICINE AGENTS WANTED. W. H. DUTTON, 613 East Sixth, Little Rock, Ark.

NECKTIES - WONDERFUL HOLIDAY DEMAND. Big profits. Particulars free. R. MARSH CRAVAT EXCHANGE, Ithaca, N. Y.

NEW OFFICE SPECIALTY-MINUTE DEMONSTRATION means sure sale. 100% repenter. Gold mine for you. ODIORNE, 123 South Fourth, Philadelphia, Pa.

NEW WONDERFUL SELLER-98c PROFIT every dollar sale. Deliver on spot. License unnecessary. Sample free. MISSION FACTORY L, 519 North Halsted St., Chicago, Ill.

PEARLS, PEARLS! PEARLS! IT PAYS TO see the pearls before you buy from anyone else. Imported Brazil Acacia pearls from 25c up. AMERICAN SUPPLY CO., 245 West 34th St., New York City.

POLMET POLISHING CLOTH REMOVES tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like hot cakes. Retail 25c; sample free. A. H. GALE CO., 15 Edinboro St., Boston, Massachusetts.

RAINCOATS-Full line guaranteed Raincoats. Topcoats. Overcoats. \$3.95 to \$22.00. Commission 25% to 30%. We deliver. HYDRO RAINCOAT CO., 3519 Park, Dept. 925, Chicago.

SAVE AUTO OWNERS \$50 A YEAR-SELL "Massey" Clamps. Big profits. Send \$1 for 25 cents. \$2.50 for 100; sample 10 cents. Money back guarantee. Prompt delivery. Send at once. BULLOCK PUBLISHING CO., 1501 E. 53rd St., Chicago.

SELL UNION LABEL, ALL-WOOL, MADE-TO-Measure Men's Clothing direct to wearer for \$24.50. SCOTT SYSTEM, Boston.

STREET MEN, PITCHMEN - THOUSANDS sold. Magic Paddles. Fifty-cent dollars gross; sample, 25 cents. H. W. FOSTER, 4891 Calumet, Chicago.

SELF-THREADING NEEDLES, NEEDLE Books, Machine Needles-Find sales in every home. Fine side lines, easily carried, big profits. Sample and catalogue free. LEE BROTHERS, 143 East 23d St., New York City.

SELL JOKERS' NOVELTIES-OUTFIT (15 samples) 10 cents. CLEVELAND WILCOX, Lake George, New York.

SELL NEEDLE BOOKS THE NEW WAY. Information free. W. JOHNSON, 5425 So. Wells, Chicago.

SOAP AGENTS WANTED TO SELL OUR BIG line of products. Sample case furnished. Write for terms and particulars. LINRO CO., Dept. 232, St. Louis, Mo.

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22 BAMBOO FOUNTAIN PENS. \$4 LOT OF 1000 German Marks, cheap. C. C. BURNS, Yale, Oklahoma.

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Million a Month Spent for Organs

Civic Use of "King of Instruments" Gives Impetus to Municipal Music in Many Cities

ONE million dollars a month for pipe organs is the expenditure of the American public for a branch of music which has recorded unusual progress in the last decade. In the United States the movement has reached its climax in the years since the armistice was signed. The pipe organ lends itself largely to the great public gathering, although it is also in demand in residences. Therefore the construction of large organs is clearly an index to the public demand.

Statistics gathered by musical authorities, based on government figures for 1923, indicate that 2,000 pipe organs were built and installed in 1924, their total value being approximately \$12,000,000. This expenditure represents the output of an industry which consists of fewer than 60 organ factories in the United States, only about half a dozen of which are large concerns.

Announcement has recently been made of the awarding of a contract for the construction of a six-manual organ for the new Kindt Theater at Davenport, Ia., the gift of a wealthy citizen to the community. This is to be an immense instrument, with six manuals—or keyboards. A huge instrument is also to be installed in the new Washington Auditorium. This will give the new structure at the national capital an organ which will be heard at gatherings of national importance. Meanwhile at San Francisco the Palace of the Legion of Honor, presented to the city by Adolph B. Spreckels, is soon to have a splendid organ which will be used for public recitals and which will speak outside as well as inside the structure.

The city of Memphis, Tenn., has just completed a drive for a municipal organ. The drive enlisted the aid of citizens of all classes and the money necessary was raised in a remarkably short time. Meanwhile Chattanooga, Tenn., is about to install its big city organ and has engaged Edwin H. Lemare, noted English organist, formerly city organist of San Francisco and of Portland, Me., to preside at the keyboard. North Side Carnegie Hall at Pittsburg is installing a large new organ for its weekly recitals. The recitals at Carnegie Hall and at the North Side Carnegie Hall have been a feature of Pittsburg musical life for a number of years and are a legacy to that city from Andrew Carnegie.

In the field of the school many educators believe that hearing organ music is a necessary part of a child's education. Atlantic City has the distinction of having purchased and installed last spring the largest school organ in the world, a colossal instrument of five keyboards and various novel features of construction. The Los Angeles Polytechnic High School is one of the latest to place a contract for a big instrument. The Lewis and Clark High School at Spokane installed one this year and regular recitals are given there. The Schenley High School at Pittsburg has done the same. Many smaller cities have followed this example.

Another place where organs are in great demand in recent months are Masonic buildings. The St. Louis Scottish Rite Cathedral opened the new instrument in its magnificent temple in November. The Buffalo Scottish Rite has placed an order for a large organ. The Scottish Rite cathedrals at San Antonio, Tex., and at Peoria, Ill., have done likewise within the last few weeks. So has the Masonic temple at Birmingham, Ala. At Madison, Wis., the Masonic order has ordered three organs for its buildings.

At Grand Rapids, Mich., a large amount was spent by a number of prominent citizens to place a fine instrument in the Fountain Street Baptist Church and they have engaged a talented organist from Chicago at a high salary to give recitals. In Detroit a four-manual has been placed in Orchestra Hall and noted concert organists are playing it.

This activity has created a great demand for capable organists and these musicians, formerly needed only by churches and rather meagerly paid, are now finding new fields opened to them which were not imagined in the days of Johann Sebastian Bach, the "father of organ music." American teachers have been busy training up a new generation of performers and many have gone abroad for instruction. At the Fontainebleau School of Music, conducted every summer for the benefit of American students, a large organ class of picked young men and women enlarge their knowledge under the French masters. So popular has this course become that one of the large American organ builders, this year offered, as a prize to the candidate passing the examination for the fellowship of the American Guild of Organists with the highest markings, a scholarship at Fontainebleau with all expenses. This scholarship was carried off by a young New York girl, Leah Mynderse. —From NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC, 45 West 45th street, New York City.

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A-1 STAGE WARDROBE, LOWEST PRICES. Specialize in Evening Gowns, Wraps, Iridescent, Jeweled, etc. up-to-minute Models. Afternoon, Dancing and Street Dresses and Chorus Sets. House of class, flash, reliability and prompt service. Over 40 years at former address. C. CONLEY, 404 West 26th St., New York City. dec13

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(Continued on Page 165)

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MAIL ORDER BUSINESS OF YOUR OWN, selling movie patrons all year; anywhere. Free circulars. "WONDO, 34-B Times Plaza, Brooklyn, New York.

MAIL GALORE! YOUR NAME IN MY DI-rectory brings you hundreds of samples, magazines, plans, bargain offers, catalogues, etc., only 10c, 3 times, 25c. WM. G. HEALY, 612 Gray, Joplin, Missouri. dec27

MONEY FOR YOURSELF WITHOUT AGENCY graft or capital, 25c, or send stamp for particulars. Money refunded if misrepresented. KISMET, 1550 Arsenal, Indianapolis, Indiana.

REAL METHOD—FORMULA AND SPIELS for Mend All Cents, Razor Paste, Silver Cleaning Plate, Corn Remedy, \$2. J. L. ANDREWS, Box 298, Lafayette, Alabama.

PATENTS—Write for our free Guide Books and "Record of Invention Blank" before disclosing in-ventions. Send model or sketch of your invention for our free examination and instructions. VICTOR J. EVANS & CO., 9th and G, Washington, D. C. Jan3

THREE SMALL FARMS—TRADE FOR SLOT Machines. BOX 368, Renkelman, Neb. dec20

24 WORDS, 355 RURAL WEEKLIES, \$14.20. ADMEYER, 412-B Hartford, St. Louis, Mo. Jan3

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.

UNIFORM COATS, \$4.00; CAPS, \$1.00; TUX- do Coats, \$8.00; Ladies' Black Dresses, size 40, \$4.00. JANDORE, 225 West 97th St., New York City.

EXCHANGE OR SWAP

5c WORD, CASH, NO ADV. LESS THAN 25c. 7c WORD, CASH, ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

ELECTRIC ROAD SHOW, COMPLETE, IN- cluding Film. H. F. GOULDEN, Barnesville, Missouri.

TOY BALLOON FILLERS, TWO, COST \$35. Want good Wardrobe Trunk, or what have you? BOX 5631, Kansas City, Missouri.

FILM AND OTHER GOODS TO TRADE FOR show goods, Power's head crank organ or piano. JOHN RUDOLPH, Diggs, Missouri.

FOR SALE OR EXCHANGE FOR CANDY Floss Machine, Creter steam power Popcorn and Peanut Roaster, good condition, a bargain. BUSY BEE CO., Thomasville, Georgia. dec13

ILLUSIONS MAGIC, KNIFE BACK SUPPLIES. Mail Order and Agents Goods. Want good sets, or what have you? A. W. DOWNS, Marshall, Michigan.

MAIL ORDER BUSINESS—COPYRIGHT, SUP- plies, etc., ready for you to take over \$35; night trade. BOX 5631, Kansas City Mo.

FOR SALE—NEW GOODS

7c WORD, CASH, NO ADV. LESS THAN 25c. 8c WORD, CASH, ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Knife Back Supplies — One

Knife, in assorted colors, 100, \$2.75; 1,000 \$25.00. Assortment of ten other kinds, 100, \$3.75; 1,000 \$35.00. Samples, 5c. Assorted Daggers, \$4.00 per dozen. Brass Pins for Knife or Bone Rings, \$3.00 each, \$30.00 per dozen. A. W. DOWNS, Marshall, Michigan.

Pocket Knives—Metallic Jewel

Art Photo Handles, 1/2 flash, prices and samples, \$2.00. No catalogue. GOWANDA OUTLET CO., Gowanda, N. Y. dec13x

BRAND NEW LIFE GIVEN TO AUTOMATIC Bal Throwing Games, Georgia Peanut Gr., \$25.00; Jelly Fruit Girls and Ducks and Chickens, \$15.00 and \$20.00. Attractive courses, LAM- BERTS NOVELTIES, Box 127, East Point, Ga. dec27

MONEY GETTERS—OPERATORS SAY THAT the "Mutoscope", cinematograph moving picture machine, and "Snoosecope", pistol ma- chine, are their best money earners. Why not get your share? Write today. INTERNA- TIONAL MUTOSCOPE CO., 540 West 23d St., New York. dec29

SALEBOARD NOVELTIES—FAST SELLERS; new goods. NOVIX SPECIALTY CO., 39 East 27th St., New York. dec29

WHF SENSATION OF THE AGE. DON'T DIS- card your safety blades. Hundreds of shaves from one blade using the P. O. Razor Sharpener. No bending of straight razor. In- dorsed by thousands. 50c. Money refunded on return of sharpener if not satisfied. Strappers for all safety blades, 50c each. P. O. BOX 909, Dept. B., San Diego, California. No stamps.

FOR SALE—SECOND-HAND GOODS

6c WORD, CASH, NO ADV. LESS THAN 25c. 8c WORD, CASH, ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

A-1 Ball Gum and Peanut Ma- chines, cheap. Advance Gum, Sparta Peanut \$2.50 each. "Two" \$1.00. Nickel-Plated Rebuilt Vena Gum, \$6.50; Modern Sugar- proof, 2 balls for 1c type, \$7.50; Advance 2 for 1c, rebuilt, \$5.50; Blue Bird 1-2-3, rebuilt, \$6. All guaranteed good condition. Send one-third deposit. Catalogue collect. AMERICAN COIN MACHINE CENTER, 44 Hill Street, Newark, New Jersey.

Flanders Field War Exhibit, \$40. 20 viewing boxes, 25 war views. JOE H. GREEN, Newark, Ohio.

Mills O. K. 5c Counter Mint venders, \$50.00 each. ADVANCE SALES COMPANY, 1438 Schofield Building, Cleveland, Ohio. dec13

Mills O. K. 5c Counter Mint Vender, late models. PEERLESS, 2406 Cen- tral Ave., Minneapolis, Minn. jan3

Parker Ferris Wheel, A-1 Con- dition. CHARLES PALASH, 1847 Park Place, Brooklyn, New York.

Peerless Popcorn Machine, Model A, in first-class condition. Price, \$85.00. Send \$20.00 deposit. J. F. REED, 327 John R. St., Detroit, Michigan.

Police Watch Camera, View Finder, 1/2 Kodak, Film Pack Adaptor, two Printers, two Developer Pans, Instruction Book, 12x14 Aluminum-Coated Screen, set Kono Cards. Make offer; all or part; excellent condition. Good Pecans, 41c lb. here. AL E. PAPE, Seguin, Texas.

Portable 3-Abreast Merry-Go- Round, complete, with Fordson Tractor and Wurlitzer Band Organ. Bargain for cash. C-BOX 660, care Billboard, Cincinnati.

\$6.00 Fiber Shoe Trunks. Bar-

gains. Send money order. WILLIAMS, 2720 Park, St. Louis, Missouri. dec29

BARGAIN—TEN GENUINE SHOOTSCOPES, pistol target practice machines, slightly used. Ready to earn large profits for you. Only \$35.00 each. Send third deposit with order. First come, first served. INTERNATIONAL MUTOSCOPE CO., 540 West 23d St., New York. dec29

BEST VENTRILOQUIST FIGURES IN THE world. All kinds. SHAW, Victoria, Mo. dec29

BIG ATTRACTION, INDOORS OR OUT. Lord's Prayer on Pithhead, complete with microscope, etc., \$20 to \$100. WM. SHAW, Victoria, Missouri. dec29

BILLBOARDS, SPECIALS AND OTHERS; Dietz Combination Hand-Power and Electric Candy Cough, extra head, gas attach- ment; Klax, Tent, 6x7, walls 7 ft. Mite trade outfit, tent. What have you? E. E. SHUBB, Snow Hill, Sprangld, Ohio.

BUFFUM CARD PRINTING PRESS, LIKE new; 29 fonts Type, \$15.00. J. KASPEREK, W-2696 Broadway, Spokane, Washington.

BUTTERKIST CORN POPPER AND PEANUT Roaster, gas-electric, with fountain, fine condition, cost \$110.00; bargain; also other Peppers. DURHAM SALES CO., Corry, Pa.

ELEVEN TEN PINNET BOWLING ALLEYS.

Will sell for cash time payments or rent on percentage basis. Write for particulars. H. O. PASTRE, Box 110, Logan, Ill. Jan3

FOR SALE—MUMMY IN EXHIBIT CASE. Very good and used little. Sell for \$15.00. E. EASTWOOD, 243 Front, Portsmouth Ohio.

FOR SALE—NATIONAL CASH REGISTER. Records, 1c to 5c like new; also Corona Typewriter and Mills Target Practice Machines. PUNCTURELESS TIRE CO., Mobile, Alabama.

FOR SALE—MILLS O. K. VENDERS AND Cattle Victory Venders, Exhibit Diagonals, Picture Machines. F. D. ROSE, 301 Main St., Gloucester, Massachusetts.

FOR SALE—TENT, SIXTY, WITH ONE thirty, nine-foot sidewall; one tent, forty five with one thirty, nine-foot sidewall. Not very good, but price low. Or will trade for Passion Play or other subjects. One Pianona, 44-key electric player, some Gasoline-Air Lighting Out- fits, one Army Officers' Tent; one Photograph Tent 12x12, five-foot sidewall. JETHRO AL- MOND, Albemarle, North Carolina.

FOR SALE—THOUSAND SHEETS MINSTREL Paper, pictorial, \$25.00. 2,000 date figures, \$20.00. Rent contracts, theater contracts, agents' reports, 50c a hundred. Stencil outfit, \$3. POSTER ADVERTISING CO., Red Hill, Pennsylvania.

More Stock Companies Needed

"STOCK companies are the true basis for the selection of talent," says Frank Lloyd, motion picture producer-director and former actor and speaking-stage producer, in The Los Angeles Times. "It is a regrettable fact, but there are very few of the old-time stock companies left in America. Only a few years ago there was at least one in every city and town. Now they are almost extinct. "From stock came many of our real exponents of the histrionic art. Scouts were always on the lookout for new talent. Companies were so numerous that there were literally hundreds of players to survey and from whom to choose. As a result the screen was plentifully supplied with new faces and new talent. "That, by the way, is the glaring fault of pictures today. There are no new faces and no new talent. And these are absolutely a necessity for the continuation of any degree of quality. "The public is continually wanting new players, but when they are brought out the public goes back to its old favorites. This may sound like a contradiction of the need of the present day in pictures, but it is nevertheless a fact. Very few new players are coming to the fore, principally because the ones who have been in for years are indelibly impressed in the mind of the public. "It is a well-known fact that the biggest actors on the American stage today are those who were famous 10, 15 and some 20 years ago. Their vogue will live until they die. Similarly, the not quite in so consistent a manner, the same may be said for the screen. "We should support stock companies instead of allowing them to die out, because that is the one real medium thru which the screen may choose its future talent. "As well as being a market for suitable screen material, stock companies serve the purpose of a finishing school for those desirous of taking up picture work. Several years ago, when Leatrice Joy was playing the feminine lead in one of my plays, I recommended seven or eight months in stock for anyone having no previous stage experience. Whether it was thru that statement or because she had already considered it I do not know, but a few weeks later she joined a stock company in San Diego and played with it for several months. "About a year later, when she had occasion to appear in another picture of mine, I noticed how much superior her acting was than it had seemed before. Her poise was perfect and she was able to express any emotion desired with feeling. "Many broken hearts and many empty purses might be saved if those who truly believe they have histrionic talent and are willing to work to gain their goal, would, instead of going a long way to Hollywood or New York, seek employment in some local stock company where they would have to play many parts, gain the self-assurance that comes from appear- ing in public, learn the importance of grace, of poise, of really living a character and of responsibility. "Only experience can help a person feel at ease before the camera. The motion picture producer hasn't time to wait for people to become accustomed to the studio. He must have talent that is accustomed to the mechanics of the stage and screen. And by mechanics I mean the noise, the bustle and confusion and training of lights upon the players. It is too expensive, too tiresome, too discouraging trying to make sincere, faithful, inspiring pictures with incapable people. "So those who expect to be in motion pictures in the future must be prepared to meet a rigid test. An actor can be made up to resemble a character pictorially, but cosmetics will not cover an inferior dramatic performance and a handsome face and attractive clothing never can become a legitimate excuse for understanding. "The successful screen player of tomorrow must know his business just as much as does the successful lawyer, doctor, dentist, educator or scientist. His greatest asset is understanding."

CANDY FLOSS MACHINE, \$200 ALL ELEC- tric, \$100 quick; never used. NATIONAL, 163 East 35th, New York City. dec29

COMPLETE PENNY ARCADE OUTFIT FOR sale. Write for price. M. MUNVES, 69 Main St., Brooklyn, New York. dec29

CORN GAME, 35 OR 70 PLAYER, COM- plete outfits. Instructions; write for prices. W. A. THOMAS, 446 Central Park, West, Greenwich Apt., New York City.

DICE BOX, NEW, \$3.00 LINKING RINGS, \$2.00, cross escape, \$1.00, or trade. W. WOOLEY, Peoria, Ill.

DICE BOX, RAINBOW HANDKERCHIEF, Siberian Chains, Rising Cards, Spirit Slates, 10 others and 12 secrets, \$15.00. Swap for tame Monkey. HALL, 713 King, Alexandria, Va. dec29

ELGIN—B. W. RAYMOND 21-JEWEL RAIL- road \$50 watch for \$38.50, postpaid. Send for bargain list; also Illinois and Hamilton watches. MATH. J. SCHMITT, Box 532, Em- poria, Kansas.

FOR SALE—25 MINT NICKEL MACHINES in good condition, \$15 each. L. NELSON, 92 Prince St., New York City. dec29

FOR SALE—VENDING AND COIN-CON- trolled Machines, large and small. Will buy Cattle or Mills 25c play for cash. T. J. NERTNEY, Ottawa, Illinois.

FRENCH SOUVENIRS, NOVELTIES, MEDALS, Coins, Stamps, 1/2 doz free. L. NICOLAS, 3 Rue Primative, Paris. dec13

FROLIC, PORTABLE, LOCATED HERE, PARK lease, low percentage, can be removed, \$1,500 cash, balance during season; price, \$2,500. Rolling Wave, bargain, \$950. Address 114 E St., N. W., Washington, D. C.

ILLUSIONS, MUMMIFIED FREAKS—NEW, second hand and made to order. "Sawing lady in Half", \$15.00; "Decapitation", \$25.00; "Floating, Vanishing Lady", \$25.00; "1/2 Child", \$10.00; "Duck Hog", \$20.00; etc., etc. SHOWMAN'S EXCHANGE, Reading, Pennsy- lvania.

INTERNATIONAL MICROSCOPE FOR SALE. Slightly used. AUGUST PAGLIUGH, 85 Baxter St., New York City. dec29

LARGE SHOW TRUNK, EXCELLENT CON-

dition, 4 1/2 ft long, 22 in wide, 23 in deep, \$12.00. Particulars. BOECKLER, Lyons, Pa.

LECTURE OUTFIT FOR SALE. WYNDHAM, 24 Seventh Avenue, New York. dec27

MILLS LIBERTY BELLS, \$40; MILLS CHECK Box, \$50. UNIVERSAL COMPANY, Yonkers and Central, Yonkers, N. Y. dec13

NAMEOGRAPH—ELECTRIC. PRINTS NAMES on fountain pens. Used very little. Baran's First money order for \$40.00 g to it; hurry. Type perfect condition. HARRY LLOYD, Gen. Del., Indianapolis, Indiana.

MILLS SPRING SCALES, \$24.00; WIZARD Fortune Teller, \$8.00; one Target Practice, \$7.00. HAL C. MOUDY, Danville, Ill. dec29

OLD-ESTABLISHED COSTUMING BUSINESS, bargain. MATT LOCKWOOD, Elmira, N. Y. dec29

OLD SHOWMAN'S STORAGE, 1227 COLLEGE Ave., Philadelphia, sells used Candy Floss Machines, Sanisco Ice Cream Sandwich Machines, Long-Eakin Crispette Outfits, Waffle Irons, Cop- per Kettles. dec27

ONE UP-TO-DATE ARCADE OUTFIT FOR sale. MAASS, 92 Prince St., New York City. dec29

OPERATOR'S BELL, \$26.00. JENNINGS O. K. Mint Vender specially priced, \$47.50. MIRA, \$35.00, good order; 2 Mills Penny Target Practice, \$7.50; One 1-2-3 Ball Gum Machine, \$5.00. Yale locks for mint vendors, \$1.00 each. Slag imitation gold beard with Waldemar Chains on velvet pad and 3,000 hole 10c board. Big cash gets the money. Sample \$10.00 and you will reorder in quantities. C. B. HOUSE, 2519 Virginia, Louisville.

ORIGINAL CHARLES HOWARD BAKER "Lord's Prayer" engraved upon a pithhead, \$5; with microscope, \$25; parcel post. ETHAN A. BROWN, Peoria, Illinois.

OVERLAND TRUCK AND WAGON SHOW FOR sale at bargain. C-BOX 653, care Billboard, Cincinnati. dec13

PEERLESS CORN POPPER WITH WARMING Cabinet, self-seasoning and speedy, good condition, \$90. J. L. ANDREWS, Box 266, La- fayette, Alabama.

PHOTO-ENGRAVING CAMERA, LENS, SIL- ver Bath, 150-line Screen (bargain). T. HAMANN, 224 12th, Toledo, Ohio.

ROLLER COASTER CARS, MOTOR, CHAIN, Machinery, complete, fine equipment, cheap. Address 114 E St., N. W., Washington, D. C.

SELL-TRADE—TEN AND FIVE H. P. MOTOR, Old Billboards, used Bowling Balls, Striking Machine, Penny Scales, Box Ball Head, for Ten Pinnet Head. JAMES SHEARS, 830 West Tenth, Oklahoma City, Oklahoma.

SET OF EIGHT BOATS, TANGO SWINGS, portable, for carnival or party, fine shape; also fourteen-foot Marble Soda Fountain; bar- gain. BOX 668, Warrenton, New Jersey.

SLACK WIRE RIGGING, 9 FEET. KENNEDY, 7 Elm Place, Poughkeepsie, New York.

SLOT MACHINES—SIX PENNY BACK TAR- get Practice Machines and 15 Electric Peanut Vending Machines, all in good condition, half price. E. L. KEPLER, 8 Belwood, Dayton, O.

SLOT MACHINES—MILLS LIFTER, \$15.00; 4-Way 17c, \$12.00; Wooden Perfume Vender, \$0.00; Stereoscopic Views, \$3.50 for 100; 4 Pen- nit Machines, \$3.00 each; Cartoon Venders, each \$2.00; 2 Breath Perfume Venders and Wall Brackets, each \$4.00; 1 Large Counter 2-Slot Post Card Vender and 3,000 cards, \$16.00; 1 Small Counter 2-Slot Post Card Vender and 2,000 cards, \$10.00. E. J. LEIGHTON, Wis- casset, Maine. x

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for im- mediate delivery Mills or Jennings O. K. 5c Gum Venders, all in 5c or 25c play. Also Bowlers, EZRA NORTON, Julies, Ocala and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting two-bit machines with our improved coin detector and per-out slides. Our construction is fast, strong and made for long-distance operation with our improved parts. We do machine repair work of all kinds. A dress P. O. BOX 178, North Side Station, Pittsburgh, Pa. dec13x

SLOT MACHINES—WE BUY, SELL, RENT and exchange new and used Slot Machines. Write to us first. CHICAGO SLOT MACHINE EXCHANGE, 180 N. LaSalle St., Chicago. jan3

SLOT SCALES, BOUGHT, SOLD, HAWES, 1137 Vin St., Philadelphia.

TEN MILLS TARGET PRACTICE MACHINES, \$4.00; 1,500 new Nickel Bell Checks, 1c each. Waiting Guess Your Weight Scale, \$40.00; Mills Spring Scale, \$20.00. Everything guaranteed or money refunded. Cash with order. H. LANDAU, Shamokin, Pennsylvania. dec13

WANTED 150 FEET 6-FT. SIDE WALL AND 4x8 ft top or strips full length. GRO- BARICK, Eldridge Park, Trenton, N. J.

WILL SELL MILLS O. K. MINT VENDER, 5c, 10c, 25c play. MAX ABESHOUSE, 91 Grand Ave., New Haven, Connecticut. dec13

2 MILLS 5c PLAY BELL MACHINES WOODEN case, A-1 first-class shape, sacrifice, \$32.50 each or first \$100.00 takes lot. Also Mills white porcelain Scale, 1923 model, perfect condition, \$50.00. Send 50c deposit. LEMKE, 3019 74th, Detroit, Mich.

\$6.50 HEAVY KHAKI USED CANVAS COVERS, 9x13 feet, purchased from United States Government, sale, all homed with rope, cost \$25.00, for carnivals, streetmen, camping, awnings, painters, trucks, porches. Sent by parcel post and express anywhere. Get list of other merchandise. WELL'S CURIOSITY SHOP, 29 South Second St., Philadelphia, Pennsylvania.

NOTE—Count All Words. Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

6 MILLS 25c BELL MACHINES. IN FIRST-class shape. Best offer—ANDERSON, 2917 Sheffield Ave., Chicago, Illinois. dec27

7 MUITOSCOPIES WITH REELS AND LARGE 8x10 frames, all in first class running order, \$35.00 each. C. J. A. NOVELTY CO., 2917 Sheffield Ave., Chicago, Illinois. dec27

400 PAIRS RICHARDSON RINK ROLLER Bearing Skates, good condition. Sell all or part. All sizes. Lot extra parts of skates. Write for prices and details. WEIL'S CURIOSITY SHOP, 20 So. 2d St., Philadelphia, Pa. dec27

\$16.50 NEW SOLID LEATHER SUIT CASE. In black and brown, fitted 10 different toilet articles, including combination brush and mirrors. Made in Germany. Worth \$35.00. Great Christmas present. Also full line Suit Cases, Hand Bags and Trunks of all kinds. Sent anywhere in United States. WEIL'S CURIOSITY SHOP, 20 S. Second St., Philadelphia, Pennsylvania. dec27

100 MIXED FOREIGN COINS, 50c. NAGY, 33-B South 18th, Philadelphia. dec27

FOR RENT, LEASE OR SALE PROPERTY

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My Delightful Florida Home, worth \$8,000.00, yours for \$4,500.00 cash if sold quick. Furniture, piano, fruits, nuts, berries, chickens. Wonderful bargain. FRED BECK, Starke, Florida. dec27

FORMULAS

BOOK FORM. PAMPHLETS OR SHEETS. 6c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Be Your Own Boss. Start Rug Cleaning Business. We will show you how to make real money cleaning Rugs in Office Buildings, Hotels and Private Homes without removing Rugs. Or sell the Rug Cleanser. Every woman buys on two-second demonstration. Cost 50c to make, sells for \$4.00. Send \$1.00 for formula and sales plan. PATTERSON CO., 313 E. 49th, New York City. dec27

Christmas Special—Candy-Apple Receipt, Coconut, Crush Nut, Strawberry. Typewritten in plain English so anyone can understand. \$5.00 cash. Also instruction, including how to candy any kind of fruit. Money maker. Indoor Bazaars, Fairs, Parks, Carnivals, etc. Look Business Opportunities column for outfit. RAYMOND OWENS CO., 814 W. Bay St., Jacksonville, Fla. dec27

Genuine Money-Making Formulas supplied. 50c ap. Write for free list. KUNN'S SUPPLY HOUSE, 913 Rush St., Chicago, Illinois. dec27

Honey and Jelly, Two Valuable formulas for making artificial honey and one for artificial jelly for \$1.00. Guaranteed list of other money-making trade secrets and formulas, 10 cents, coin. A. F. STANFORD, 480 East Seventh St., Horton, Kansas. dec27

Ten Formulas, 50 Cents. Toilet Specialties, Remedies, Auto Specialties, Extracts, Candles and Household Specialties. Assorted or bunched. G. W. CAMPBELL, 513 Belle St., Lynchburg, Va. dec27

A CANDY FORMULA THAT WILL MAKE BIG money. Cheap to make, good to eat. Send one dollar for complete instructions to The COTTON BLOSSOM, Davidson, Oklahoma. dec27

ANY FORMULA FOR A SELF-ADDRESSED envelope and dime. FORMULA WIZARD, Parkville, Kentucky. dec13

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AUTO POLISH FORMULAS FOR A SELF-addressed envelope and dime. FORMULA WIZARD, Parkville, Kentucky. dec27

BEAUTY CLAY FORMULA COMPLETE, 50c. JOS. CHERRY, 8440 Brush St., Detroit, Mich. dec27

DELICIOUS CANDIES WITHOUT COOKING. Six formulas, \$1.00. GOLDBERG'S, Rockville, Conn. dec27

FORMULAS — NEW, DIFFERENT. MAKE your own Extracts, Flavors, Syrups, Beverages, etc. Valuable information free. MERIDEN CO., Sales Dept., 3322 White Bldg., Seattle, Washington. dec27

FORMULAS 20c. LUMINOUS PAINT, PAINT-Remover, Gasoline Tonic, Hand Cleaning Paste, Auto Polish, Battery Renewer, Auto Top Dressing, Polishing Cloth, Cementless Putty, Furniture Plunger, Auto Body Cleaner, Auto So-Clear. Entire collection, \$1.00. W. S. MYERS, Reading, Pennsylvania. dec27

MAKE AND SELL ANTI-RADIATOR FREEZE. Can be made for 25c a gallon. Will stand the test 10 below zero. 90c will start you in the business. Formula, \$1.00. MITCHELL-AMES CO., Evingham, Illinois. dec27

MAKE GALLON RICH GRAPE DRINK FOR few cents. Better than wine. Recipe, 4c in stamps. J. C. WRIGHT, Box 183, Jackson, Michigan. dec27

MAGICLEAN AUTO ENAMEL — MARVELOUS French Cleaner and Polish. Far superior, entirely different from all others. Rub on, wipe off. Wonderful lustre lasts for months. Repainting unnecessary. Everybody delighted and buys after your lightning demonstration. Unequaled for furniture, pianos and floors. Sell nine out of ten prospects. Great repeater. Make Magiclean yourself. Formula, with easily understood working instructions, only \$1.00. quart costs ten cents, sells for \$1.00. Money-back guarantee. FREDERIC SMAGRE, Sterling, Illinois. dec27

MARSHMALLOW WHIP FORMULA. EASY to make. Costs 12c quart. 25c coin. R. L. DAVIS, 177, Waynesboro, Pa. dec27

MILLER, "FORMULA KING", 526 MAIN, Norfolk, Va. He supplies any formula. dec20

OH, BOY! MAKE AND SELL AUTOMOBILE Enamel. Makes any old, faded car look like new. Apply to car with a piece of fine cloth. 80c profit on a dollar bottle. Formula and working plans, \$1.00. MITCHELL-AMES CO., Evingham, Illinois. dec27

QUIT TOBACCO HABIT FOREVER—5 CELE-brated Anti-Tobacco Formulas for 50c. AMERICAN SALES CO., Box 1278, San Francisco. dec27

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WATER WHITE FABRIC MENDING PASTE and other big sellers. List free. CABLE-TON'S LABORATORIES, Eureka Springs, Ark. dec27

WINTER FOOT POWDER FORMULAS FOR a self-addressed envelope and dime. FORMULA WIZARD, Parkville, Kentucky. dec27

3-OUNCE BARS—COCONUT OIL SOAP, 25c; 8-ounce Beef, Wine, Iron, 50c; 4-ounce Hearty Clay Mud Massage, 50c. 461 WOOD ST., Diqua, O. dec27

Wanted—The Best Med. People in the business for the best med. show on the road. Playing good houses. C. A. C., Billboard, Chicago, Illinois. dec27

FAT PEOPLE—FAT PEOPLE—WANT TO hear from Fat People at all times. Year round work. KARN BROS., care Rubin & Cherry Shows, Montgomery, Ala. mar7

MEN WANTING Postal Clerk, Forest Ranger and other government positions write for free particulars. MOKANE, A-33, Denver, Col. dec27

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, Beniah, N. D., 17th. dec27

WANTED — MED. PERFORMERS, BLACK-face; must play piano. Novelty Man. All must change for week. BILLY SCOTT, Glenwood, Minnesota. dec20

WANTED—PEOPLE IN ALL LINES. IN-2-nu. Sourette, Chorus Girls. Send photo, state all. Write WILLIAM COHN, 520 South 5th St., Louisville, Kentucky. dec27

WANTED—Vaudeville Acts, also clever Tableid People, clever Principals to work in acts. JOHN H. BENTLEY AGENCY, 117 North State, Chicago. jan3

WANTED—YOUNG ADVANCE MAN WITH car who can look picture houses. Address FORREST BROUN, Delphos, Ohio. dec27

HELP WANTED—MUSICIANS 6c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Clarinet, Double Saxophone, experienced in vaudeville and photography. LEADER, Palace Theatre, Jamestown, New York. dec13

Florence Eldridge's Progress By STARK YOUNG TWO YEARS ago Florence Eldridge acted the part of the daughter in Pirandello's grotesque *Six Characters in Search of an Author*. Last year she acted the young wife in a farce from the French. In both these enterprises she won a round of praise from her critics. Her work in the Parisian farce was attractive enough and swift and spirited, but it lacked the right knowledge and the training needed for that particular kind of theater, with its telling artificiality and its traditional verve and style. In the Pirandello she was admirable, there was a flame-like quality about her, a neurotic nuance and excitement, a flutter and flight that were the visible spirit of the character and the mind of the play. This season Miss Eldridge, in *Beutched*, essays a long and varied role, full of technical exactness. She appears first as a kind of sorcerer's daughter in a ballad, then she figures in the hero's dream, as his lost beloved, his mother and the goddess of love herself, then again the sorcerer's daughter on the hilltop, and finally, when the hero awakes from his sleep, she enters as the daughter of the chateau. That makes five parts, more or less, to create. If taken seriously they mount up to an immense tax on any artist's powers. She goes thru them unevenly, of course, but with a well-varied attack and consistent sincerity. The great point lies in the sense of study as well as talent conveyed to us. To dance and to sing, as the heroine of this fairy tale has to do, are demands that we cannot quite make on an actor, tho he should know the elements of both arts. But diction, movement and studious conception we have a right to demand. Miss Eldridge has added to these a voice that gets steadily more in hand and has besides a strange quality of tone that lends it further into the region of art. And so it happens that our interest in the work of this young actress does not have to rely on personality in the publicity sense of the word, nor on our hearing little stories of how she began in the West, the Middle West, the South, and left her mother for a stock company, or was even born in New York and showed talent in college theatricals, bits of news that are little more important than gossip about murderers, housemaids and seamen. Nor do you have to talk about her as a second Duse in order to put a bit of pepper into your jaded enthusiastic phrases. What you can do is to review her work definitely as a matter of the actor's art. —NEW YORK TIMES.

10 BIGGEST MONEymAKERS, 3 DIMES. ORLANDO TYRRELL, Martins Ferry, Ohio. dec27

24 VALUABLE FORMULAS, 25c. I. SAMUEL, 196 Norwalk, Buffalo, New York. dec27

250 VALUABLE FORMULAS, 10c. 500 FORMulas, 25c. RODGERS COMPANY, 843 Locust, Cincinnati. dec27

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INFORMATION WANTED

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Wonderful Singing and Speaking voice without notes. Money back guarantee. You cannot fail. \$1.00. STERLING SYSTEM, Mount Joy, Pennsylvania. dec27

Learn Mind Reading, So-Called Mental Telepathy, Crystal Gazing, Psychognosis. Tremendously popular. Professionals make big money. Amaze friends with your seemingly supernatural powers. Anyone can learn. New, indelectable, subtle, easy methods for stage or parlor. Particulars free. ZYRAL CO., P. O. Box 1298, Denver, Colorado. dec27

Play Piano by Ear in a Few weeks. Results absolutely guaranteed. Lessons, \$1.00. STERLING SYSTEM, Mount Joy, Pennsylvania. dec27

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EVERY SINGLE PERSON SHOULD KNOW how to play the piano by ear. It will increase your popularity, make you the envy of all your friends and acquaintances, enable you to earn extra money playing at dances and assure you more pleasure at parties. Beiderwille's Self-Instructor in Piano Harmony and Ear-Playing has made it so easy to play by ear that it requires but a few days' time—right in your own home. And the price is only three dollars. Send us your name and address and will forward you a copy of the book. Pay the postman three dollars on delivery and then give our method a thorough trial. If you're not entirely satisfied return the book to us within five days and we will gladly refund your money without delay. HARMONY MUSIC CO., 3632 Glenview Ave., Cincinnati, O. dec27

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(Continued on Page 168)

PUNCH AND JUDY EXPERTLY TAUGHT... PROF. L. SCOTT, 719 First St., New Orleans, Louisiana.

SEND STAMP FOR FREE COPY OF PLAN... ALLI, 7025 Cottage Grove Ave., Chicago.

VENTRILOQUISM EXPERTLY TAUGHT ANY... PROF. L. SCOTT, 719 First St., New Orleans, Louisiana.

\$5 000 YEARLY, SPARE TIME ONLY. I DO... WEBER, 3350 Forest, Kansas City, Mo.

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FOR SALE—12 IMPORTED FRENCH CRYSTAL... CHARLES CATULE, The Illusion Builder, 152 Austin St., Cambridge, Massachusetts. Dec 29

GENUINE GAZING CRYSTALS, IMPORTED... ALLA RAGEN, Station E, Columbus, Ohio.

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SEE ZYRAL ADV. UNDER "INSTRUCTIONS."

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BUESCHER TENOR SAXOPHONE, \$50.00;... CARL WALTERSDORF, Creston, Iowa. Dec 20

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FOR SALE—BUESCHER CORNET, TRUMPET... LYNN HUGHES, Sandusky, O.

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VIOLIN STRINGS FOR SOLOISTS AND PROFESSIONALS... BERT BREHMER, Rutland, Vermont.

WURLITZER BAND ORGAN, NO. 150, LOOKS... W.M. BRIDGES, Mishawaka, Indiana.

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\$90.00 WURLITZER ALTO SAXOPHONE, LOW... WELL'S CURIOSITY SHOP, 20 S. Second St., Philadelphia, Pennsylvania.

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ORCHESTRA LEADERS, ATTENTION!—BE... SPEEDOTYPE LETTER SERVICE, 3396 Washington Blvd., Chicago.

NOVELTY STUNTS FOR SAXOPHONE... T. J. GRADY, 18 Elm St., Webster, Massachusetts.

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FLOATING LADY ILLUSION, \$40.00; HARLEQUIN Girl Illusion, \$30.00. Both complete, like new. H. B. LILLY, 1819 Seventh St., Parkersburg, West Virginia.

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FLOATING LADY ILLUSION, \$40.00. HARLEQUIN Girl Illusion, \$30.00. Both complete, like new. H. B. LILLY, 1819 Seventh St., Parkersburg, West Virginia.

100-FT. ROUND TOP, 3 40-FT. MIDDLES, 10-ft. Wall, used 5 weeks; 10-ft. Round Top, 10-ft. Wall, used one season. Poles and stakes. Price right. PEARL VAN, Northville, New York.

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"OUT WHERE THE WEST STILL IS WEST"—High-class popular waltz song. As good a song as ever came out of the up-and-origina West. Words that say something. Melody catchy without being trite. In short, of sure-punch, big-hit calibre. Copy, 25c. Professionals free to recognized artists only. WESTWAY MUSIC PUBLISHERS, Manson, Washington. dec20

WAS IT A DREAM? (FOX TROT). Professional copies free to those sending us their card. Orchestral arrangement, 35 cents; jazz band, 20 cents. Published by WM. PAUTSCH & CO., Beaver Dam, Wis. dec20

TATTOOING SUPPLIES

(Designs, Machines, Formula) 50 WORD. CASH. NO ADV. LESS THAN 25c. 60 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Percy Waters, Manufacturer of Tattoo Artists' supplies. Buy direct from factory, save middleman's profits. Illustrated catalogue free. "WATERS", 1050 Randolph, Detroit. dec27

HAND-PAINTED DESIGNS, 10x14 SHEET, \$1.00. Satisfaction or money refunded. MILTON ZEIS, 292 Day on, St. Paul, Minnesota.

PACKAGE OF RED, GREEN, YELLOW. Brown No. 12 Needles, 14 Best Designs, Formula that removes Tattoos, also complete course, "How To Do Tattooing", all for \$1.00. Send today. MEZ, Box 132, St. Paul, Minn.

TATTOO REMOVER, KNOWN AROUND THE world, positive removal, \$5.00. Tattooing Machine, Supplies, 5 Machines, \$10.00; Iron Frame Machines, \$1.00, lowest prices. IMPORTINO SUPPLY, 328 Main, Norfolk, Va. dec20

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.

TATTOOING SUPPLIES—Illustrated catalogue free. W. F. POWERS, 819 John R., Detroit, Mich. dec27

"WATERS"—GUARANTEED (2) MACHINES, \$5.00; 50 new Devices, men and women, \$1.50; Design Sheets, 12x24, 50c each. WATERS, 1050 Randolph, Detroit. dec27

TENTS FOR SALE

(SECOND-HAND) 60 WORD. CASH. NO ADV. LESS THAN 25c. 80 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

TENTS—30x50, 30x60 OR 40x60, ROUND OR square end, 7-ft. wall, push pole, cheap. R. A. HUMPHREYS' SONS, 1019 Callovth St., Philadelphia. Jan19

80-FT. ROUND TOP TENT, 3 30-FT. MID-die pole, 9-ft. wall, large marquee, all ropes, blocks falls, poles and stakes; used short season; 6 1/2-oz. white top. Also several small tents. We buy and sell tents and tents. ANDERSON TENT & AWNING CO., Anderson, Indiana.

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50 WORD. CASH. NO ADV. LESS THAN 25c. 60 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Curtiss, Continental, Ohio. Yuletide greetings to all.

Have Philadelphia Address on your Letterheads and Advertising. Mail, telegrams received, forwarded; prompt, reliable service. Write for information. SHUMWAY OFFICE SERVICE, 2816 North 28th, Philadelphia.

Job Printing, Neat Work, Attractive display. Send for price list. ARTHUR BROS., 5100 Bangor, Detroit, Mich. Jan17

Letterheads, Envelopes, 50 each, \$1, prepaid. 1,000 6x18 Heralds, \$3.55. STANLEY BENT, Hopkinton, Iowa. dec13

Look!—1,000 6x18 Assorted Color Heralds, \$3.85; 5,000, \$15.00; 2 sides, \$20.00. 1,000 3x12 or 4x9 Tonighters, \$1.50; 5,000, \$7.50. 500 4-Ply 11x11 Tack Cards, \$10.00; 1,000 12x18 Posters, \$8.70; 30 sets (25 to set) 7x21 Datas, \$11.00. All work prepaid. Colored ink if desired. Order from this ad. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

Printed Two-Color Circulars, 1,000 6x9, \$1.50; 5,000, \$7.50 (limit 150 words). Other printing equally low. NATIONAL PRESS, 510 E. 77 St., New York City.

Printing—Price, Service, Quality. GEO. FOSTER, 4342 N. Robey, Chicago. dec13

Special Christmas Bargains—1,000 20 Bond Letterheads and Envelopes, \$4.75. Write now for special Christmas list and samples. Prices extremely low. ARNOLD PRESS, Elmira, New York.

Your Advertisement Printed or 1,000 packages Sachet Powder, \$7.75. FRANCIS SHEY, 135 E. Market St., Indianapolis, Indiana.

100 Half Sheets \$3.50. ROE SHOW PRINT, Weldman, Mich. dec13

5,000 (6x9) Heralds, \$5. Any printing, cash with order, 1,000 for \$1.25. Prompt delivery. ANDERSON PRINTER, 8th and Plum, Cincinnati, Ohio. Reference, Brighton Bank, Cincinnati. dec20

5,000 6x9 Heralds, \$5. 5,000 9x12 Heralds, \$10. Quick service. WILSON PRINTING CO., Michigan City, Ind. dec27

ATTRACTIVE PRINTING BARGAINS—1,000 24-1/2 white-wave 6x Envelopes, \$3.25; 1,000 8x Postage Saver Envelopes, \$3.50; 1,000 16-1/2 Manila Return Envelopes, \$3.00; 1,000 8x11 20-lb. Bond Letterheads (1 Line), \$3.75; 1,000 large-size Business Cards, \$3.25. All neatly printed. Half deposit, balance C. O. D., postpaid. COLE BROS., 100 South Halsted, Chicago.

BEST PRINTING PRICES—100 HAMMER-mill Bond Letterheads and 100 Envelopes, \$1.00; Cards, 50c; 100; 6x9 Dodgers, \$1.25; 1,000; 5,000, \$5.00. NEWS, PRINTERS, Sepertown, Ga.

BETTER PRINTING—5,000 6x9 TONIGHTERS, \$7.50; 10,000, \$13.50. Let real show folks price your printing. MASONIC WEEKLY RECORDER, Birmingham, Alabama. dec13

DO YOUR OWN PRINTING, MAKE MONEY printing for others. "Excelsior-Fulton Printing Outfits" complete with type, etc., ready for use. Special, only \$1.75. Prints everything. Samples work, 10c. "BEE" 5300 Forest, Kansas City, Missouri.

HELP A DISABLED WORLD WAR VETERAN by sending \$1.00 for 100 Envelopes and 200 Noteheads, neatly printed, any wording, postpaid. M. C. McMULLEN, Box 338, Chickasaw, Alabama.

CUTS DESIGNED AND ENGRAVED TO ORDER, 20c up. Specimens, prices, 2c. ADART, 523 Leach, Salem, Massachusetts. Jan3

LOOK!—PROFESSIONAL STATIONERY Deluxe, 250 Colored Bond Letterheads, \$1.00, prepaid. Envelopes to match, same price. 20-pound Voucher Bond, choice; Blue, Pink, Canary, Goldenrod, Green or White. Free use of our Stock Cuts and Designs. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

SPECIAL TRIAL OFFER—150 BLUE BOND Letterheads, 150 Envelopes, \$1.75. ECONOMIC SPECIALTY CO., Leona, N. J. dec13

SUPERIOR PRINTING—250 LETTERHEADS Envelopes or Cards, \$1.25, postpaid; 1,000 3x4 Circulars, \$1.50; 5,000 at \$6.00. Other printing reasonable. S. COLLINS, 658 Baxter, Louisville, Kentucky.

THEATRICAL FORMS, Contracts, Passes, Tickets, Cans. BOX 1155, Tampa, Florida. Jan3

YOUR NAME ON 24 FINE CARDS, 10c AND stamp. CLINTON BROS., Clintonville, Conn.

XMAS SPECIAL—500 LETTERHEADS, 500 Envelopes and 100 Business Cards, \$4.50. 250 Letterheads and Envelopes, \$2.50. 250 Business Cards, \$1.50. Delivered. Deposit for C. O. D. COLE BROS., 400 South Halsted, Chicago.

50 MONOGRAMED NAME CARDS, 35c. BURCHNELL'S NOVELTY SHOP, Monroeville, Indiana.

100 SNAPPY TWO-COLOR INK LETTER-heads (20 words), 50c; 100 Envelopes, 50c. Samples. KING PRINTERS, Warren, Illinois.

250 FINE BOND LETTERHEADS AND 250 ENvelopes to match, \$3.00; 250 fine Business Cards, \$1.50; other low prices. All kinds theatrical forms: Daily Report Blanks for theaters, carnivals and attractions; Booking Contracts, Contracts for Independent Acts, etc. Compare our printing with the best. Keep this ad for future use; will save you money. TODD PRINTING CO. (Managed by an Old Showman), 19 East Second Street, Cincinnati, Ohio.

5,000 6x9 POSTERS, \$9.25, POSTPAID. PACK-WOOD PRINTING CO., Wyaconda, Mo. dec27

THEATERS FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

PICTURE THEATRE—SEATS 500. POPULATION, 2,500. First-class equipment, modern building and ground, only show, \$9,500.00. \$1,000.00 cash, balance like rent. Pays itself out, leaving good monthly margin. Excellent climate. Address W.L. HOFFS, Ft. Stockton Texas.

REMODELED PHOTOPLAY THEATRE WITH 200 seats, cement block building, for \$15,000. Down payment and terms, 12 rooms boarding, house on second floor. In live soft coal mining town; central Pennsylvania. Drawing population, 7,000. Exceptional money maker for man and wife. Address P. O. BOX 312, Williamsport, Pennsylvania.

TYPEWRITERS FOR SALE

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

BLICK TYPEWRITER, \$10.00. K. COUGHMAN, Ilion, N. Y.

TYPEWRITER RIBBONS, 25c; 6, \$1.00. FRANCIS KEY, 2519 Jackson, Anderson, Ind.

WANTED PARTNER

(CAPITAL INVESTED) 50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

PARTNER WANTED FOR NEW PATENTED Penny and Nickel Machine, also no money play trade stimulator machine. Have established shop ready to do business. Old partner going to Europe, \$5,000 required to start and buying half interest. Ambitions man reply to A. NOSKE, 25 New Chambers Street, New York, care Novelty Machine Co.

PARTNER WANTED—HAVE \$1,000.00 AND services to invest in novelty act or show. FRANK KADIC, Pasadena Hotel, 600 No. Dearborn St., Chicago, Ill. dec13

SOBER, RELIABLE PARTNER MATCHING my fifteen hundred to organize new small tent dramatic show. West Coast and intermountain territory. C-BOX 645, care Billboard, Cincinnati. dec20

WANTED—PARTNER FOR MAGIC SHOW. Open about January 1st. Three or four hundred required. E. EASTWOOD, 243 Front, Portsmouth, Ohio.

WANTED TO BUY, LEASE OR RENT

50 WORD. CASH. NO ADV. LESS THAN 25c. 70 WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Used Magical Apparatus, Books, Illusions, anything; small or large. HARBIN, 319 West 46th St., New York.

Want To Buy—Mills, 5 and 25c play. State condition and price. PEERLESS, 2406 Central Ave., Minneapolis, Minnesota. Jan3

(Continued on page 170)

Wanted All Makes of Slot Machines. We pay cash. LIBERTY NOVELTY CO., 1225 South Crawford Ave., Chicago. dec20

Wanted—Arcade Machines to buy for cash. Send particulars. M. GOLDSTEIN, 122 Van Buren St., Brooklyn, N. Y.

Wanted—Small Carved Horses, new or used, for miniature merry-go-round. Manufacturers send catalog. TAYLOR'S GAME SHOP, Columbia City, Indiana. dec13

Wanted To Buy—Arcade Machines. All kinds in any quantity wanted. WM. RABKIN, 346 W. 23d Street, New York. dec20

Wanted to Buy—Coin-Operated Scales of all kinds, any quantity. Price right. HERBERT GREASON, 222 Fifth Ave., N. Troy, New York. jan10

Want To Buy—Two Second-hand 30x50 tops with eight foot walls. Must be in good condition and cheap for cash. DOC HALL AMUSEMENT CO., Matador, Texas.

Wanted to Lease or Rent Going Movie Theatre in small town in North Central States. Capacity, 500. HENRY QUARTER-MONT, Brussels, Wisconsin.

ARCADE MACHINES, ALSO MINT VENDERS, wanted for cash. B. LEVY, 105 Fulton St., Brooklyn, New York. jan3

LARGE SET DEAGAN ORGAN CHIMES. Also other Musical Novelties. HARVEY MEARNS, Audubon, New Jersey. dec27

PROCTOR BROS WANT TO BUY—KID RIDES, Merry Mixup, Second Hand Air Calhoun, Wild Animals, Little Horse. Per. address, BOX 319, Kingfisher, Oklahoma.

SLOT MACHINES WANTED TO BUY, 5c, 10c, 25c play. Mills, O. K. Venders. State condition and price. MAX ABESHOUSE, 94 Grand Ave., New Haven, Conn. dec13

THEATER SEATING 300 OR MORE IN GOOD Middle West town. Experienced showman. "THEATER", No. 6646 Parnell Ave., Chicago.

WANTED—ARCADE MACHINES OF ALL kinds. Mills and Jennings Bells and Venders. Send list and best price. F. D. ROSE, 301 Main St., Gloucester, Massachusetts.

WANTED—CALLE MINT VENDERS, ALSO Nickel and Quarter Bells. Must be reasonable. Have all kinds different style Arcade Machines for sale, cheap, or trade. LEMKE, 8919 15th, Detroit, Michigan.

WANTED—COMPLETE DRAMATIC TENT outfit, 60-ft. preferred. Give detailed information, age, condition, quality. BOX H, Station A, Waterloo, Iowa.

WANTED—HIGH STRIKER; KEY CHECK outfit; pit-show attraction; ten, about 14x21. HOWARD, 2330 Cass, Detroit, Michigan.

WANTED—LOCATION FOR PENNY ARCADE in good summer resort around New York. B. LEVY, 105 Fulton St., Brooklyn, N. Y. dec20

WANTED—MELOPHONE. LOW PITCH. Perfect condition, reliable make. Describe fully, with lowest price. J. T. KYLE, General Delivery, Oldsmar, Florida.

WANTED—RAG PICTURES AND OUTFIT. Chalk Talk Outfit. Rapid Painting Outfit. Flower Magic. Small Sateen Drop. Describe and give condition. S. H. EPLER, Eau Claire, Pennsylvania.

WANTED—SHOOTING GALLERY, RIFLES, Small Ride, Penny Machines, anything good for Pool Room, Park. HARRY SMITH, Gratz, Pennsylvania.

WANTED—SLOT MACHINES, ROULETTE. Ideal Card Venders and all others. MONTROSE NOVELTY CO., 564 Main St., Orange, New Jersey.

WANTED—TENTS, CANDY FLOSS MACHINES. Anything in concession line. Pay cash. ROSETHIR, Albany, Ohio. dec27

WANTED TO BUY ARCADE MACHINES. Unlimited number. NELSON, 92 Prince St., New York City. jan3

WANTED TO BUY—FOLDING CHAIRS, Benches, Power's 6 Head, Winchester Rules, Small Scenery, Back and Front Drops; Picture Booths, Penny Music and all kind machines. Tents, Side Walls, good Pit Show stuff. HARRY SMITH, Gratz, Pennsylvania.

WANTED TO BUY—POWER'S HEAD, 6-A or 6-B. Must be in A-1 shape. Write H. C. ROGERS, 1727 1/2 E. 43d St., Los Angeles, Calif.

WANTED TO BUY—SECOND-HAND LEEDY Bass Drum, 16x28, good condition. Address K. C. RAINES, Hillsboro, Ohio.

WANTED TO BUY—TROUPE OF TRAINED Dogs and other small Animal Acts. Must be good workers. H. BEAGLES, 418 Irvington, So. Bend, Indiana.

WANTED—1c WEIGH SCALES, 1c MUSIC Boxes, No. 6 Power's Head, Life of Christ, Folding Chairs, Tents, Ice Machines, Scenery, Back and Drop Curtains, Benches, Picture Booths, Fox Terrier Dogs; anything good for Poolrooms. HARRY SMITH, Gratz, Pa.

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

FILMS FOR SALE—NEW 5c WORD, CASH. NO ADV. LESS THAN 25c. 10c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Life of Christ or Passion Play. Three reels, 3,000 feet; complete story; new copies only. Your choice, plain or tinted. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. jan3

Brand New Prints Only—Dante's Inferno, \$235.00. BLAND'S ATTRACTIONS, 3021 Leland Ave., Chicago.

Life of Christ or Passion Play. Five reels, complete story. New copies only. Your choice, tint d or plain. MOTSCO, 724 So. Wabash, Chicago. jan3

"DANTE'S INFERNO", 5 REELS. NEW York State rights. Brand-new laboratory print, passed by censors, load of advertising. Wonderful money-making opportunity. Price, \$450.00. HARRISON, 390 Hickory Street, Buffalo, New York.

UNCLE TOM'S CABIN, 5 REELS, NEW prints only. MOTSCO, 724 So. Wabash Ave., Chicago. jan3

\$4.00 Reel. Westerns, Features, Comedies. Large list. KEYSTONE FILMS, Altoona, Pennsylvania.

ATTENTION, ROADMEN!—THE BEST FEATURES, Westerns and Comedies only \$5.00 per reel. Small deposit; examination allowed. Lists upon request. BANNER FILM DISTRIBUTORS, 808 S. Wabash Ave., Chicago, Illinois. dec13

BARGAINS—FEATURES, COMEDIES, WESTERNS. Send for list. REGENT FILM CO., 1237 Vine St., Philadelphia, Pa. jun3

CHAS. CHAPLIN COMEDY, 2 REELS, \$8.00; two Billy Rhodes Comedies, \$5.00 each; all good condition. F. F. FORREST, Cabool, Mo.

FILM FOR SALE—BIGGEST STOCK IN THE South. Thousands of reels offered at \$3.50 per reel up. Film for toy machines and home projectors. \$2.50 p r reel. Write for list. INDEPENDENT FILM EXCHANGE, 303 West Commerce St., San Antonio, Texas. dec20

FILMS FOR SALE—PLAYED AND PAID. thirty-five dollars; Kidnap d N. Y., fifty; Law's Outlaw, forty-five; Sheriff Jim, forty-five; Sins of Children, thirty-five. C. & B. FILM CO., 124 East 7th St., Cincinnati, Ohio.

FILMS—HUNDRED FIFTY REELS, FINE condition, consisting sixteen Prizmas, single; nine two-reel Sunshine Comedies, two one-reels, balance five to eight-reel Features. JOHN WALSH, 312 So. Warren St., Syracuse, N. Y.

"FIVE NIGHTS", 6 REELS. EXCELLENT print, plenty advertising; Victoria Cross production; big money-making attraction. Price, \$85.00. HARRISON, 390 Hickory Street, Buffalo, New York.

FILM FOR SALE—GOING OUT OF BUSINESS. Pictures you want. Write for list and prices. ALL-STAR FILM CO., 1742 Glenarm, Denver, Colorado.

WHEN YOU HAVE READ This issue of The Billboard, you will decide immediately that it's the best issue of this magazine you have yet seen. Then you will immediately get the idea that you can save a lot of worry about Christmas shopping by ordering a Christmas Billboard sent to those whom you want to remember at this Christmas time. Send the names with 15 cents for each, and we will see that a copy from those we have saved for that purpose, is sent. And along with the copy goes a Christmas card, with your best wishes. Write the names here:

FILMS FOR SALE—2D-HAND 7c WORD, CASH. NO ADV. LESS THAN 25c. 10c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Birth of a Race, 6 Reels. Most stupendous religious production ever made. Price, \$75.00. Act quickly. MONARCH FILMS, Memphis, Tennessee. dec27

Best of All Editions—Original five-reel Passion Play, Life of Christ, Uncle Tom's Cabin, Joseph and His Brothers, Dante's Inferno, Jesse James, Custer's Last Fight, Finger of Justice. Positively the biggest selection to pick from in the country. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago. jan3

Life of Christ or Passion Play. Three reels, 3,000 feet; complete story; new copies only. Your choice, plain or tinted. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. jan3

News Weeklies, \$3.00. New 2-reelers, \$9.00. 5-reelers, \$18.00. Send for list. JACK MAHMARIAN, 440 West 23d St., New York City. dec20

Year's Final Clearance Sale—Best Film money can buy. Hart, Mix, Chaplin and thousand others. Wonderful assortment of Features, Westerns, Comedies and Educational to select from. Prices slashed. Posters free. Stock up right now. Get our big list. Your money's worth guaranteed. MONARCH FILMS, Memphis, Tenn. jan3

IF YOU ARE ON THE MARKET FOR A-1 stuff and are not among our hundreds and hundreds of satisfied customers we suggest that you become one by giving us an order. The house who handles everything. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

MOTHER LOVE AND THE LAW, FIVE reels, \$75.00; Jephtha's Daughter, three reels, religious, \$75.00; brand-new prints of Uncle Tom's Cabin, five reels, and the Life of Christ, five reels. Write for terms and lists. LINCOLN FILM SERVICE, 804 S. Wabash Ave., Chicago, Illinois. dec13

FOR RENT OR SALE—PASSION PLAY Films. C. J. MURPHY, Elyria, O. dec13

GOOD SUBJECTS FOR TOY MACHINES, 2 cents foot; also complete News Reels, some good Comedies and Features, No Junk. PARK FILM SUPPLY, 84 Lincoln Ave., Mt. Clemens, Michigan. dec13

FILMS—BIG CATALOGUE AND LIST FREE. \$4.00 reel; 200 ft., \$1.35. DONALD NOPSKER, 332 Water Street, Warren, Pennsylvania.

FILMS FOR SALE—FEATURES, COMEDIES, Scenics; excellent physical condition. W. T. CHRISTIANSON, Laramie, North Dakota. dec20

FILMS FOR SALE—WESTERNS AND COMEDIES, all with well-known stars. Good, runnable condition. Cheap. HILLMAN, 237 Goodale St., Watertown, New York. dec20

FILMS FOR RENT—FEATURES OF NEAL Hart, Tom Mix, Big Boy Williams and others; Cartoons, Indian Pictures, 75c per reel. FINLEY'S FILM EXCHANGE, Norfolk, Ark.

FILMS FOR TOY MACHINES AND HOME Projectors only three dollars per reel. Subjects ranging from one to five reels in length. Send cash with order. PLYMOUTH FILM SERVICE, 806 S. Wabash Ave., Chicago, Ill. dec13

FILMS, MACHINES, LENSES, ETC., SELL OR trade for Power's Heads, Pushpole Tent, Religious Films. CHAN, 313 Whitaker Street, Savannah, Georgia.

FOR SALE—EAST LYNNE, BUFFALO BILL. Not others, cheap. Power's 5 Head, Lubin Head. HARRY SMITH, Gratz, Pa.

NOTICE TO EXCHANGES WHO ARE LOOKING for films that will stand the grind with a full line of advertising. Such films can be found by us only. It will pay you to make a trip to visit us. Positively the largest and most reliable concern in the country handling new and used films. Satisfaction guaranteed. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

ONE HUNDRED FILMS FOR SALE OR trade. JETHRO ALMOND, Albemarle, N. C.

PASSION PLAY, 5 REELS; 3 REELS SCENIC, Suit Case Projector and extras; other business. ROY GATES, Ayrshire, Iowa. dec20

POSITIVELY THE BIGGEST AND BEST selections of all kinds of films in the country. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

THE FILM YOU WANT. WRITE MOTSCO, 724 So. Wabash Ave., Chicago. jan3

SERIALS—Perfect condition, paper complete, bargain if H. B. JOHNSTON, 533 S. Dearborn St., Chicago, Illinois. dec27

SEVEN BIG FEATURE PRODUCTIONS IN A-1 condition with slides, paper and photos, bargain price, \$27.00 per feature; one-reel comedies, \$3.00; scenics, \$4.00; two-reel slapstick comedies, \$9.00. Act quick if you want to save real money. E. ABRAMSON, 2711 Augusta Street, Chicago, Illinois.

SPECIAL COMPLETE PROGRAMS ARRANGED from our large lot of Features, Comedies, Westerns, Scenics and Educational. Also many others. Must go quick. \$3.00 per reel. Order before it is too late. LA VERE FILM EXCHANGE, 806 S. Wabash Ave., Chicago, Ill. dec13

"SILK HUSBANDS AND CALICO WIVES", 6 reels; "Marriage", 5 reels; "8 right Road", 5 reels; "Love's Flame", 5 reels. Bargain, \$50.00 each, including advertising. HARRISON, 390 Hickory Street, Buffalo, N. Y.

THOSE WHO ARE DISGUSTED WITH JUNK and have been stung by buying films from fly-by-night concerns should apply for our list. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago, Illinois.

THREE REELS GOOD FILM \$5 OTHERS cheap also. FRANCIS KEY, 2519 Jackson, Anderson, Indiana.

TILLIE'S PUNCTURED ROMANCE, CHAPLIN Comedy, 6 reels; also Shorty Turns Wildman, 2-reel Western, Neal Hart; The Wilderness Man, 2-reel Western. Plenty paper. Thirty dollars for all. A. SOLLER, Narrowsburg New York.

UNCLE TOM'S CABIN, 5 REELS, NEW prints only. MOTSCO, 724 South Wabash Ave., Chicago. jan1

UNCLE TOM'S CABIN, 3 REELS, LOTS OF paper, \$50.00. Send \$20. balance after examination. R. E. THOMPSON, Route One, Aurora, Illinois.

WE HAVE IT! WE HAVE IT! WRITE FOR new list. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. jan3

WHAT'S THE USE OF BUYING TRASH THAT will last only a few times on a machine when you can buy A-1 conditioned films that is a pleasure to look at by just paying a little more? The kind handled by us: think of it before buying. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

WHIRL OF LIFE, PENNY PHILANTHROPIST. Libertine, Innocence, Perfect Model, Moonshine Menace, Call From the Wild, Lone Rider, six-reel Underworld Negative, Comedies, Westerns, Mixs, New list. R. KELLY, 301 Empress Theatre Bldg., St. Louis, Missouri.

400 REELS, INCLUDING COMEDIES, WESTERN, Dramas, Scenics, Gump Carous, International News Reels. Big Features and Slapstick Comedies for road shows. We buy, sell and exchange. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

SOUL AND BODY, 8 REELS. NOT A picture but a wonder. New print. You, Mr. Hard-Boiled Film Buyer, here's a picture that you are just looking for. Get in touch with us regarding this immediately. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

M. P. ACCESSORIES FOR SALE—NEW 8c WORD, CASH. NO ADV. LESS THAN 25c. 10c WORD, CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

50 New Cosmograph Machines. Portable, motor-drive stereopticon attachment, mazda equipped, screen, \$225.00 value, while they last, \$115.00. No deposit, will ship C. O. D., allowing examination. MONARCH, 721 Wabash, Chicago. jan3

100 New Monarch Machines. Choice Calcium, Mazda or Arc Attachments. Screen, complete outfit, while they last, \$120.00. Send \$100.00 deposit, balance C. O. D., allowing examination. MONARCH, 721 Wabash, Chicago. jan3

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.

BARGAIN: POWER'S 5 MACHINE. ALSO Perfecto Gas Making outfit, both complete, the new; two five-reelers, "Fighting Devil", Western; "Call of the Soul", Feature, including Fair Film Rewinders, Screen and 2-reel comedy, "Hot Dogs" and News. Everything guaranteed perfect. Sacrifice, \$85.00. GROBARICK, Eldridge Park, Trenton, N. J.

FOR SALE—POWER'S 6. HAND DRIVE, WITH lenses, lamp house, magazines, base, legs, rheostat and arc lamp. Also 28 reels of Film, including Westerns, Educational, Comedies and Sound-News tonals. The Film alone worth \$150.00. Price for the entire lot, \$25.00. Send \$70.00 deposit, and will ship balance subject examination. B. & B. SHOWS, Box 652, Max Meadows, Virginia.

MAZDA PROJECTION AND STEREOPTICON (Glass sent postage prepaid. Ace Mazda Attachment only \$15.00. Everything for Mazda List. MONARCH THEATRE SUPPLY CO., Memphis, Tennessee. Jan 3

WRITE FOR CIRCULAR DESCRIBING THE NEW Prince Visual Projector, only \$25.00. GAMBLE BROS., Mt. Airy, Philadelphia, Pa.

600 WATT MAZDA LAMPS, \$5.00. K. COUCHMAN, Hon. N. Y.

2ND-HAND M. P. ACCESSORIES FOR SALE

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Movie Cameras, \$40.00; Tripod, \$20.00; new Motor-Driven Suit Case Projector, \$75.00. Write for bargain price list K. RAY, 321 Fifth Ave., New York. dec 27x

Wanted To Buy—Travelogue

Film. State full particulars, adv., accessories, condition, etc., of what you have. No junk wanted. Subject to screen or express office examination. W. H. WONNER, Box 108, Hutchinson, Kansas.

BEST LIGHT FOR PROJECTION, BEST grade Kastle, 821 Spring Street, Peoria, Illinois. Jan 10

HIGHEST CASH PRICES PAID FOR USED Moving Picture Machines and all Equipment. Write what you have for sale. MONARCH THEATRE SUPPLY CO., 724 So. Wabash Ave., Chicago. Jan 3

SEVERAL GOOD FEATURE FILMS, Comedies, etc., subject to rewind examination. Highest prices paid. PARK FILM SUPPLY, 84 Lincoln, Mt. Clemens, Michigan. dec 13

WANT SPECIALS, ALSO COMEDIES, NOTHING too big. Will trade. M. D. GARDNER, Owen, Wisconsin. dec 27

WANTED—MACHINES FOR THEATRE AND road shows. Suit Case Machines, Films and Equipment. Cash or exchange. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

WANTED—SPOTS, STEREOPTICONS, TRADE Films, Machines, Supplies. BOX 1155, Tampa, Fla. dec 27

WANTED—WILD OATS, ARE YOU FIT TO Marry? and others for percentage road show. State all. Will I have you? C. C. HENRY, Charlottesville, Ohio.

Tabdom---A Comparison

(Continued from page 65)

ments of this exceedingly interesting entertainment field. After no little deliberation, we now are ready to go on record as estimating, and conservatively, that there are more than 1,000 performers actively engaged in this branch of the show business. This gives some idea of the magnitude of tabloids and the reader interest in this department of *The Bill-*

ALLEN FORTH



Allen Forth is one of the better known managers and producers of miniature musical comedies playing over the Gus Sun Tabloid Circuit thru the Central States. He heads his "Pepper-Box Revue", an 18-people show.

board, which is, by the way, the only showman's paper in the country with a tabloid news section. The estimate is based on figures obtained after making a survey of the exchanges booking tabloid shows and corroborated by *The Billboard's* recent checkup of companies on the road in all sections of Canada. So there are at least 4,000 performers in tabloids, or miniature musical comedies, and at least again that number who are clamoring to get in.

Which resolves the subject down to the finer point that whatever is worth while getting into is worth while aspiring for. And we find the field of tabloid constantly expanding, growing bigger and better and brighter, improving with each new season. In view of this, people in other branches of the profession regard tabloids today in a more kindly and worthy light, which is best evidenced in the movements of performers themselves. There are scores of principals, specialty people and choristers every month who are getting out of other fields of entertainment to enter some miniature musical comedy.

Instead of the tabloids of yesteryear with their unvaried bit bills interspersed with several appearances of a few chorines—who could be counted on the fingers of one's hand—we now have in this realm of theatrical activity presentations which truly are condensed editions of great productions, and oftentimes there is difficulty in drawing a line of distinction in comparing a 20-people tabloid show with a greater musical comedy offering.

Of course, it should be taken into consideration that the average top price charged to see a musical tabloid is but half a dollar and the many scenes, more gorgeous wardrobe and stellar lighting effects, also the appearance of celebrities and stars, cannot be expected. Yet to frequently review these offerings in miniature musical comedies is to realize all too well that expense and time are not

being spared by tabloid managers in making their show a little production that is a worthy and entertaining presentation for those thousands of persons in the smaller cities—places under 100,000—who do not and cannot have the opportunity to see genuine, full-fledged musical shows.

In so doing these conscientious managers are dressing the tabloid stage with beautiful and costly drapes and drops and sets, are outfitting the chorines in cleverly designed, rich and picturesque material, and last—tho not the least in importance—are introducing for public approval hundreds of talented people. Of this last named, many are those who have been identified with the larger road productions, with opera, with burlesque, with stock, with musical comedy itself.

Likewise, tabloid managers are annually presenting scores of new faces. Talent discoveries have a wonderful, unlimited field in which to work in miniature musical comedies and not a few are steadily going forward and succeeding, graduating into other fields of endeavor as entertainers. One, especially, is that of vaudeville. Therein now are a great many persons who are proud to say: "I got my start in tabloids on so-and-so's op'ry."

And so we find that what was only a shoe-string tabloid in the estimation of many not so long ago, now is so far advanced that miniature musical comedy billing is not amiss. Those people who are engaged in this field are proud of their calling. They are all hard workers. Those who have not been in other walks of the profession have their aspirations and dreams of going ahead while, at the same time, those who have come back into tabloids from the bigger shows are proud to coach the first and second seasons, giving them the benefit of their veteran experiences, all for the good of theatricalism.

A word about business. There is money in this branch of the profession, which is a fact that cannot be overlooked by the sister branches of the show world. Theater managers are finding that to play

GENE (HONEYGAL) COBB



Know her? No you don't! It's he, whose famous wench characterizations have made Cobb one of the most popular among entertainers in miniature musical comedy. He is presented by C. Ray Andrews in "Honeytime", an 18-people company booked over the Gus Sun Time. This is Cobb's third season on that circuit.

high-class tabloids is to do a sell-out business on Sundays and have increased seat sales on week days. People want clean, wholesome, fast-moving entertainment today more than ever and are willing to pay for it several times a week. Thus tabloid managers are offering a repertoire of from three to five bills every seven days. This program change incurs little hardship on the performers, for in variety there is the spice of life, and they enjoy the routine of several bills on the week, they say.

As a field that has wonderful and immense possibilities not far distant, the tabloid or miniature musical comedy is one of the surest of all bets in the opinion of *The Billboard's* tabloid editor. The writer is interested wholeheartedly in tabloids, in the people who comprise this interesting branch of the profession. Much that has been stated in this review is common knowledge to the people in Tabdom, but we have given the foregoing expressions for the benefit of the thousands of *Billboard* readers who are interested in tabloids, who are looking for great things from tabloid performers, and who want to see the "baby of the show world" grow up into a strong, healthy and enduring juvenile field of clean, speedy entertainment, a credit to all things theatrical.

THE OTHER NIGHT the tabloid editor dropped in on a rotary tabloid show in Cincinnati, and, much to our surprise, found a certain manager using a half-wit man for a small part. The script

called for the doctor character examining the man's head and declaring loudly that the man is "nuts". Such stage business certainly seems unethical and unprofessional. It is distressing enough to know a person isn't mentally sound without parading such an individual before the feet and adding insult to injury. We understand this same man has been allowed upon the stage in certain theaters for tricks on "opportunity night". Unfortunately the man isn't receiving medical treatment, but as long as he roams at liberty the most complimentary thing that anyone can do for him is to refuse to allow him upon the stage. We stand for the advancement and uplifting of the stage and feel that such a character should not be tolerated where talented people are conscientiously endeavoring to please an audience. The appearance of the halfwit has not been entertaining in the least, but pathetic. We hope this sort of thing is not permitted anywhere else, and will not be repeated in Cincinnati.

"Sid Gold Nite"

(Continued from page 67)

Dorothy James, a talented pianist, accompanied most of the specialties. There may have been others on the program after we left at 2 o'clock during the dancing.

Burlesquers' Ball of Unusual Interest

New York, Dec. 6.—With the advent of Walter Batchelor as manager of the Prospect Theater in the Bronx, playing Mutual Burlesque shows, there was a general reorganization of the attaches of that house, with the result that there is far more courtesy extended to customers than is usually found in the average theater.

This courtesy has had its effect on the customers by repeated requests from them for the attaches of the Prospect to stage a real burlesquers' ball, and they have responded by announcing the "First Prize Ball of the Prospect Theater employees, Wednesday evening, December 7, at Hunts Point Palace. Tickets \$1. Burlesquers in general will be at the ball."

Manager Walter Batchelor is the engineer-in-chief and he is now being aided in the arrangements for the ball by Charles Shutta, assistant manager; Edward Martin, treasurer; Milton Weintraub, assistant treasurer; Mike Delenko, orchestra leader; Dave Dorn, doorman; Willie Rose, special officer; Frank Howie, stage carpenter; Louis Basch, stage electrician; Abe Lazar, stage props; Harry Wagner, contract director; John Moran, advertising agent; William Dunn, superintendent; Benjamin Cohn, engineer, and Helen and Addie Neuhaus, Millie Rose, Mildred and Kate Schultz, usherettes.

The success of this venture on the part of Manager Batchelor and the employees of the Prospect Theater may have far-reaching effect in burlesque in general, for Manager Batchelor will keep close tab on all expense attached to the preliminary arrangements and the final outcome of the ball. Should it prove profitable, he, with the consent of I. H. Herk, president of the Mutual Burlesque Association, will, in all probability, stage another ball prior to the closing of the current season in an effort to obtain sufficient funds that will be utilized for the renting of a house near the offices of the Mutual Burlesque Association and Don Leon's Dancing School as a club home for Mutual Circuit choristers during their summer layoff, or while attending the dancing school conducted by Don Leno, under the direction of the Mutual Burlesque Association.

The summer club home for Mutual choristers will be in charge of a former prima donna of burlesque and it will be fully equipped with all convenience and comfort for the girls during the summer and operated as a theatrical rooming house during the regular season.

Circuit Changes

Billy K. Wells' *Red Pepper Revue* Company, on the Columbia Circuit, booked three days independently into the Wletting Opera House, Syracuse, N. Y., due to the three-day layoff going into Utica.

Fred Waldman, former manager of the Gayety Theater, a Columbia Circuit house in Kansas City, and more recently treasurer of that house, has been reinstated as manager of the house, succeeding George Elmore, who has exited as house manager.

George Young left New York City Tuesday evening en train for Erie, Pa., where he will succeed Chan Laube as company manager of S. W. Manheim's *Laughing Thru*, on the Mutual Circuit.

Charles Lauk left New York City on Friday en train for St. Louis, where he will succeed Nat Brown as company manager of Captain Harry Goldberg's *Snap It Up*, on the Mutual Circuit.

Change in Casts

Due to the exit of Frank Cook as straight man of Sim Williams' *Happy Moments*, Sim, with his usual discerning showman-ship, advanced Floy Halley, his classy, clear-dictioned juvenile, into the straight-man role, thereby pleasing his performers and patrons alike.



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 8-13 is to be supplied.

A
Aaron & Kelly (Rialto) Amsterdam, N. Y.
Abbott & White (Melba) Dallas, Tex.
Aces of Harmony, Four (Star) Chicago 11-13.

B
Babb, Carroll & Syrell (Golden Gate) San Francisco; (Orpheum) Los Angeles 15-20.
Babcock & Dolly (Valley) Lansford, Pa.

Booth, Wade (Majestic) Ft. Worth, Tex.
Borner & Boyer (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.
Bostock's Riding School (Orpheum) Sioux City, Ia., 11-13.

Table with 4 columns: WEEK, THEATER, CITY, STATE. Contains a list of names and dates for publication.

Browning, Joe (Majestic) Springfield, Ill., 11-13.
Brunette, Fritz (Majestic) San Antonio, Tex.
Buchanan & Brower (Keith) Lowell, Mass.

Carol & Ring (Gayety) Rochester, N. Y.; (Stone) Binghamton 16-17; (Colonial) Utica 18-20.
Carr, Jimmy, Orch. (Earle) Philadelphia.
Carrillo, Leo (Orpheum) St. Louis.

Clark, Eddie & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.
Clark, Marie & Ann (Grand) Philadelphia.
Clark, Sammy (Wareham) Manhattan, Kan., 12-13.

Clark, Eddie & Co. (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.
Clark, Marie & Ann (Grand) Philadelphia.
Clark, Sammy (Wareham) Manhattan, Kan., 12-13.

Coelia & Verdi (Temple) Syracuse, N. Y.
Costello, Dave, Co. (Pantages) Hamilton, Can.
Coutier & Rose (Shea) Toronto.

D
Dakin, Harrison, Co. (Keith) Syracuse, N. Y.
Dale & Deland (Lyric) Richmond, Va.
Dalton & Craig (Forsyth) Atlanta, Ga.

Darwin, Chas. (Keith) Syracuse, N. Y.
Dixie Four (Rialto) Syracuse, Wis., 11-13.
Dixon, Frank, Co. (Keith) Lowell, Mass.

Dolan, Leo (State) Washington, Pa.
Doll & Napier (Globe) Philadelphia.
Dollinger, Clemons, Co. (Globe) Philadelphia.
Dollis Duo (Globe) Philadelphia.

LORA CAROL & RING
Presenting Comedy-Singlas-Violin in "FUNATICS".
Carnival of Venice (Keith) Ottawa, Can.

James (Keith) Dayton, O.  
 James, Biny, Co. (Princess) Montreal.  
 Jankovic, L. Co. (Grand) Macon, Ga.  
 Jay, Frank (Davis) Pittsburg.  
 Jody & Valentine (Broadway) New York  
 Jolly, Jim (H. I.) Galveston, Tex., 11-13.  
 Jordon & Eichel (Broadway) Brooklyn.  
 Jordon, Joe, Orch. (Orpheum) Galesburg, Ill., 11-13.  
 Jordon & Sunderland (Pantages) Hamilton, Can.  
 Ferguson, Dave, & Co. (Palace) Peoria, Ill., 11-13.  
 Jern & Marie (Keith) Lowell, Mass.  
 Fernando Orch. (Palace) Watertown, Conn.  
 Fields & Johnson (Orpheum) Kansas City.  
 Fink & Miles (Rialto) Racine, Wis., 11-13.  
 Fischer & Saepard (Delaney St.) New York 11-13.  
 Fisher & Moore (Lyric) Birmingham, Ala.  
 Fisher & Loomis (Broadway) Peoria, Ill., Va. (Lincoln) Baltimore 15-20.  
 Fisher Minstrels (Colonial) Lancaster, Pa.  
 Fitzgibbon & Mahoney (Pantages) Minneapolis 15-20.  
 Flato & Frazier (Harris) Pittsburg.  
 Flato & Melody & Dance (Hoyt) Long Beach, Calif.; (Pantages) Salt Lake City 15-20.  
 Fleming & Greenway (Keith) Philadelphia.  
 Fleming Sisters (Grand) Macon, Ga.  
 Foley Four (Orpheum) Ogden, Utah; (Pantages) Denver 15-20.  
 Foley & LaTour (Roanoke) Roanoke, Va.  
 Ford & Price (Miller) Milwaukee.  
 Foster & Rogers (Main St.) Kansas City.  
 Fox & Mack (Lincoln Hipp.) Chicago 11-13.  
 Fox, Wm., & Co. (Orpheum) Omaha.  
 Fox, Cass, (58th St.) New York.  
 Franklin Bros. (State) Buffalo.  
 Francis & Miford (Palace) St. Paul.  
 Franklin, Sergeant (Harris) Pittsburg.  
 Francis & Genserv (Strand) Greensburg, Pa.  
 Frawley & Louise (Orpheum) Seattle; (Orpheum) Portland 15-20.  
 Frela & Anthony (Nixon) Philadelphia.  
 Freeman & Morton (Hiboy) Philadelphia.  
 Frank & Dope (Palace) Cleveland.  
 Fresno, S. J., & Band (Palace) Chicago, (Orpheum) St. Louis 15-20.  
 French & Sailer (Allegheny) Philadelphia.  
 Fresno Harmonists (Grand) Clarkburg, W. Va.  
 Friedland, A. Co. (Temple) Detroit.  
 Fresno's Sons (Grand) Macon, Ga.  
 Frazini (Rialto) Elgin, Ill., 11-13.  
 Fuller, Mollie, Co. (Shea) Toronto.  
 Fulton & Ray (Strand) Greensburg, Pa.  
 Furman & Evans (Gates) Brooklyn 11-13.

G

Gallelli & Kokin (Prospect) Brooklyn.  
 Gallelli & Sisters (Lyric) Mobile, Ala.  
 Garden, Geo., & Lily (Delaney St.) New York 11-13.  
 Gardner, The (Binghamton) Binghamton, N. Y.  
 Gascoigne, Royal (Orpheum) Champaign, Ill., 11-13.  
 Gast, Florence, Co. (Palace) Jacksonville, Fla.  
 Gaudin, The (State) Washington, Pa.  
 Gaudin's Band Box (State) Nanticoke, Pa.  
 Gaudin's Girls (Grand) Clarkburg, W. Va.  
 Gaudin, Rob. (State) Nanticoke, Pa.  
 Gaudin, Col. Jack, Co. (Aldine) Wilmington, Del.  
 Getting It Over (Lincoln Sq.) New York 11-13.  
 Gezzes, Two (Orpheum) St. Louis; (Orpheum) Kansas City 15-20.  
 Gibson, Alex. Trio (Greely Sq.) New York 11-13.  
 Gibson & Price (Crescent) New Orleans.  
 Giesdorf Sister (Allegheny) Philadelphia.  
 Gilden, Jimmy & Co. (Grand) Atlanta, Ga.  
 Gilette, Lucy & Bob (State-Lake) Chicago.  
 Gintaro (Majestic) San Antonio, Tex.  
 Girls of Altitude (Empress) Grand Rapids, Mich.  
 Gladdens, Lea (Orpheum) Denver.  
 Glason, Billy (Palace) St. Paul 11-13; (Orpheum) Madison, Wis., 15-17; (Palace) Rockford, Ill., 18-20.  
 Glavin, Ray, & Co. (Elks' Circus) Montgomery, Ala.  
 Glenn & Jenkins (Capitol) Hartford, Conn.  
 Glenn & Edwards (Pantages) San Francisco; (Pantages) Los Angeles 15-20.  
 Golden Gate Revue (Grand) St. Louis.  
 Gold & Beatty (Palace) St. Paul 11-13; (Seventh St.) Minneapolis 15-20.  
 Gold & Eddie (Pantages) Portland, Ore.  
 Gould, Venetia (Orpheum) Brooklyn.  
 Gordon & Gray (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Gordon & Healy (Orpheum) Galesburg, Ill., 11-13.  
 Gordon, George (Avenue B) New York 11-13.  
 Gordon, Vera, Co. (Palace) New Haven, Conn.  
 Gordon, Bobbie (Keith) Syracuse, N. Y.  
 Gormley & Caffrey (State) Memphis, Tenn.  
 Goss & Barrowa (Orpheum) Sioux City, Ia., 11-13.  
 Grady, Jim (Victoria) Steubenville, O.  
 Grause, Jean (Majestic) Ft. Worth, Tex.  
 Gray & Ayles (Englewood) Chicago 11-13.  
 Gray & Byron (Palace) Orange, N. J.  
 Grayer & Lawlor (Grand) Atlanta, Ga.  
 Green & Barnett (Pantages) Los Angeles; (Pantages) San Diego 15-20.  
 Green & Parker (Rialto) Amsterdam, N. Y.  
 Green, Harry, Co. (Palace) Bridgeport, Conn.  
 Green, Jane (Columbia) New York.  
 Greese, C. & E. (Victoria) Steubenville, O.  
 Griffins, Two (Keith) Washington.  
 Gross, Billy, Co. (Rialto) W. Palm Beach, Fla.  
 Gulport & Brown (Yonge St.) Toronto.

H

Hackett & Delmar Revue (Palace) Milwaukee; (State-Lake) Chicago 15-20.  
 Hale, Willie, & Bro. (Temple) Detroit.  
 Hayes & Beck (Columbus) New York.  
 Hall, Bob (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 Hamilton, Billy (Colonial) Allentown, Pa.  
 Hamilton, Alice (Keith) Winston-Salem, N. C.  
 Hamilton, Mr. and Mrs. H. (Keith) Washington.  
 Hamilton Sisters (Keith) Dayton, O.  
 Haney, J. Francis (Nixon) Philadelphia 11-13; (Keith) Philadelphia 15-20.  
 Haney's Revue (Nixon) Philadelphia.  
 Hanson, Bert (Temple) Detroit.  
 Harmon & Sand (Keith) Poland, Me.  
 Harris & Holley (Main St.) Kansas City.  
 Harris, Dave (Crescent) New Orleans.  
 Hart & Brown (Roanoke) Roanoke, Va.  
 Hartley & Patterson (51st St.) New York.  
 Harvard, Winifred & Bruce (Pantages) Salt Lake City; (Orpheum) Ogden 15-20.  
 Hask & Osl (Metropolitan) Brooklyn.  
 Hawkins, Lew (Majestic) Harrisburg, Pa.  
 Hawthorne & Cook (Palace) Cleveland.  
 Hayden, Dunbar & Hayden (Majestic) Springfield, Ill., 11-13.

Hayes, Grace (Orpheum) Denver; (Orpheum) Omaha 15-20.  
 Hayes & Beck (Temple) Detroit.  
 Haynes, Mary (Broadway) New York.  
 Healy, Ted & Betty (Keith) Indianapolis.  
 Healy & Cross (Shea) Buffalo.  
 Hearn, Sam (Poll) Worcester, Mass.  
 Heath, Blossom, Entertainers (Proctor) Troy, N. Y.  
 Heather, Josie (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Hector (Grand) Odessa, Wis., 11-13.  
 Hedman, Martha (Hill St.) Los Angeles; (Orpheum) Oakland 15-20.  
 Hegedus, Margit (State-Lake) Chicago; (Orpheum) Kansas City 15-20.  
 Heider, Prof. Co. (58th St.) New York.  
 Heller & Riley (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 15-20.  
 Henderson, Dick (Keith) Lowell, Mass.  
 Hennessy, Bradley (Temple) Syracuse, N. Y.  
 Henus, Flying (58th St.) New York.  
 Henshaw & Emory (Keith) Indianapolis.  
 Heras & Wills (Palace) Chicago; (Palace) Milwaukee 15-20.  
 Herbert, Hugh, Co. (Keith) Portland, Me.  
 Herlein, Lillian (Orpheum) Tulsa, Ok., 11-13.  
 Herman, Al (Palace) New York.  
 Herman, Johnny (Poli) Meriden, Conn.  
 Hermann, Anne (York O. II.) York, Pa.  
 Hessler, Margaret, Co. (Keith) Portland, Me.  
 Hewitt & Hall (Albee) Providence, R. I.  
 Hibbit & Hartman (Palace) Orange, N. J.  
 Hickey Bros. (Royal) New York.  
 Hines, Harry (Orpheum) Vancouver, Can.; (Orpheum) Seattle 15-20.  
 Hodge & Lowell (Lincoln Sq.) New York 11-13.  
 Hoen & Improce (Majestic) Dallas, Tex.  
 Hoffman & Lambert (Colonial) Erie, Pa.  
 Holben, Ralph (Bushwick) Brooklyn.  
 Holbrook, Harry (Lyric) Richmond, Va.  
 Holmes & Levere (Keith) Dayton, O.  
 Holmstrom & Barrett Entertainers (Kedzie) Chicago 11-13.  
 Holt & Leonard (Palace) Chicago.  
 Holtz, Lou (Jefferson) New York.  
 Holmstrom (ruise (125th St.) New York.  
 Horseman, Four (Grand) Montgomery, Ala.  
 House, Billy, Co. (Alhambra) New York.  
 Howard & Lusk (Proctor) Troy, N. Y.  
 Howard & Ross (Miller) Milwaukee; (Capitol) Windsor, Can., 15-17; (LaSalle Gardou) Detroit, Mich., 18-20.  
 Howard & White (Lyric) Mobile, Ala.  
 Howard, E. W. (Hamilton) Mobile, Ala.  
 Howard Girls (Keith) 108th St.) Cleveland.  
 Howard's Ponies (State) New York.  
 Hudson, Bert E.; Vermillion, Minn.; Lakeville 15-20.  
 Hughes, Ray, & Pam (Palace) Cincinnati.  
 Hume, Eddie, Co. (Keith) Toledo, O.  
 Humby, J. & A. (Calyin) Northampton, Mass.  
 Hunting & Francis (Palace) Cincinnati.  
 Hurst & Vogt (Orpheum) Sioux City, Ia., 11-13; (Orpheum) Winnipeg, Can., 14-20.  
 Hyman & Mann (Keith) Indianapolis.

I

Isabel's Entertainers (Empress) Decatur, Ill., 11-13.  
 Ideal (Keystone) Philadelphia.  
 Isadore's Girl (Temple) Rochester, N. Y.  
 Isidoroff, Roger, Co. (Alhambra) New York.  
 In Wrong (Kedzie) Chicago 11-13.  
 Indian Jazz Revue (Orpheum) Joliet, Ill., 11-13; (Orpheum) Galesburg 15-17.  
 Innes Bros. (Keith) Columbus, O.  
 Isbell, Alice, Co. (Lyric) Birmingham, Ala.

J

Ja Da Trio (Orpheum) Quincy, Ill., 11-13.  
 Jackson & Mack (State) Newark, N. J.  
 Janet of France (Greely Sq.) New York 11-13.  
 Jans, Ed, Revue (Majestic) Dallas, Tex.  
 Jans & Whalen (Princess) Montreal.  
 Jansley, The (Keith) Washington.  
 Jarvis Revue (Pantages) Tacoma, Wash., 15-20.  
 Jay, Nellie, & Co. (Majestic) Chicago.  
 Jemima, Aunt, Co. (Temple) Jersey.  
 Jenner Bros. (Delaney St.) New York 11-13.  
 Jolly, Curtis, Five (58th St.) Minneapolis.  
 Jerome & Newell (Lyric) Mobile, Ala.  
 Jessell, George (Fifth Ave.) New York.  
 Jim Jam Jams (Poll) Worcester, Mass.  
 Johnson & Baker (Orpheum) San Francisco; (Golden Gate) San Francisco 15-20.  
 Johnson & McIntosh (Na omal) New York 11-13.  
 Johnson & Walker (Majestic) Cedar Rapids, Ia., 11-13.  
 Johnson, J. R. (Hijon) Woonsocket, R. I.  
 Jolly Corks, Five (58th St.) Atlanta, Ga., 11-13.  
 Jolson, Harry (Roanoke) Roanoke, Va.  
 Jones, Gattison, & Band (Pantages) Minneapolis; (Pantages) Regina, Can., 15-20.  
 Josefsson, Johannes, Co. (Shea) Toronto; (Princess) Montreal 14-20.  
 Juggernaut (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Just a Pal (Fulton) Brooklyn 11-13.

K

Kajiyama (Grand) Shreveport, La.  
 Kane & Herman (Bushwick) Brooklyn.  
 Kane, Olga, & Co. (Grand) St. Louis.  
 Kara (Pantages) Spokane 15-20.  
 Karavoff (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 15-20.  
 Kravanshig, S. An (Orpheum) Kansas City.  
 Kay, Hamlin & Kay (Hill St.) Los Angeles.  
 Keane & Williams (Gordon's Scollay Sq.) Boston.  
 Keane, Richard (Keith) Ottawa, Can.  
 Keating, Chas., Co. (Allegheny) Philadelphia.  
 Keefe, Z. na (Majestic) Ft. Worth, Tex.  
 Keesler, Harry, & Co. (Orpheum) Quincy, Ill., 11-13; (Empress) Decatur 15-17.  
 Keley, Julia (Victoria) New York 11-13.  
 Keller Sisters & Lynch (Orpheum) Kansas City; (State-Lake) Chicago 15-20.  
 Kelly & Brown (Pantages) Memphis, Tenn.  
 Kelly & Bearborn (Greenpoint) Brooklyn.  
 Kelly, LaTelle & Co. (Palace) New York.  
 Kelly, Tom (Keystone) Philadelphia.  
 Kelly, Walter C. (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
 Kelo Bros. (Gaiety) Utica, N. Y.  
 Kelso Bros. (Hewley) Princess) Montreal, Can.; (Olympic) Watertown, N. Y., 15-17; (Colonial) Utica 18-20.  
 Kelton, Bert (State-Lake) Chicago.  
 Kenna, Chas. (Grand) St. Louis; (Majestic) Chicago 15-20.  
 Kennedy & Davis (American) New York 11-13.  
 Kennedy & Kramer (Pantages) San Francisco 15-20.  
 Kennedy & Martin (Pantages) Vancouver, Can.  
 Kennedy & Mortens'n (World) Omaha; (Pantages) Kansas City 15-20.  
 Kennedy, Jas., & Co. (Emory) Providence, R. I.  
 Kennedy, Harold (Pantages) Tacoma, Wash., 15-20.  
 Kennedys, Danceling (Orpheum) Brooklyn.

Keno & Green (W.anta) Wichita Falls, Tex., 11-13.  
 Kero, Taki & Yoki (Keith) Columbus, O.  
 Kerr & Ensign (Keith) Winston-Salem, N. C.  
 Ketch & Wilma (Miller) Milwaukee.  
 Keyhole Kamos (Riverside) New York.  
 Kharum (Colonial) Bethlehem, Pa.  
 Kibbie & Kane (Orpheum) Germantown, Pa.  
 Kidd, Capt. (Empire) Fall River, Mass.  
 Kikuta Japs (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Kimball & Goman (Majestic) Ft. Worth, Tex.  
 King & Beatty (Abe O. II.) Easton, Pa.  
 King & Irwin (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.  
 Kirk-Collier (Orpheum) Galesburg, Ill., 11-13; (Majestic) Bloomington 15-17.  
 Kirkland, Paul (Bushwick) Brooklyn.  
 Kismet Sisters (Albee) Providence, R. I.  
 Kliner & Reaney (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Klass & Brilliant (Miller) Milwaukee.  
 Klee, Mel (Orpheum) Seattle; (Orpheum) Portland 15-20.  
 Klein Bros. (Keith) Chattanooga, Tenn.  
 Klecks, Les (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 15-20.  
 Knox Four (Broadway) Philadelphia.  
 Kolleau (Proctor) Albany, N. Y.  
 Kouna Sisters (Palace) Milwaukee; (Hennepin) Minneapolis 15-20.  
 Kraft & Lamont (Pantages) Memphis, Tenn.  
 Kramer & Brown (Orpheum) Boston.  
 Kramers, The (Broadway) Springfield, Mass., 11-13.  
 Kulas, Three White (Hijon) Savannah, Ga.  
 Kyle, Howard (Orpheum) Seattle; (Orpheum) Portland 15-20.

L

LaBerucia (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
 LaDora & Beckman (Gates) Brooklyn 11-13.  
 LaFrance Bros. (Strand) Washington.  
 LaMar, Louisa (Pantages) Vancouver, Can.  
 LaPalmaria Trio (American) New York 11-13.  
 LaParl, Jack & Rita (Rialto) Chicago.  
 LaRaine, Fred, & Co. (Chateau) Chicago 11-13.  
 La Rue, Grace (Keith) Washington.  
 LaTelle & Vokes (Metropolitan) Brooklyn.  
 Lair & Mercedes (Albee) Providence, R. I.  
 LaRd, Horace, & Merry Jesters (Poli) Scranton, Pa., 11-13.  
 Lamb, B., Ice Ballet (Palace) Cincinnati.  
 Lambert (Pantages) Tacoma, Wash., 15-20.  
 Land of Fantasy (Proctor) Schenectady, N. Y.  
 Landfield, Sid (Majestic) Bloomington, Ill., 11-13.  
 Lando, Joyce, Co. (Palace) Springfield, Mass.  
 Lane & Byron (Chateau) Chicago 11-13.  
 Lane & Harper (Orpheum) Omaha.  
 Lang & Haley (Earle) Philadelphia.  
 Langton, II, & II. (Pantages) Tacoma, Wash., 15-20.  
 Lanth Sisters Co. (Keith) Cincinnati.  
 Latham, Ruby, Duo (Lyric) Kitchener, Ont., Can., 11-13.  
 Laughlin, J. & J. (Pantages) San Francisco; (Pantages) Los Angeles 15-20.  
 Laura & Co. (Avenue B) New York 11-13.  
 Lavoy & Lane Revue (Hill St.) Los Angeles.  
 Lavrova, Vera (Palace) Cleveland.  
 Lawrence, David, Jr. (Keith) Boston; (Keith) Philadelphia 22-27.  
 Laypo & Benjamin (Loew) London, Can., 11-13.  
 Lazar & Hale (Edgmont) Chester, Pa.  
 Lazy Daisies, Four (Temple) Syracuse, N. Y.  
 Leah (Palace) Milwaukee.  
 Lean & Mayfield (Shea) Toronto.  
 Lee, J. & K. (Roanoke) Roanoke, Va.  
 Leipzig (Majestic) San Antonio, Tex.  
 Leitzel, Lilly (Maryland) Baltimore.  
 Lemaux & Young (Hipp.) Youngstown, O.  
 Lenora's Steppers (Pantages) Hamilton, Can.  
 Leon & Dawn (Proctor) Troy, N. Y.  
 Leonard & Wilson (Pantages) Minneapolis; (Pantages) Regina, Can., 15-20.  
 Leonard, Eddie, Co. (Albee) Providence, R. I.  
 Lester (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
 Let's Dance (Metropolitan) Brooklyn.  
 Leviathan Orch. (Orpheum) San Francisco 8-20.  
 Lewis & Ames (Forsyth) Atlanta, Ga.  
 Lewis & Doly (Gates) Brooklyn 11-13.  
 Lewis & Norton (Victorial) Stenboville, O.  
 Lewis, Dorothy (Pantages) Salt Lake City; (Orpheum) Ogden 15-20.  
 Lewey & Connor (Grand) Montgomery, Ala.  
 Libonati (Palace) Bridgeport, Conn.  
 Liebert, Sam, Co. (Hill St.) Cleveland.  
 Little Maids, Three (Hijon) Savannah, Ga.  
 Lloyd & Brice (Orpheum) Brooklyn.  
 Lloyd, Arthur (Grand) Atlanta, Ga.  
 Lloyd, George & Rosalie (Palace) Brooklyn 11-13.  
 Lloyd & Goode (Keith) Ottawa, Can.  
 Lockett & Page (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Loder, Chas. A., & She (Majestic) Findlay, O., 11-13.  
 Loftis, Cecilia (Palace) Chicago; (Orpheum) St. Louis 15-20.  
 London, Louis (Valley) Lansford, Pa.  
 Longfields, Three (Temple) Detroit.  
 Lordens, Three (Proctor) Yonkers, N. Y.  
 Lormer & Hudson (Pantages) San Francisco; (Pantages) Los Angeles 15-20.  
 Lorne Girls (Orpheum) Vancouver, Can.; (Orpheum) Seattle 15-20.  
 Lorraine & Ritz (Keystone) Philadelphia.  
 Louise & Mitchell (Fulton) Brooklyn 11-13.  
 Love According to Hoyle (Melia) Dallas, Tex.  
 Love, Montague (Rialto) Glens Falls, N. Y.  
 Lowry, Ed (Riverside) New York.  
 Loyal, Sylvia (Orpheum) Tulsa, Ok., 11-13.  
 Lucas, Jimmy (Keith) Boston.  
 Lucille & Cokie (Keith) Washington.  
 Lumars, The (Hijon) Birmingham, Ala.  
 Lutes Bros. (Palace) St. Paul 11-13; (Seventh St.) Minneapolis 15-20.  
 Lydell & Macy (Keith) Toledo, O.  
 Lynn & Howland (Hipp.) Youngstown, O.  
 Lynn, Ann, & Co. (Boulevard) New York 11-13.  
 Lyons, Jimmy (Orpheum) New York 11-13.  
 Lytell & Fant (Orpheum) Denver.

M

Macart & Bradford (Lyric) Birmingham, Ala.  
 Mack & Stanton (Gordon's Washington St.) Boston.  
 Mack & Velmor (Empress) Grand Rapids, Mich.  
 Mack & Mack, Houston, Tex.; Galveston 15-20.  
 Mack & Sossiter (Broadway) New York.  
 Mack, Jerry, & Co. (Orpheum) Joliet, Ill., 11-13.  
 Mack & Corel (Pantages) Minneapolis; (Pantages) Regina, Can., 15-20.  
 Mack & Brantley (Pantages) Tacoma, Wash., 15-20.  
 Mack & Williams (Pantages) Edmonton, Can.; (Pantages) Calgary 15-17.

Mack & La Rue (Keith) Cincinnati.  
 Mack & Tempest (Greely Sq.) New York 11-13.  
 Maker & Reiford (Palace) Cleveland.  
 Malinda & Bude (Imperial) Montreal.  
 Mallon & Case (Grand) Montgomery, Ala.  
 Manilla Bros. (World) Omaha; (Pantages) Kansas City 15-20.  
 Mankin (Edgmont) Chester, Pa.  
 Mann, Allyn, Co. (Palace) Cincinnati.  
 Manning & Ball (Grand) Worcester, Mass.; (Lyric) Bridgeport, Conn., 18-20.  
 Manfell, L. A. (Broadway) New York.  
 Marcel & Seal (Empire) Fall River, Mass.  
 Marcus & Booth (Pantages) Seattle; (Pantages) Vancouver, Can., 15-20.  
 Marcus & Williams (Gordon's Scollay Sq.) Boston.  
 Margaret & Morrell (State) Nanticoke, Pa.  
 Marino & Martin (State) New York.  
 Marlon & Jason (Pantages) Kansas City; (Pantages) Memphis 15-20.  
 Marlow & Marie (Keith) Philadelphia.  
 Marshall, Lee, Revue (Pantages) Memphis, Tenn.  
 Marston & Manby (Rialto) Chicago.  
 Martin, Sarah (American) Houston, Tex., 15-20.  
 Martin, Sarah; Houston, Tex.; Galveston 15-20.  
 Martin & Martin (People's) Chanute, Kan., 11-13.  
 Martinet & Crow (Keith) Chattanooga, Tenn.  
 Mason & Keeler Co. (Colonial) Erie, Pa.  
 Mason & Gayton (Empire) Fall River, Mass.  
 Massimo, Benson, Co. (Tower's) Camden, N. J.  
 Masters & Grayce (Pantages) Minneapolis 15-20.  
 Mauglin, Dora (O. II.) Galveston, Tex., 11-13.  
 Maxwell, The (Pantages) San Diego, Calif.; (Hoyt) Long Beach 15-20.  
 Maxwell & Holson (Majestic) Chicago.  
 Maxine & Bobby (Pantages) San Francisco 15-20.  
 Maxwell Trio (Elks' Circus) Jacksonville, Fla., 11-20.  
 Mayer, Lottie, & Girls (Pantages) Tacoma, Wash., 15-20.  
 Mayo, Harry (Earle) Philadelphia.  
 McAnam, The (Pantages) Spokane; (Pantages) Seattle 15-20.  
 McBerrett, Billy (Capitol) Trenton, N. J.  
 McDevitt, Kelly & Quinn (Majestic) Little Rock, Ark., 11-13.  
 McDonald Trio (Loew) Richmond Hill, N. Y., 11-13.  
 McCormick & Wallace (Keith) Dayton, O.  
 McCormack, John, Jr. (Hipp.) Bridgeport, Conn., 11-13.  
 McCullough, Carl (York O. II.) York, Pa.  
 McDonald & Oakes (Orpheum) San Francisco; (Orpheum) Los Angeles 15-20.  
 McEnty, W. W., Co. (Rialto) Louisville, Ky.  
 McEath & Woods (Fordham) Washington, Pa.  
 McIntyre & Heath (Keith) Syracuse, N. Y.  
 McVivins, Three (Keith) Chattanooga, Tenn.  
 McKay & Ardine (Orpheum) Kansas City; (Orpheum) St. Louis 15-20.  
 McKay, Nell (Princess) Montreal.  
 McKinley, Nell, Co. (Keith) Winston-Salem, N. C.  
 McKinley, Mabel (Binghamton) Binghamton, N. Y.  
 McLaughlin & Evans (Empire) Lawrence, Mass.  
 McLaughlin & Sarah (Allegheny) Philadelphia.  
 McNulty & Mulren (Herring) Carbondale, Pa.  
 McRae & Clegg (Orpheum) Omaha.  
 McWilliams, Jim (Temple) Rochester, N. Y.  
 Means & Means; Houston, Tex.; Galveston 15-20.  
 Meehan & Shannon (Broadway) Philadelphia.  
 Mehlinger, Artie (Pantages) San Francisco; (Pantages) Los Angeles 15-20.  
 Merediths, The (Empress) Grand Rapids, Mich.  
 Meroff, Ben, & Band (Orpheum) Kansas City.  
 Merritt & Oghlan (State) Nanticoke, Pa.  
 Meyakos, The (Palace) New Orleans.  
 Micahua (Shea) Buffalo; (Shea) Toronto 15-20.  
 Middleton, Jean (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
 Miller, M., Co. (Greenpoint) Brooklyn.  
 Miller, M. & P. (Pantages) Minneapolis; (Pantages) Regina, Can., 15-20.  
 Miller, Eunice, Co. (Feeley) Hazleton, Pa.  
 Miller & Frons (Hijon) Birmingham, Ala.  
 Miller & Bradford (Crescent) New Orleans.  
 Miller & Wilson (State) Washington, Pa.  
 Mills & Kimball (Keith) Winston-Salem, N. C.  
 Minto, Lorraine, Co. (Earle) Philadelphia.  
 Mitchell Bros. (Flatbush) Brooklyn.  
 Mitkus Duo (Palace) Manchester, N. H.  
 Mitkus Trio (Palace) Worcester, Mass.  
 Mahoney & Ceell (Orpheum) Oklahoma City, Ok., 11-13.  
 Mohr & Eldridge (Jefferson) Auburn, N. Y.  
 Monroe & Grant (125th St.) New York.  
 Monroe Bros. (Grand) Evansville, Ind., 11-13.  
 Montana (Keith) Toledo, O.  
 Monte & Lyons (Pantages) Los Angeles; (Pantages) San Diego 15-20.  
 Montgomery, Marshall (Gates) Brooklyn 11-13.  
 Montrose, Belle, & Co. (Orpheum) Madison, Wis., 11-13.  
 Moonbeam Co. (Grand) Shreveport, La.  
 Moore & Fred (Orpheum) Los Angeles.  
 Moore & Hager (Rialto) W. Palm Beach, Fla.  
 Moore & Perfect (Lyric) Richmond, Va.  
 Moore & Mitchell (Grand) Macon, Ga.  
 Moore, George (Pantages) Memphis, Tenn.  
 Moran & Wiser (Orpheum) Seattle; (Orpheum) Portland 15-20.  
 Moro & Yaco (Pantages) Spokane 15-20.  
 Morell, Clark (Keith) Boston.  
 Moretti, Helen (Pantages) Los Angeles; (Pantages) San Diego 15-20.  
 Morris, Will (Majestic) Milwaukee; (Majestic) Chicago 15-20.  
 Morris, Wm., Co. (Maryland) Baltimore.  
 Morris & Townes (Orpheum) Ogden, Utah; (Pantages) Denver 15-20.  
 Morrison's Band (Pantages) Spokane 15-20.  
 Morro Castle Orch.; Lawrence, Kan., 11-13.  
 Morton, Geo. (Melia) Dallas, Tex.  
 Morton, Jas. C., & Co. (Metropolitan) Brooklyn.  
 Moss & Frye (51st St.) New York.  
 Mossman & Turner (Lyecum) Canton, O.  
 Mullane & Daughter (Palace) Jacksonville, Fla.  
 Mullen & Francis (105th St.) Cleveland.  
 Mulroy, McNeese & Ridge (Orpheum) Denver; (Hennepin) Minneapolis 15-20.  
 Murdock & Mayo (Keith) Philadelphia.  
 Murphy's Minstrels (Broadway) Philadelphia.  
 Murray & Gorrish (Pantages) Portland, Ore.  
 Murray & Allan (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 15-20.

**WIGS**  
 MASKS, MAKE-UP, ETC. Crop Wigs, \$1.50; Character, \$1.75; Dress, \$2.00; Bobbed, \$2.50 up; Negro, plain, 30c; lined, 75c. A. RAUCH, 25-27 Third Ave., New York.

Murray, Edith & Co. (Pantazes) Denver; (Pantazes) Pueblo 15-20.  
Murland (Emery) Providence, R. I.

**N**  
Nash & O'Donnell (Albee) Providence, R. I.  
Nash, Mary, & Co. (State-Lake) Chicago.  
Nawrot, Harriett, Co. (Palace) Orange, N. J.  
Nazarro, Cliff (Pantazes) Spokane 15-20.  
Neff, John (Temple) Syracuse, N. Y.  
Neilson, Alma (Palace) New York.  
Neiman, Hal (Victoria) Wheeling, W. Va.  
Neilson, Bob & Olive (Savoy) Flint, Mich.  
Neilsons, Juggling (Pantazes) Vancouver, Can.  
Nestor, Johnny (Royal) New York.  
Newada, Lloyd, Co. (Palace) New Orleans.  
Newell & Most (Colonial) Erie, Pa.  
Newhoff & Phelps & Band (Majestic) Bloomington, Ill., 11-13.  
Nifty Trio (Seventh) Minneapolis; (Majestic) Milwaukee 15-20.  
Night in Spain (Loew) London, Can., 11-13.  
Nina, Mille, & Co. (Chat-au) Chicago 11-13.  
Niobe (National) New York 11-13.  
Noack (Keith) Indianapolis.  
Noel & Perovani (Pantazes) Memphis, Tenn.  
Nordstrom, Marie (Palace) Orange, N. J.  
North, Bobby (Garrick) Norristown, Pa.  
Norton, Virginia (Pantazes) Regina, Can.; (Pantazes) Saskatoon 15-17.  
Norworth, Jack (Orpheum) Brooklyn.  
Nosses, Six Musical (Princess) Nashville, Tenn.  
Novak, Tony & Helen (Gayety) Rochester, N. Y.; (Colonial) Utica 18-20.

**O**  
O'Brien & Josephine (Pantazes) Spokane; (Pantazes) Seattle 15-20.  
O'Connell, Nell (Wichita) Wichita Falls, Tex., 11-13.  
O'Connor Sisters (Colonial) Erie, Pa.  
O'Donnell & Blair (Keith) Washington.  
O'Hara, Rose (Cross Keys) Philadelphia.  
O'Neil, R., & Queens (Palace) Cleveland.  
O'Neil & Plunkett (Pantazes) San Diego, Calif.; (Holt) Long Beach 15-20.  
O'Rourke & Kelly (Orpheum) Champaign, Ill., 11-13.  
Oddities of 1924 (Palace) Brooklyn 11-13.  
Odva & Seals (Palace) St. Paul 11-13.  
Oh, Charlie (Foxy) Hazleton, Pa.  
Olive & Mark (W. Eng. wood) Chicago 11-13.  
Oliver & Olsen (Keith) Toledo, O.  
Oliver & Oip (Doli) Bridgeport, Conn.  
Olson & Johnson (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 15-20.  
Ormsbee, Laura, Co. (Orpheum) Germantown, Pa.  
Osterman Vess Bros. (State) New York.  
Osterman, Jack (Keith) Indianapolis.  
Otte Bros. (Cross Keys) Philadelphia.  
Outside the Circus (Gaiety) Utica, N. Y.  
Pagana (Palace) Jacksonville, Fla.

**P**  
Palermo's Dogs (Davis) Pittsburg.  
Palmer, Gaston (Binghamton) Binghamton, N. Y.  
Pals, Four (16th St.) Cleveland.  
Palsh & Peru (Alhambra) New York.  
Pantians, The (Orpheum) Sioux City, Ia., 11-13.  
Parks, Grace & Eddie (National) New York 11-13.  
Patricola (Proctor) Yonkers, N. Y.  
Patterson & Clouder (Perry) Erie, Pa., 11-13; (Keith) Cincinnati 14-20.  
Pauline (16th St.) Cleveland.  
Pearson, Newport & Pearson (Orpheum) Madison, Wis., 11-13.  
Penn, Peggy, Co. (Poli) Meriden, Conn.  
Penn Diamond Orch. (Rialto) Amersdam, N. Y.  
Pettleys, Five (O. H.) New London, Conn., 11-13; (Washington St.) Boston 15-20.  
Perrone & Oliver (Foxy) Hazleton, Pa.  
Perry, G. & R. (World) Omaha; (Pantazes) Kansas City 15-20.  
Phillips, Evelyn (Majestic) Little Rock, Ark., 11-13.  
Physical Culture (Forsyth) Atlanta, Ga.  
Pickards, The (Golden Gate) San Francisco; (Orpheum) Oakland 15-20.  
Pietro (Hipp.) New York.  
Pierrotys, Three (Keith) Portland, Me.  
Piller & Douglas (Palace) Orange, N. J.  
Pink Ties, 30 (Fifth Ave.) New York.  
Pinto & Boyle (Broadway) Springfield, Mass., 11-13.  
Pisano & Landauer (Lyric) Mobile, Ala.  
Plantation Days (Columbia) Davenport, Ia., 11-13.  
Preston & Yachel (M-Ha) Dallas, Tex.  
Prester & Klass (Majestic) Dallas, Tex.  
Pumrose Minstrels (Crescent) New Orleans.  
Puck & White (Majestic) San Antonio, Tex.

**Q**  
Quinn, Vic, & Band (Orpheum) New York 11-13.  
Quixey Four (Alhambra) New York.

**R**  
Radio Ship (Grand) Evansville, Ind., 11-13; (Rialto) Elgin 15-17.  
Radjab, Princess (Keith) Toledo, O.  
Rambeau, Marjorie (Palace) Chicago.  
Randolph & Hurst (Palace) New Orleans.  
Rappi, Harry (Lincoln Hipp.) Chicago 11-13.  
Raschli (Hipp.) New York.  
Rath Bros. (Keith) Cincinnati.  
Ray, Huston, Co. (Hipp.) Youngstown, O.  
Raymond & Kauffman (State) Newark, N. J.  
Raymond, Emma, Trio (State) Newark, N. J.  
Readings, Four (Jefferson) Auburn, N. Y.  
Rebillion, The (Riverside) New York.  
Reck & Recker (Keith) Indianapolis.  
Recker & Barnett (Jefferson) Auburn, N. Y.  
Redingtons, Three (Keith) Dayton, O.  
Redmond & Wells (Princess) Nashville, Tenn.  
Reed & Teroni (Broadway) Chicago 11-13; (Empress) Decatur 15-17.  
Reeder & Armstrong (Grand) Philadelphia.  
Red Life (Hipp.) Pittsburg, Pa.  
Regal, Henry, & Co. (Majestic) Chicago; (Orpheum) Galesburg 15-17.  
Reiffenack Sisters (Palace) Bridgeport, Conn.  
Reilly, Robert, & Co. (American) New York 11-13.  
Rekoma (Hoyt) Long Beach, Calif.; (Pantazes) Salt Lake City 15-20.  
Remos, Paul, Co. (Lyric) Birmingham, Ala.  
Remnes, Four (Pantazes) Spokane 15-20.  
Resca (Seventh St.) Minneapolis.  
Res Cure, The (Majestic) Springfield, Ill., 11-13; (Palace) Peoria 15-17.  
Retter, Deszo (Roughway) New York 11-13.  
Review of Reviews (Bijou) Birmingham, Ala.  
Revue D'Art (World) Omaha; (Pantazes) Kansas City 15-20.  
Reyes, Juan (Rialto) Glens Falls, N. Y.  
Rhea & Santoria (Keith) Philadelphia.

Rials, The (Orpheum) Ogden, Utah; (Pantazes) Denver 15-20.  
Rialto & Lamont (Rialto) W. Palm Beach, Fla.  
Rialto Four (Palace) New Haven, Conn.  
Ricardo, Irene (Temple) Rochester, N. Y.  
Rich & Banta (Grand) Okeesa, Wis., 11-13.  
Richardson & Adair (Forest Park) Forest Park, Ill., 11-13.  
Rickard & Gray (State) Memphis, Tenn.  
Rios, The (Bijou) Savannah, Ga.  
Robbins, A. (Keith) Washington.  
Roberts, Joe (Pantazes) San Francisco 15-20.  
Roberts, Little Lord (Pantazes) Denver; (Pantazes) Pueblo 18-20.  
Rohley & Gould (Wm. Penn) Philadelphia.  
Robinson & Pierce (Regent) New York.  
Robinson, Bill (Proctor) Mt. Vernon, N. Y.  
Roche, Boris (Lyric) Mobile, Ala.  
Rockwell, Dr. Geo. (Empress) Grand Rapids, Mich.  
Rogers & Allen (Orpheum) Portland, Ore.; (Orpheum) San Francisco 15-20.  
Rogers & Donnelly (American) New York 11-13.  
Rogers & Durkin (State) Buffalo.  
Roletta Boys (Rialto) Chicago.  
Roman, Manuel, Trio (Grand) Clarksburg, W. Va.

Romaine, Don, Co. (Tower's) Camden, N. J.  
Rome & Bolton (Pantazes) San Francisco 15-20.  
Rome & Gaut (Victorian) Wheeling, W. Va.  
Roode & Francis (Wichita) Wichita Falls, Tex., 11-13.  
Rooney & Bent Revue (Orpheum) Omaha; (Orpheum) Kansas City 15-20.  
Rose & Thorne (Academy) Norfolk, Va.  
Rose, Harry (Maryland) Baltimore.  
Rosemary & Marjorie (Temple) Rochester, N. Y.  
Rosini, Carl (Pantazes) Los Angeles; (Pantazes) San Diego 15-20.  
Ross & Edwards (Pantazes) Vancouver, Can.  
Ross, Eddie (Orpheum) Omaha; (Hennepin) Minneapolis 15-20.  
Ross, Lew, Co. (Aldine) Wilmington, Del.  
Ross, P. & E. (Jordan's) Seaford Sq. Boston.  
Roth & Drake (Pantazes) San Diego, Calif.; (Hoyt) Long Beach 15-20.  
Roulettes, The (Allegany) Philadelphia.  
Rowland, Adele (Palace) New York.  
Roy & Arthur (Majestic) Milwaukee.  
Royce, Ruby, & Sister (Temple) Detroit.  
Rubin, Benny (Golden Gate) San Francisco; (Orpheum) Oakland 15-20.  
Rubin Sisters, Four (Orpheum) Boston.  
Rucker, Virginia, & Co. (Melba) Dallas, Tex.  
Russell & Marconi (Earle) Philadelphia.  
Russian Art Co. (Orpheum) St. Louis; (Palace) Chicago 15-20.  
Russian Scandals (Pantazes) Tacoma, Wash.; (Pantazes) Portland, Ore., 15-20.

**S**  
Ryan & Lee (Proctor) Mt. Vernon, N. Y.  
Ryan & Moore (Strand) Greensburg, Pa.  
Ryan & O'Neil (State) Buffalo.  
Ryan & Ryan (Keith) Cincinnati.  
Ryan, Jack, Co. (Capitol) Union Hill, N. J.  
Ryan, Weber & Ryan (Majestic) Dallas, Tex.

Sabbott & Brooks (Yonge St.) Toronto.  
Sale, Chic (Orpheum) Los Angeles 8-20.  
Saleros, The (Hipp.) McKeesport, Pa.  
Sallardo Trio (Grand) St. Louis.  
Salt & Pepper (Riverside) New York.  
Samaroff & Sonia (Columbia) Far Rockaway, N. Y.  
Sampsel & Leonhard (Majestic) Milwaukee.  
Sampsel & Douglas (Bijou) Savannah, Ga.  
Samuels, Rae (Keith) Cincinnati.  
Santry, Henry, & Band (O. H.) Galveston, Tex., 11-13.  
Sargent & Marvin (Orpheum) Vancouver, Can.; (Orpheum) Seattle 15-20.  
Sarottos, The (81st St.) New York.  
Savoy, Paul & Arabian Sisters (Capitol) Windsor, Can.; (Colonial) Detroit 14-20.  
Schafer & Bernice (Wm. Penn.) Philadelphia.  
Schicht's Marionettes (Orpheum) Champaign, Ill., 11-13; (Majestic) Chicago 15-20.  
Schofield, Leven, Co. (Shea) Buffalo.  
Schuler, Ann, Co. (Grand) Montgomery, Ala.  
Seaman, Chas. F. (R. Joa) Birmingham, Ala.  
Seebacks, The (Pantazes) Vancouver, Can.  
Seely, Blossom (Maryland) Baltimore.  
Secley, Florence, Co. (Keith) Syracuse, N. Y.  
Selbit & Co. (Orpheum) Vancouver, Can.; (Orpheum) Seattle 15-20.  
Selbit's Illusions (Shea) Toronto.  
Seminary Mary (Pantazes) Seattle; (Pantazes) Vancouver, Can., 15-20.  
Seminary Scandals (State) New York.  
Senter, Boyd, Co. (Keith) Dayton, O.  
Seymour & Jeanette (Capitol) Union Hill, N. J.  
Seymour, Harry & Anna (O. H.) Galveston, Tex., 11-13.  
Shannon & Van Horn (Poli) Bridgeport, Conn.  
Sharrocks, The (Hennepin) Minneapolis; (Orpheum) Omaha 15-20.  
Shaw, Aidan (Pantazes) Tacoma, Wash.; (Pantazes) Portland, Ore., 15-20.  
Shaw, Lillian (Shea) Toronto.  
Shaw, Lillian (Bijou) Woonsocket, R. I.  
Shaw, Wm. & Ed. (Lincoln Sq.) New York.  
Shred & Phillips (Grand) St. Louis.  
Sheldon & Dingley (Majestic) Houston, Tex.  
Sherman, Dan, & Co. (O. H.) Huntington, Ind., 11-13; (Hipp.) Cleveland 15-20.  
Sherwood's Orch. (Orpheum) Los Angeles; (Hill St.) Los Angeles 15-20.  
Shields, Frank (Loew) Hamilton, Can., 11-13.  
Shields, J. & H. (Earle) Philadelphia.  
Shone & Squires (Majestic) Paterson, N. J.  
Shriner & Fitzsimmons (Hoyt) Long Beach, Calif.; (Pantaz) Salt Lake City 15-20.  
Shunese Minstrels (Maryland) Baltimore.  
Shulla & Mita (81st St.) New York.  
Singer's Midgets (Alhambra) New York.  
Skelly & Holt (Orpheum) Brooklyn.  
Skelly, Hal, Co. (Proctor) Newark, N. J.  
Slacko Revue (Pantazes) Edmonton, Can.; (Pantazes) Calgary 15-17.  
Smith & Cantor (York O. H.) York, Pa.  
Smith & Smith (Houston, Tex.; Galveston 15-20).  
Snell & Vernon (Majestic) Houston, Tex.  
Sossman, Fred (Lyceum) Canton, O.  
Spadaro (Shea) Toronto.  
Spencer & Williams (Pantazes) Denver; (Pantazes) Pueblo 18-20.  
Spinettes Five (Irving) Carlisle, Pa.  
Spirit of Buddha (Harris) Pittsburg.  
Spiven's Opera (Palace) Manchester, N. H.  
Stafford, F. W. (Regent) New York.  
Stanley, Art (Chateau) Chicago 11-13.  
Stanley, Jos. B., Co. (Keith) Cincinnati.  
Staney, Tripp & Mowatt (Pantazes) Portland, Ore.

Stanton, V. & E. (Hill St.) Los Angeles.  
Stanton, Will & Co. (Seventh St.) Milwaukee; (Majestic) Milwaukee 15-20.  
Stedman, A. & F. (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
Steel & Winslow (Delaney St.) New York 11-13.  
Step Children, Two (Valley) Lansford, Pa.  
Stephens & Holster (Keith) Ottawa, Can.  
Stevens, Landon & Co. (Orpheum) Ogden, Utah; (Pantaz) Denver 15-20.  
Stevens & Lovejoy Revue (Miller) Milwaukee.  
Stewart & Olive (Empress) Grand Rapids, Mich.  
Story & Zardo (Earle) Philadelphia.  
Stoutenburg, L. (Colonial) Bethlehem, Pa.  
Stuart & Lash (Miller) Milwaukee.  
Sultar Sisters (Palace) Cincinnati.  
Sultan, Harry (Hipp.) McKeesport, Pa.  
Sully & Thomas (Alhambra) New York.  
Sultan (Orpheum) San Francisco; (Orpheum) Oakland 15-20.  
Summers & Hunt (Pantazes) Hamilton, Can.  
Summers Duo (Pantazes) Minneapolis; (Pantazes) Regina, Can., 15-20.  
Sunny Southern Four (Majestic) Des Moines, Ia.  
Swartz & Clifford (Majestic) Cedar Rapids, Ia., 11-13.  
Swift, Thos. (Hamilton) New York.  
Sydel, Paul (Pantazes) Seattle; (Pantazes) Vancouver, Can., 15-20.  
Sykes, Harry (Orpheum) Boston.  
Sylvia, Marguerite (Palace) Bridgeport, Conn.  
Synopated Seven (Palace) St. Paul 11-13; (Seventh St.) Minneapolis 15-20.  
Synopated Toes (Keith) Indianapolis.

**T**  
Tableaux Petite (Orpheum) St. Louis; (Palace) Chicago 15-20.  
Taka, T., & Y. Taro (Keith) Columbus, O.  
Tangway, Eva (Hera) Brooklyn.  
Tannen, Julius (Palace) Milwaukee; (Palace) Chicago 15-20.  
Taylor & Bobbie (Kedzie) Chicago 11-13; (Orpheum) Joliet 15-17.  
Taylor, Dorothy, Co. (Edgemont) Chester, Pa.  
Teddy, W. (Living Bear (Loew) Richmond Hill, N. Y., 11-13.  
Telford, Bingham Co. (Earle) Philadelphia.  
Telephone Tangle (Rialto) Elgin, Ill., 11-13.  
Telma, Norma (Temple) Rochester, N. Y.  
Temple Four (Palace) New Orleans.  
Terry, Ethel G. (Golden Gate) San Francisco.  
Test, The (Palace) Cleveland.  
Timberg & Rebellion (Hipp.) New York.  
Timberg, Herman (Riverside) New York.  
Togo, Sensational (Princess) Montreal.  
Toney & George (Golden Gate) San Francisco.  
Toney & Norman (State) Newark, N. J.  
Toodles & Tod (Valley) Lansford, Pa.  
Tory (Harris) Pittsburg.  
Tower & Barrell (Tivoli) Hamilton, Can.  
Towler, Joe (Strand) Shenandoah, Pa.  
Thank You, Doctor (Keith) Boston.  
Thornton, James (Tivoli) Hamilton, Can.  
Tracy & McBride (Keith) Portland, Me.  
Trahan & Wallace (Binghamton) Binghamton, N. Y.  
Travine, Nan, & Co. (Loew) Richmond Hill, N. Y., 11-13.  
Travers & Douglas Co. (Rialto) Chicago.  
Tucker, Sophie (Keith) Boston.  
Tune In (Harris) Pittsburg.  
Turelly, A. (Pantazes) Pueblo, Col.; (World) Omaha 15-20.  
Tusciano Bros. (Colonial) Allentown, Pa.  
Twista & Twirla (Victoria) Steubenville, O.

**U**  
Ulla & Clark (Pantazes) Seattle; (Pantazes) Vancouver, Can., 15-20.

**V**  
Vadi & Gyal (Davis) Pittsburg.  
Valdo, Meers & Valdo (Palace) New Haven, Conn.  
Valerio, Don (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
Vanderbits, The (Foxy) Hazleton, Pa.  
Van Haven (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 15-20.  
Van & Schenck (Orpheum) San Francisco; (Orpheum) Los Angeles 15-20.  
Van, Tyson & Van (Princess) Nashville, Tenn.  
Van & Vernon (Forest Park) Forest Park, Ill.  
Variety Minstrels (Orpheum) Oklahoma City, Ok., 11-13.  
Venetian Masqueraders (Yonge St.) Toronto.  
Vorka, Nick & Gladys (Orpheum) Boston.  
Vernon (Rialto) W. Palm Beach, Fla.  
Vissor & Co. (Pantazes) Seattle; (Pantazes) Vancouver, Can., 15-20.

**W**  
Wagner, Solly, Orch. (Rialto) Chicago.  
Wahutka, Princess (Loew) Hamilton, Can., 11-13.  
Walton, Harry, & Debutantes (Majestic) Milwaukee.  
Waldman, Ted & Al (Keith) Columbus, O.  
Wallace & Cappa (Able O. H.) Easton, Pa.  
Walsh & Taje (Lyceum) Canton, O.  
Walters, F. & O. (Grand) Evansville, Ind., 11-13; (Grand St.) Louis 15-20.  
Walters & Walters (Orpheum) St. Louis; (State-Lake) Chicago 15-20.  
Walton, Bert, Co. (Palace) Cincinnati.  
Wanda & Swann Revue (State) New York.  
Wanzer & Palmer (Empire) Fall River, Mass.  
Ward & Van (8th St.) New York.  
Ward & Raymond (Yonge St.) Toronto.  
Ward, W. J. (Proctor) Yonkers, N. Y.  
Ward & Dooley (Broadway) Philadelphia.  
Warren & O'Brien (Lincoln Sq.) New York 11-13.  
Warren, Herbert, Co. (Broadway) New York.  
Warwick, Robert (Orpheum) Oakland, Calif.; (Orpheum) Fresno 15-20.  
Waters & Bremer (Orpheum) Los Angeles 7-20.  
Watts, James (Keith) Boston.  
Watts & Hawley (Columbia) Far Rockaway, N. Y.  
Waver Bros. (Prospect) Brooklyn.  
Webb, Frank & Grace (Lyric) Dayton, Tenn., 8-10.  
Webb's Entertainers (81st St.) New York.  
Weber, Ada (Miller) Milwaukee.  
Weber Girls, Three (Palace) Rockford, Ill.; (Weber & Ralmer) (Orpheum) Seattle; (Orpheum) Portland 15-20.  
Weber, Fred, & Co. (Broadway) Springfield, Mass., 11-13.  
Wedding Ring (Pantazes) Spokane 15-20.  
Welch Minstrels (Kearse) Charleston, W. Va.  
Welch, Ben (Lover's) Camden, N. J.  
Welford's Sensation (Shea) Buffalo.  
Welford & Newton (Greely Sq.) New York 11-13.  
West & Van Stelen (Hipp.) McKeesport, Pa.  
Weston & Elaine (Proctor) Newark, N. J.  
Weston Sisters (Pantazes) Portland, Ore.

We Three Girls (Empress) Decatur, Ill., 11-13; (Palace) Peoria 15-17.  
Weyman & Campanton (Keith) Boston.  
Whooler Trio (Franklin) New York.  
Whooler & Pottery (World) Omaha; (Pantazes) Kansas City 15-20.  
Whirlwind Revue (Forest Park) Forest Park, Ill.  
White, Black & Useless (Princess) Nashville, Tenn.  
White, Elsie, & Co. (State) New York.  
White, Frances (Keith) Indianapolis.  
White, Marty (Palace) Springfield, Mass.  
White Sisters (Capitol) Union Hill, N. J.  
Whitelaw, Arthur (State) Jersey City, N. J.  
Whitman, Frank (Victoria) S. Hamilton, O.  
Whitton, Raymond (Pantazes) Hamilton, O.  
Wilkins & Wilkena (O. H.) Galveston, Tex., 11-14.  
Willard (Palace) Waterbury, Conn.  
Williams & Young (Pantazes) Regina, Can.; (Pantazes) Saskatoon 15-17.  
Williams, Herbert (Orpheum) Seattle; (Orpheum) Portland 15-20.  
Willie Bros. (Lovers) Camden, N. J.  
Wilson & Strain (Metropolitan) Brooklyn, Conn.; (K. H.) Portland, Me.  
Wilson, Frank (Riverside) New York.  
Wilson, Jack (Grand) Oshkosh, Wis., 11-13.  
Wilson Sisters (Empire) Lawrence, Mass.  
Winters, Musical (Broadway) Rockford, Va.  
Witt & Winters (Grand) Atlanta, Ga.  
Wright Dancers (Hilbush) Brooklyn.  
Wyeth & Wynne (Keith) Chattanooga, Tenn.  
Wynn, Bessie (Riverside) New York.  
Wynne, Elfrida (Pantazes) Portland, Ore.  
Wyoming Duo (Rialto) Elgin, Ill., 11-13; (Orpheum) Joliet 15-17; (Foxy) Aurora 15-20.  
Wyse, Ross, Co. (Garrick) Norristown, Pa.

**Y**  
Yeoman, George (Pantazes) Edmonton, Can.; (Pantaz) Calgary 15-17.  
York & King (Orpheum) Denver; (Orpheum) Omaha 15-20.  
Yorker, Max, Pupils (Greely Sq.) New York 11-13.  
Young America (Victoria) New York 11-13.  
Young, Margaret (Hushwick) Brooklyn.  
Youngers, The (Liberly) Olympia, Wash., 11-13; (D. & H.) Aberdeen 14-16.  
Youth (State) Washington, Pa.  
Yvette (Orpheum) Ogden, Utah; (Pantazes) Denver 15-20.  
Yvonne (Pantazes) Minneapolis 15-20.

**Z**  
Zaza & Adelle Revue (Strand) Washington.  
Zelaya (Hennepin) Minneapolis; (Palace) Milwaukee 15-20.  
Zella Bros. (Pantazes) Regina, Can.; (Pantazes) Saskatoon 15-17.  
Zemater & DeVaro (Palace) Chicago; (Kedzie) Chicago 14-17; (Wyaer Grand) Muncie, Ind., 18-20.  
Zimm, Paul, Orch. (Keith) Columbus, O.  
Zinn & Dreis (Keith) Cincinnati.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alecock, Merle; Cleveland 11; (Aeolian Hall) New York 20.  
A. House, Paul; Greenville, S. C. 16.  
Bastian, Sophie (Columbian) San Francisco 14.  
Challapin, Feodor; Windsor, Can. 5.  
Chicago Civic Opera Co.; Chicago Nov. 5, and Cleveland (Arch.) (Syria Mosque) Pittsburg 12-13.  
DeGorizza, Emilio; Pittsburg 11.  
DeKeszli Singers; Buffalo 16.  
Dumesnil, Maurice; Des Moines, Ia., 15.  
Eishmo Trio (Aeolian Hall) New York 12.  
Farrar, Geraldine (Empire) Cincinnati 19.  
Flanzly Quartet; Buffalo 19, Pittsburg 17.  
Gablitzowitsch, Ossip; (Memorial Hall) Detroit 20.  
Gauthier, Eva; San Francisco 19.  
Gammill, Burselma; (Carnegie Music Hall) Pittsburg 11.  
Hack tt, Charles; (Sinton Hotel) Cincinnati 19.  
Hansen, Cecilia; Portland, Ore., 15.  
Hopper, De Wolf, Comic Opera Co.; (Hannal) Cleveland 7-13.  
Hutcheson, Ernest; (Aeolian Hall) New York 13.  
Kindler, Hans; Washington 11; Philadelphia Kochanski, Paul; Baltimore 10; Philadelphia Krumer, Ida; San Francisco 12-13.  
Krimor, Ida; San Francisco 12.  
Landowska, Wanda; Washington 11; (Carnegie Hall) New York 12.  
Levitzi, Misha; New York City 15.  
McGormack, John; Washington 12.  
Maier, Guy; (Henry Miller) New York 14.  
Maxwell, Margery; D. a Moines, Ia., 15.  
Metropolitan Opera Co.; (Metropolitan) New York Nov. 3, ind. f.  
Novaks, Gulumar; (Aeolian Hall) New York 13.  
O'More, Collin; (Lyric) Baltimore 14.  
Pattison, Lee; (Henry Miller) New York 14.  
Pavlova, Anna, & Russian Ballet; (Orchestra Hall) Detroit 11-13.  
Rhonda Welsh Choir; Seattle, Wash., 11-12.  
Roman Choir; (Symphony Hall) Boston 19.  
St. Denis, Ruth, & Co.; (Curran) San Francisco 8-20.  
Samond, Felix; Baltimore 10; Philadelphia 11.  
San Carlo Opera Co.; (Aeolian) Pittsburg 8-13; (Detroit O. H.) Detroit 15-20.  
Schumann-Henk, Mme.; (Emery) Cincinnati 19.  
Schmidling, Albert; Sharon, Pa., 11.  
Van der Veer, Nevada; Reading, Pa., 18.  
Van Haar, Edna S.; Sea-tl., Wash., 10.

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, ind. f.  
Able's Irish Rose; (Republic) New York May 22, 1922, ind. f.  
Able's Irish Rose; (Missouri) Kansas City, Mo. Nov. 9, ind. f.  
Able's Irish Rose; Stone City, Ia., 8-13 11.  
Bodge 15-17; Cedar Rapids 18-20.  
Able's Irish Rose; Elkins, W. Va., 10-11; Buchanan 12-13; Fairmont 15-17; Morgantown 18-20.  
Able's Irish Rose; Howling Green, Ky., 10-11; Madisonville 10-17; Hopkinsville 18-20.  
Annie Dear, with Billie Burke; (Times Square) New York Nov. 4, ind. f.  
Appointments; (La Salle) Chicago Sept. 28, ind. f.  
Aren't We All, with Cyril Maude; (Ford) Baltimore 8-18.

Artistic Temperament: (Wallack's) New York Dec. 8, indef.
Artists and Models of 1924: (Astor) New York Oct. 15, indef.
Badger: (19th St.) New York Dec. 3, indef.
Be Yourself: (Garrick) Philadelphia, Dec. 1, indef.
Belton, George, in the Greatest Love of All, 18, 19; (Hortelbaum, mgr.) (Victory) Evansville, Ind. 7-13; (Grand Central) St. Louis, Mo., 14-20.
Best People: (Lyceum) New York Aug. 19, indef.
Betty Lee: (Poll) Washington 8-13.
Bowers, Frederick V., in the Love Bet; Jackson, Miss., 10; Meridian 11; Laurel 12; Gulfport 13; Hattiesburg 15; McComb 16; Natchez 17.
Blossom Time: Little Rock, Ark., 10; Hot Springs 11; Texarkana 12; Marshall, Tex., 13; Shreveport, La., 14-16; Monroe 17.
Blossom Time (No. 2): Stockton, Calif., 11; Sacramento 12-13; Fresno 14; Marysville 15; Chico 16; Redding 17; Ashland, Ore., 18; Medford 19; Eugene 20.
Bridge, Al. Musical Comedy Co.: (Orpheum) Salt Lake City, Utah, indef.
Bridge, Lois, Players: (Lyric) Atlanta, Ga., indef.
Bring Up Father, J. T. Pearsall, mgr.: Daytona, Fla., 10; Palatka 11; Jacksonville 12-13.
Bugsby, The, with Ada Lewis: (Adelphi) Philadelphia Nov. 24, indef.
Candids: (Equity-48th St.) New York Dec. 12, indef.
Carnival, with Elsie Ferguson: (New Park) Boston, Nov. 24, indef.
Carroll's, Earl, Vanities, with Joe Cook: (Carroll) New York Sept. 10, indef.
Charlot's Revue of 1924: (Shubert-Detroit) Detroit 8-13; (Hanna) Cleveland 14-20.
Chaper to Marry: (Playhouse) Chicago Nov. 17, indef.
Chocolate Dandies, with Sissle and Blake: (Dunbar) Philadelphia Nov. 24 Dec. 20.
Close Harmony: (Gaiety) New York Dec. 1, indef.
Cobra: (Lyric) Philadelphia 8-13.
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.
Dewitt 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.
Dream Girl: (Auditorium) Baltimore 8-13.
Ebb as a Fox, with Raymond H. Schock: (Great Northern) Chicago Nov. 23, indef.
Ely Mack, The: (52d St.) New York Aug. 26, indef.
Etinge, Julian: (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.
Fool, The (Co. B): Bainbridge, Ga., 10; Thomasville 11; Waycross 12; Ocala, Fla., 13; Gainesville 15; Palatka 16; Lakeland 17; Tampa 18-27.
Foot Loose, Tulsa, Ok., 10-11; Joplin, Mo., 12; Springfield 13.
Furber, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.
First Year: Welsch, Id., 11; Boise 12-13; Nampa 15; Pocatello 16; Idaho Falls 17; Butte, Mont., 18; Anaconda 19; Missoula 20.
Flashes of Great White Way: Greenville, N. C., 10; Kings on 11; Danville, Va., 12; Lynchburg 13; Bluefield, W. Va., 15; Bristol, Tenn., 16; Johnson City 17; Asheville, N. C., 18; Knoxville, Tenn., 19.
Glad From Broadway, Anderson & Linton, mgrs.: Markham, Sask., Can., 11; Wilkie 12; Asquith 16; Saskatoon 17; Langdon 18; Renown 20.
Gosse Hangs High: (Princess) Chicago Nov. 8, indef.
Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.
Graves Bros' Musical Comedy Co., Al Clarkson, mgr.: (Columbia) Columbia, S. C., indef.
Greenwich Village Follies: (Apollo) Chicago Oct. 12 Dec. 27.
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.
Hampton, Walter: (Shubert) Philadelphia 8-13.
Harem, The, with Lenore Ulric: (Belasco) New York Dec. 2, indef.
Haunted House, with Wallace Eldinger: (Broad) Philadelphia Dec. 1, indef.
Heart of Mine: Clinton, Ia., 10; Dennison 11; Lincoln, Neb., 12-13; (Shubert) Kansas City, Mo., 15-20.
High Stakes: (Elding) New York Oct. 6, indef.
Hold Up Man: (Adelphi) Chicago Nov. 30, indef.
I'll Say She Is, with Marx Bros.: (Casino) New York May 19, indef.
In the Next Room: (Walnut St.) Philadelphia Nov. 24, indef.
Innocent Eyes: (Royal Alexandra) Toronto, Can., 8-13.
Jolson, Al, in Big Boy: (Teck) Buffalo 8-13.
Just Married: St. Augustine, Fla., 11; Deland 12; St. Petersburg 15; Bradenton 16; Sarasota 17; Tampa 18-19; Ocala 20.
Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.
Kiki, with Marguerite Rissler: Meadville, Pa., 10; Sharon 11; Erie 12-13.
King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.
Ladies of the Evening: (National) Washington 8-13.
Laugh, Be Good: (Liberty) New York Dec. 1, indef.
Laugh, Clown, Laugh, with Lionel Barrymore: (Sion) Pittsburgh 8-13.
Leader, Fritz, Co.: St. Paul, Minn., 8-13; Minneapolis 14-20.
Lightnin', Alliance, O., 10; New Philadelphia 11; Coshocton 12-13; Word Baltimore, Md., 15-27.
Listen to Me, W. T. Hobbs, mgr.: Iola, Kan., 10; Pittsburg 11; Coffeyville 13-15.
Little Jesse James: (Majestic) Brooklyn 8-13.
Little Miss Bluebird, with Irene Bordoni: (Tresselt) Brooklyn 8-13.
Little Jesse James: Columbus, O., 11-13.
Little Clay Cart, The: (Neighborhood) New York Dec. 5, indef.

Little Jesse James, Chas. Hunt, mgr.: (Tulane) New Orleans 8-13; Lafayette 11; Port Arthur, Tex., 15; Galveston 16; Beaumont 17.
Lollipop, with Ada May: (Grand) Cincinnati 8-13.
Love Test: (Central) Chicago Nov. 30, indef.
Madame Pompadour, with Wilda Bennett: (Marlin) New York Nov. 10, indef.
Magic Ring, with Mitzel: (Metropolitan) Seattle, Wash., 8-13; Victoria, B. C., Can., 15; (Orpheum) Vancouver 16-17; (Hellig) Portland, Ore., 18-20.
Magnolia Lady, The, with Ruth Chatterton: (Shubert) New York Nov. 25, indef.
Man in Evening Clothes, with Henry Miller: (Henry Miller) New York Dec. 5, indef.
Marjorie, with Elizabeth Innes: (Forty-Fourth St.) New York Aug. 11, indef.
Meet the Wife: (Ohio) Cleveland 8-13; Pittsburgh 15-20.
Meet the Wife: Springfield, Mo., 10; Jonesboro, Ark., 11; Memphis, Tenn., 12-13.
Meet the Wife, with Lina Augusta Boylston, Mark Byron, Jr., mgr.: Lincoln, Neb., 10; Hannibal, Mo., 11; Monmouth, Ill., 12; Springfield 13.
Merton of the Movies: San Diego, Calif., 11-13; Los Angeles 14-27.
Midgrin's Progress: Newark, N. J., 8-13.
Minick: (Booth) New York Sept. 24, indef.
Moonlight, with Julia Sanderson: (Wilbur) Boston Oct. 27, indef.
Mr. Battling Butler: (Chestnut St.) Philadelphia Nov. 10, indef.
Music Box Revue: (Music Box) New York Nov. 29, indef.
Music Box Revue: (New Detroit) Detroit 8-13.
My Boy Friend: (Shubert) Boston Dec. 8, 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: Minot, N. D., 11; Jamestown 12; Fargo 13; Wahpeton 14; Aberdeen, S. D., 15-16; Bedford 17; Mitchell 18; Yankton 19; Vermillion 20.
Originals, in Stepping Out: Edmonton, Alta., Can., 11-13; Hanna 15; Drumheller 16 (Grand) Calgary 17-20.
O'Sunder, The, with Lionel Atwill: (Garrick) Chicago Nov. 24 Dec. 20.
Paolo and Francesca: (Special Matinee) (Booth) New York Dec. 2, indef.
Parasites, with Francine Larrimore: (39th St.) New York Nov. 19, indef.
Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, indef.
Pigs (Little) New York Sept. 1, indef.
Plan Jane: (Illinois) Chicago Nov. 23, indef.
Potters, The (Plymouth) Boston Nov. 3, indef.
Princess April, with Tessa Kostka: (Ambassador) New York Dec. 1, indef.
Proud Princess: (Garrick) Detroit 8-13.
Quarantine: (Selwyn) Boston Dec. 1-13.
Rain (No. 1): (Werba) Brooklyn 8-13.
Rain (No. 2): Ft. Wayne, Ind., 10; South Bend 11-13.
Rivals, The: (Princess) Toronto, Can., 8-13; Cleveland, O., 15-20.
Robson, May, Co.: Trinidad, Col., 11; Albuquerque, N. M., 12-13; El Paso, Tex., 14-20.
Rose-Marie: (Imperial) New York Sept. 2, indef.
S. S. Glencaine: (Provincetown) New York Nov. 3, indef.
Saint Joan, with Julia Arthur: (Blackstone) Chicago Dec. 1-27.
Sally: Parkersburg, W. Va., 10; Huntington 11; Lexington, Ky., 12-13.
Sally, Irene and Mary: (Forrest) Philadelphia, Dec. 1, indef.
Second Mrs. Tanqueray, The, with Ethel Barrymore: (Cort) New York Oct. 28, indef.
Seventh Heaven (Cohan's Grand) Chicago Sept. 14-Dec. 13.
Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Livingston, Mont., 10; Billings 11.
Short's, Hassard, Rita Revue: (Ritz) New York Sept. 17, indef.
Show-Off, The: (Playhouse) New York Feb. 5, indef.
Simon Called Peter: (Klaw) New York Nov. 10, indef.
Sitting Pretty, with Dolly Sisters: (Shubert) Cincinnati 8-13.
Skinner, Ota, in Sencho Panza: (English) Indianapolis, Ind., 11-13; La Fayette 15; Champaign, Ill., 16; Decatur 17; Bloomington 18; Galesburg 19; Quincy 20.
Sleut, L. Verne, Players: Reedsburg, Wis., 11; Belmont 12; Patch Grove 13; Sauk City 15; Prairie du Sac 16; Mauston 17; Kewaunee 18; Waupun 19.
Steam Boiler, A.: (Princess) New York Nov. 10, indef.
Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, indef.
Student Prince, The: (Jolson) New York Feb. 2, indef.
Swan, The: (American) St. Louis 8-13.
Tarnish, with Edith Taliaferro: (Jefferson) St. Louis 8-13.
They Knew What They Wanted: (Garrick) New York Nov. 24, indef.
Top Hole: (Tremont) Boston Dec. 1, indef.
Uncle Tom's Cabin: (Triangle) New York Nov. 4, indef.
Unwanted Child: Lakeland, Fla., 11; Kissimmee 12; Plant City 13.
Way of the Word: (Cherry Lane) New York Nov. 17, indef.
What Price Glory: (Plymouth) New York Sept. 5, 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.
Whiffnager, with Edith Day: (Court Sq.) Springfield, Mass., 11-13.
Ziegfeld Follies: (New Amsterdam) New York Oct. 30, indef.

Augustin, Wm., Players: Gloucester, Mass., indef.
Bainbridge Players: (Shubert) Minneapolis, Minn., indef.
Baldwin Players: (Palace) Houston, Tex., indef.
Bayonne Players: (Opera House) Bayonne, N. J., indef.
Blaney Stock Co.: (Yorkville) New York, indef.
Bond, Harry, Players: (Hudson) Schenectady, N. Y., indef.
Boston Stock Co.: (St. James) Boston, Mass., indef.
Broton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, indef.
Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, indef.
Catacart Players: (Catacart) Niagara Falls, N. Y., indef.
Chicago Stock Co., Chas. H. Roskam, mgr.: (Palace) (Grand) N. Y., 8-13; (Strand) Ridgewood, Pa., 15-20.
Circle Theater Players: Dallas, Tex., indef.
Coringor, 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 & Mazie, 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-Ponliott 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: (Eptown) Toronto, Can., indef.
Gordinier Players, Clyde H. Gordinier, mgr.: (Princess) Des Moines, Ia., indef.
Harder & Hall Stock Co.: (Palace) Port Richmond, S. I., N. Y., indef.
Hart Players: (Hart) Long Beach, Calif., indef.
Harrington, Guy, Players: (Stone O. H.) Banglambton, N. Y., indef.
Hastings, Jane, Stock Co., Adam W. Friend, mgr.: (Strand) Berwick, Pa., 8-13.
James, Stanley, Players: (Star) Pawtucket, R. I., indef.
LaVern, Dorothy, Players: (Strand) Ft. Wayne, Ind., indef.
Laws-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.
Majestic Stock Co.: (Majestic) Los Angeles, Calif., indef.
Majestic Players: (Majestic) London, Ont., Can., indef.
Majestic Players: (Majestic) Utica, N. Y., indef.
Maylon Players: (Auditorium) Spokane, Wash., indef.
Metropolis Players: (Metropolis) New York, Ind., indef.
Mission Players: (Mission) Long Beach, Calif., indef.
Montauk Players: (Montauk) Brooklyn, N. Y., indef.
Morosco Stock Co.: (Morosco) Los Angeles, Calif., indef.
Murphy's Comedians: (Savoy) San Diego, Calif., indef.
Murtle-Harder Co.: Newburg, N. Y., 8-13.
Northampton Players: (Academy) Northampton, Mass., indef.
National Art Players: (Lyceum) Paterson, N. J., indef.
New Bedford Players: New Bedford, Mass., 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.
Playhouse Players: (Playhouse) Los Angeles, Calif., 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.
Rialto Players: (Rialto) Sioux City, Ia., indef.
Rialto Players: (Rialto) Hoboken, N. J., indef.
Ritz Players: (Ritz) Ft. Worth, Tex., indef.
Sacramento Players: (M. & M.) Sacramento, Calif., indef.
Sanger 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.
Venus Players: (Venus) Memphis, Tenn., indef.

Walker, Stuart, Players: (Cox) Cincinnati May 5, indef.
Walnut Stock Co.: (Walnut) Louisville, Ky., indef.
Wanegah Comedy Co., Clem & Corey, mgrs.: (Liberty) Spring Valley, Ill., 8-13; (Liberty) Dupuy 14-20.
Warburton Players: (Warburton) Yonkers, N. Y., indef.
Waterloo Players: Waterloo, Ia., indef.
Wigwam Players: (Wigwam) San Francisco, Calif., indef.
Wilke Players: (Denham) Denver, Col., indef.
Woodward Players: (Majestic) Detroit, Mich., indef.
Woodward Players: (Empress) St. Louis, Mo., indef.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)
Austin, Mildred, Stock Co.: (Kerrigan) New Albany, Ind., indef.
Bentley, Ellis T., Vanity Box Revue: (O. H.) Wisconsin Rapids, Wis., 8-13.
Bauer's, Chas. W., Hello, Everybody: (Marlow) Ironton, O., 8-13; (Hipp.) Parkersburg, W. Va., 15-20.
Bireley's, Eddie, Smiles & Chuckles: (Majestic) Cleveland 8-13; (State) Akron 15-20.
Booth's, Thelma, American Beauties: (Lyric) Charleston, S. C., 8-13.
Brown's, Mary, Tropical Maids: (Elks' Grand) Bellaire, O., 8-13; (Princess) Youngstown 14-20.
Buzin, Around, Golden & Long, mgrs.: (Orpheum) Lima, O., 8-13; (Band Box) Springfield 14-20.
Clark Sisters' Revue: (Harris Grand) Bloomington, Ind., 8-13; (Lincoln) Petersburg 14-16; (Indiana) Bedford 18-20.
Clifford's, George, Pep & Ginger Revue: (Majestic) Asheville, N. C., 8-13.
Cobb, Gene, in Honeytime: (Columbia) Alliance, D., 12-14; (Strand) E. Liverpool 15-20.
Collier's, Jim, Revuelette: (Evans) Morgantown, W. Va., 8-13; (Cameo) Oil City, Pa., 15-17; (Orpheum) Franklin 18-20.
Cudde, Lutz, Springfield, D., 8-13.
Desmond's, N. Y., Roof Garden Revue: (Palace) Blackwell, Ok., 8-13; Winfield, Kan., 14-20.
Earle's, Billy, Jazzmania Revue: (Liberty) New Castle, Pa., 8-13.
Folly Town Maids, Arthur Higgins, mgr.: World's Sioux City, Ia., indef.
Harris, Teddy, Jazz Revue, T. Teeters, mgr.: (Hippodrome) Dallas, Tex., indef.
Hoy's, Hal, Chic Chick Co. Uniontown, Pa., 8-13; Brownsville 15-20.
Humphrey's, Bert, Dancin' Buddies: (Garden) Anderson, S. C., 8-13.
Hurley's Big Town Revue, Ralph Smith, mgr.: (Princess) Youngstown, O., 8-13; (Imperial) New Kensington, Pa., 15-20.
Hurley's Jolly Follies, Frank Maley, mgr.: (Crystal) Anderson, Ind., 8-13; (Sipe) Kokomo 14-20.
Johnson's Musical Revue: (Star) Louisville, Ky., indef.
League of Nonsense, Frank Smith, mgr.: (Strand) Kokomo, Ind., 8-13; (Indiana) Marion 14-20.
Lester's Big Revue: (Lyric) Vincennes, Ind., 8-11; (Grand) Washington 12-13.
Lewis, Ross, Radio Dolls: (Strand) Charleston, W. Va., 8-13; (Elks) Grand Bellaire, O., 15-20.
Lille, Margaret, Show Girls: Des Moines, Ia., 8-20.
Mack's, Lew, Musical Comedy Co.: (Capitol) Lansing, Mich., indef.
Orth & Coleman's Tip-Top Merry-makers: (Victory) Holyoke, Mass., 11-13; (Broadway) Springfield 15-17; (Calvin) Northampton 18-20.
Pate, Pete, Show: (Jefferson) Dallas, Tex., Sept. 21, indef.
Pam's, Doc, Kicky Koo Revue: (Indiana) Marion, Ind., 8-13; (Crystal) Anderson 14-20.
Pepper Box Revue, Allen Forth, mgr.: (Lyric) Braddock, Pa., 8-13; (Dixie) Uniontown 15-20.
Platt's, Harry, Keystone Follies: Akron, O., 8-13.
Rarick's, Guy, Musical Revue, Roy Sampson, mgr.: (Star) McKeesport, Pa., 8-13; Alliance, O., 15-20.
Some show, Alex Saunders, mgr.: (Imperial) New Kensington, Pa., 8-13; (Lyric) Braddock 15-20.
Walker's, Marshall, Whiz-Bang Revue: (Orpheum) Altoona, Pa., 8-13.
Walton's, Gypsy, Romany Nomad Co.: (American) Chattanooga, Tenn., 8-13.
Wilson, Billy, Musical Comedy Co., J. P. Price, mgr.: (Palace) Oklahoma City, Ok., indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE)
Allen's, Jean, Lake Providence, La., 8-13.
Armantrout's Blue Hoosier Six: (Standard Cafe) Buffalo, N. Y., indef.
Austin's, Shannon L., Floridans: 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.
Barlow's, G. G., Mid-Nite Bonders Orchestra: (Tivoli Ballroom) Racine, Wis., until Dec. 16.
Biese's, Paul, Orch.: (Er's) Gardens) Cleveland, O., until Dec. 20.
Blue Ridge Serenaders, Pete Butrus, dir.: (St. Regis Cafe) Philadelphia, Pa., indef.
Bobbit's, Forrest O., Collegians: (Winter Garden) Van Wert, O., indef.
Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., indef.
Canadian Roamers Orch., J. E. Gibbs, mgr.: (Far East Restaurant) Cleveland, O., indef.
Castor's, Robert, Seven Aces (McGarvey) Nashville, Tenn., indef.
Cina's, Albert I., Orange, N. J., indef.
Crawford's Blue Ridge Roamers, Jas. Davla, dir.: Cumberland Gap, Ky., 11; Middleboro 12-13.
Crawford's Carolina Ramblers, Fred Burns, dir.: Selma, Va., 11-13; Anniston 15-17.
Crawford's Virginia Aces, Bert Lawlor, dir.: Wilmington, Ill., 11-12; Gardner 13; Centralia 15-16.

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.

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# CAPT. LATLIP

Crawford's, H. L. Carolinians, Hervey Hurt, dir.: Asheville, N. C., Indef.  
 Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., Indef.  
 Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15.  
 Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.  
 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.  
 Fiscua's, Iva, Orch.: (Pershing Palace) Chicago, Ill., Indef.  
 Gaul's, George, Orch.: Baltimore, Md., 10; Hagerstown 11; Bel Air 12; Elkton 13; Baltimore 15; Frederick 16; Hyattsville 17.  
 Georgian Entertainers, R. M. Lydley, mgr.: (Cascades Gardens) Chicago, Ill., Indef.  
 Gilbert's, Francis, American Jazz Band: (Royale Garden) Globe, Ariz., until Jan. 1.  
 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.  
 Lauthman's, Loretta, Orch.: (Yale) St. Louis, Mo., Indef.  
 Lawn's Snodgers: (Travelers' Inn) Springfield, Ill., Indef.  
 Lone Star Five Orch., Ray Ogden, mgr.: (Arts Dancing Club) Dallas, Tex., Indef.  
 Lopez, Vincent, Junior Orch.: (Stanley) Philadelphia 15-27.  
 McKenzie Highlanders' Band: (Royal) Fayetteville, Ark., 10-13.  
 McKown's, Joe, Musicians: (Temple) Rutte, Mont., 10-13; (Liberty) Kellogg, Id., 15-17; (Legion) Walla Walla, Wash., 18-20.  
 McSparrow's, G. H.: Miami, Fla., Indef.  
 Meredith's, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., Indef.  
 Meyers' Vic., Orch.: Champaign, Ill., 5-6; Quincy 7; Christopher 8; Decatur 9; Indianapolis, Ind., 10; Garrett 11; Bloomington 13.  
 Miami Lucky Seven, O. G. Ireland, mgr.: (Palais Royal Dance Palace) South Bend, Ind., Indef.  
 Neel's, Carl: Crittenden, Va., Indef.  
 Nilsson's, Emma, Chl. Girls: (Hotel Martin) Sioux City, Ia., Indef.  
 Original Kentucky Kernels Orch., Inc., Jos. E. Huffman, mgr.: (Rosaling Gardens) Lexington, Ky., Nov. 10-May 10.  
 Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.  
 Paramount Entertainers, Ray R. Gorrell, mgr.: (Majestic Ballroom) Detroit, Mich., Indef.  
 Peerless Entertainers, Gene Harris, mgr.: (Country Club) Albany, Ga., Nov. 17, Indef.  
 Plummer's Orch.: (Roof Garden) Sioux City, Ia., Indef.  
 Pryor's, Arthur: (Royal Palm Park) Miami, Fla., Indef.  
 Riggs, Bobby, Entertainers: (Weir) Altoona, Pa., 8-13; (Ely) Newry 15-20.  
 Ross's, Joe: Titusville, Fla., 8-13.  
 Sacco's Peacock Band: Cairo, Ill., Indef.  
 Spindler's, Harry, Orch.: (Rainbow Gardens) Atlantic City, N. J., Indef.  
 Sturchio's Orch., F. Sturchio, dir.: Findlay, O., Indef.  
 Swardlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., Indef.  
 Turner's, J. C., Orch.: (Garden) Flint, Mich., until Dec. 21.  
 Virginia Entertainers: (Eagles' Home) Akron, O., Indef.  
 Warner's, Don, Syncopators: (Cinderella Ballroom) Oklahoma City, Ok., Indef.  
 Wasserman's, Walter, Entertainers: Baltimore, Md., Indef.  
 Willis', Saxy, Bostonians: Panama City Dec. 20, Indef.  
 Wisconsin's Midnight Entertainers, Duda Vovak, mgr.: (Oak Park Gardens) Green Bay, Wis., until Jan. 4.

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### WISHING EVERYBODY A Merry Christmas and a Happy and Prosperous New Year

ABNER K. KLINE, Manager Abner K. Kline Shows, Lodi, Calif.

Gerard's, Barney, Show: (Grand) Worcester, Mass., 8-13; New London, Conn., 10; Stamford 16; Meriden 17; (Lyric) Bridgeport, Conn., 18-20.  
 Golden Crooks: (Gayety) Montreal 8-13; (Casino) Boston 15-20.  
 Good Little Devils: (State) Springfield, Mass., 10-13; (Empire) Providence 15-20.  
 Go To It: (Empire) Toronto 8-13; (Gayety) Buffalo 15-20.  
 Happy So Lucky: (Columbia) Cleveland 8-13; (Empire) Toledo, O., 15-20.  
 Happy Moments: (Gayety) Pittsburg 8-13; Wheeling, W. Va., 15-16; Steubenville, O., 17; (Grand) Canton, O., 18-20.  
 Hippy Hop: (Gayety) Rochester, N. Y., 8-13; (Colonial) Utica, N. Y., 18-20.  
 Hollywood Follies: (Miner's Bronx) New York 8-13; Holyoke, Mass., 15-16; (State) Springfield, Mass., 17-20.  
 Let's Go: (Palace) Baltimore 8-13; (Gayety) Washington 15-20.  
 Marion's, Dave, Show: (Hurtig & Seamon) New York 8-13; (Empire) Brooklyn 15-20.  
 Monkey Shines: (Olympic) Chicago 8-13; (Star & Garter) Chicago 15-20.  
 Niffles of 1924: (Lyceum) Columbus, O., 8-13; (Lyric) Dayton, O., 15-20.  
 Peek-a-Boo: Steubenville, O., 10; (Grand) Canton 11-13; (Columbia) Cleveland 15-20.  
 Record Breakers: (Gayety) Buffalo 8-13; (Gayety) Rochester, N. Y., 15-20.  
 Red Pepper Revue: (Colonial) Utica, N. Y., 11-13; (Harmonum Blosker Hall) Albany, N. Y., 15-20.  
 Runnin' Wild: (Empire) Brooklyn 8-13; (Orpheum) Paterson, N. J., 15-20.  
 Silk Stocking Revue: (Gayety) Omaha 8-13; Oskaloosa, Ia., 15; Ottumwa 16; Burlington 17; Moline, Ill., 18; Clinton, Ia., 19.  
 Steppin' Harry: (Casino) Brooklyn 8-13; (Casino) Philadelphia 15-20.  
 Step On It: (Empire) Newark, N. J., 8-13; (Hurtig & Seamon) New York 15-20.  
 Step This Way: (Gayety) Boston 8-13; (Columbia) New York 15-20.  
 Star and Garter: Burlington, O., 10; Moline 11; Clinton, Ia., 12; Olympic Chicago 15-20.  
 Take a Look: (Star & Garter) Chicago 8-13; (Gayety) Detroit 15-20.  
 Talk of the Town: Open week 8-13; (Gayety) St. Louis 15-20.  
 Temptations of 1924: (Empire) Toledo, O., 8-13; (Lyceum) Columbus, O., 15-20.  
 Town Scandals: (Casino) Boston 8-13; (Grand) Worcester, Mass., 15-20.  
 Watson, Biding Billy: (Lyric) Bridgeport, Conn., 11-13; (Miner's Bronx) New York 15-20.  
 Williams, Mollie, Show: (Gayety) Washington 8-13; (Gayety) Pittsburg 15-20.  
 Wine, Woman and Song: (Harmonum Blosker Hall) Albany, N. Y., 8-13; (Gayety) Montreal 15-20.

French Follies: (Gayety) Louisville 8-13; (Broadway) Indianapolis 15-20.  
 Giggles: (International) Niagara Falls, N. Y., 11-13; (Garden) Buffalo 15-20.  
 Girls From the Follies: (Broadway) Indianapolis 8-13; (Garrick) St. Louis 15-20.  
 Speed Girls: (Empress) Cincinnati 8-13; (Gayety) Louisville 15-20.  
 Hello Jake: (Globe) Williamsport, Pa., 10; Lancaster 11; Reading 12-13; (Gayety) Philadelphia 15-20.  
 Hurry Up: (Lyric) Newark, N. J., 8-13; (Gayety) Scranton, Pa., 15-20.  
 Kandy Kids: (Olympic) New York 8-13; (Star) Brooklyn 15-20.  
 Kelly, Lew, Show: (Gayety) Brooklyn 8-13; (Troadero) Philadelphia 15-20.  
 Kuddling Kuttles: (Empire) Cleveland 8-13; (Empress) Cincinnati 15-20.  
 Laffin' Thom: (Garden) Buffalo 8-13; (Corinthian) Rochester, N. Y., 15-20.  
 London Gayety Girls: (Gayety) Baltimore 8-13; (Mutual) Washington 15-20.  
 Love Makers: (National) Chicago 8-13; (Cadillac) Detroit 15-20.  
 Mads From Merryland: (Mutual) Washington 8-13; York, Pa., 15; Cumberland, Md., 16; Altoona 17; Uniontown 20.  
 Make It Peppy: (Garrick) St. Louis 8-13; (Mutual) Kansas City 15-20.  
 Merry Makers: (Hudson) Union Hill, N. J., 8-13; (Gayety) Brooklyn 15-20.  
 Miss New York, Jr.: (Academy) Pittsburg 8-13; Royal Akron, O., 15-20.  
 Moonlight Maids: (Gayety) Scranton, Pa., 8-13; (Gayety) Wilkes-Barre, Pa., 15-20.  
 Naughty N'files: (Gayety) Wilkes-Barre, Pa., 8-13; Altoona 15; Sunbury 16; Williamsport 17; Lancaster 18; Reading 19-20.  
 Reeves' Beauty Show: Schenectady, N. Y., 11-13; (Howard) Boston 8-13; open week 15-20.  
 Round the Town: (Garrick) Des Moines, Ia., 8-13; (Palace) Minneapolis 15-20.  
 Smiles and Kisses: (Gayety) Philadelphia 8-13; (Gayety) Baltimore 15-20.  
 Snap It Up: (Mutual) Kansas City 8-13; (Garrick) Des Moines, Ia., 15-20.  
 Speedy Stoppers: Altoona, Ia., 10; Uniontown 13; (Academy) Pittsburg 15-20.  
 Step Along: (Prospect) New York 8-13; (Hudson) Union Hill, N. J., 15-20.  
 Step Lively Girls: (Empress) Milwaukee 8-13; (National) Chicago 15-20.  
 Stepping Out: Open week 8-13; (Prospect) New York 15-20.  
 Stolen Sweeties: (Troadero) Philadelphia 8-13; (Olympic) New York 15-20.  
 Walz Bang Babies: (Star) Brooklyn 8-13; (Lyric) Newark, N. J., 15-20.

White's, Lasses, Spaeth & Co., mgrs.: Atlanta, Ga., 10; Home 11; Knoxville, Tenn., 12-13; Chattanooga 15-16; Anniston, Ala., 17; Gadsden 18; Huntsville 19; Albany 20.

### MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Argent, Magician: Hay Springs, Miss., 11; Louth 12; Montrose 13; Lawrence 15; Pochontas 16; Silver City 17; Louise 18; Auler 19.  
 Aunt Hagar's Children, J. A. B. Taylor, mgr.: (Palace) Lake Charles, La., 8-13.  
 Barlow's Indoor Circus, Harold Barlow, mgr.: Lincoln, Ill., 8-13; Springfield 15-20.  
 B. P.'s Hawaiian Revue, (Jefferson) Huntington, Ind., 10-11; (Orpheum) Hartford City 12-13.  
 Birch, McDonald, Magician, Affiliated Lyceum, mgrs.: Aberdeen, S. D., 12; Richland Center, Wis., 15; Beloit 16; Plainfield, Ill., 18; Iron Mountain, Mich., 19; Baggett 20.  
 Bron. Joe, Production Co.: Kewanee, Ill., 8-13.  
 Danish, B. A., Magician, Albemarle, N. C., 8-13.  
 Golden Gate Girls, H. A. Wilson, mgr.: (Murray) Ponca City, Ok., 11-13; Stroud 14-15; Dupew 16-17; Yale 18-19; Shamrock 20.  
 Great George Magician Co., Felix Biel, mgr.: Colon, Panama, 7-14; Panama City 15-21.  
 Hamid, Abdul, Magician, A. J. Chapman, bus. mgr.: Morgantown, W. Va., 11; Wheeling 12-13; Martins Ferry, O., 15-16; New Philadelphia 17-20.  
 Heverly, Magician, H. Sadler, mgr.: Rotan, Tex., 8-13; Stamford 15-20.  
 Lucy, Thos., Elmore, Post-Humorist: Las Animas, Col., 10; Ingalls, Kan., 11; Dodge City 12; St. Louis, Mo., 15-30.  
 Marshall's, Frank, Indoor Circus: Harrison, O., 8-13; Aurora, Ind., 15-20.  
 Moore's, John W., Indoor Circus: Boston, Mass., 8-20.  
 Oldfield, Clark, Co. & Hawaiians, H. A. Wilson, mgr.: Bartlesville, Ok., 11-12.  
 Paka, Lucy, Co.: Apache, Ok., 10-11; Lawton 12-14; Walters 15-16; Ryan 17-18; Bowie, Tex., 19-20.  
 Smith, Mysterious, Co., A. P. Smith, mgr.: Hamilton, O., 8-13; Covington, Ky., 14-20.  
 Thurston, Magician: (Belasco) Washington 8-13.  
 Turtel, Wm. C., Magician, Tulsa, Ok., 13.

### CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Atkinson, Thomas: Downey, Calif., 8-13.  
 Mighty Haag: Searom, Ala., 10; Pickard 11; Ozark 12; Airtion 13; Chio 15; Louisville 16; Clayton 17.  
 Rodgers & Harris: Jacksonville, Fla., 11-20.

### CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Carolina Expo. Shows, K. F. Smith, mgr.: Macon, Ga., 8-20.  
 Delmar Quality Shows, C. J. Keppler, mgr.: Hoy, La., 8-13.  
 Dixland Show, J. W. Hildreth, mgr.: McGehee, Ark., 8-13; Warren 15-20.  
 Leggett, C. R., Shows: Lake Providence, La., 8-13.  
 Lous, J. George, Shows: Harlingen, Tex., 8-13; Brownsville 15-20.  
 McKear, Jas. I., Shows: Henderson, Tex., 8-13; Longview 15-20.  
 Miller Midway Shows: Patterson, Ia., 8-13.  
 Miller Bros' No. 2 Show: Tampa, Fla., 8-13; Ybor City 15-20.  
 Price, P., Amusement Co.: Lone Wolf, Ok., 8-13.

### ADDITIONAL ROUTES ON PAGE 226

### BURLESQUE

#### COLUMBIA CIRCUIT

Bathing Beauties: (Gayety) Detroit 8-13; (Empire) Toronto 15-20.  
 Best Show in Town: (Lyric) Dayton, O., 8-13; (Olympic) Cincinnati 15-20.  
 Broadway by Night: (Gayety) St. Louis 8-13; (Gayety) Kansas City 15-20.  
 Come Along: (Casino) Philadelphia 8-13; (Palace) Baltimore 15-20.  
 Cooper, Jimmy, Show: (Empire) Providence 8-13; (Gayety) Boston 15-20.  
 Daly, Lena: (Orpheum) Paterson, N. J., 8-13; (Empire) Newark, N. J., 15-20.  
 Fast Steppers: (Columbia) New York 8-13; (Casino) Brooklyn 15-20.  
 Follies of the Day: (Gayety) Kansas City 8-13; (Gayety) Omaha 15-20.

### MUTUAL CIRCUIT

Band Box Revue: (Orpheum) Rochester, N. Y., 8-13; Geneva 15; Elmira 16; Schenectady, 18-20.  
 Bashful Babies: (Empress) St. Paul 8-13; (Empress) Milwaukee 15-20.  
 Beauty Paraders: (Palace) Minneapolis 8-13; (Empress) St. Paul 15-20.  
 Bobbed-Hair Bandits: (Cadillac) Detroit 8-13; (Park) Erie, Pa., 15-17; (International) Niagara Falls, N. Y., 18-20.  
 Cuddle Up: (Royal) Akron, O., 8-13; (Empire) Cleveland 15-20.

### MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Coburn's, J. A. Coburn, mgr.: Greenville, Ala., 10; Montgomery 11; Dothan 12; Panama City, Fla., 13; LeFondak Springs 17; Tallahassee 18; Live Oak 17; Gainesville 18; Jacksonville 19-20.  
 Van Arman's, John R.: Chestertown, Md., 10; Elkton 11; Havre de Grace 12; Hanover, Pa., 13; Frederick, Md., 15; Winchester, Va., 16; Greencastle, Pa., 17; Shippensburg 18; Columbia 19; Lykens 20.

Northwestern Shows: Now booking shows and season opens April 25. 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. Wheel \$35.00; Grand Concessions and Ball Games, \$20.00. Very low percentage to Shows with own outfit. Book early, as concessions will go fast at these prices. Address K. F. KETCHUM, 131 E. 14th St., Paterson, New Jersey.

### GEORGE W. MATHIS

Booking Shows, Rides and Concessions for Season 1925.  
 3762 Ludlow Avenue, Cincinnati, Ohio.

ADDITIONAL OUTDOOR NEWS

Wonderfully Entertained

McClellan Shows

Management Pleased With New Winter-Quarters Location

Excelsior Springs, Mo., Dec. 4.—The McClellan Shows have moved from Richmond to Excelsior Springs, and will make this their permanent headquarters.

Excelsior Springs makes a wonderful home for the show, 30 miles from Kansas City, on the Wabash & Milwaukee R. R.

Season 1924 will be long remembered by the management and all the people with it. They had the worst weather that could be imagined—cold and rainy, one cyclone and about all the other griefs that go along with "hard luck".

Next year the show will be like a lot of the best says "just about the same show in four years—seven shows, three miles and plenty concessions. All of which according to an executive of the above shows.

Wise Shows

To Winter at Birmingham, Ala.

The Wise Shows have had a successful run of fairs and several dandy still spots in Georgia, among which were, since the last winter, Montezuma, on the streets; the Wrightsville Fair, and the big one, Douglas, right in the heart of the business section, under the auspices of the Kiwanis Club.

Among visitors from Valdosta and vicinity during the Douglas and Nashville engagements were: Mr. and Mrs. Leo Miller and Mr. and Mrs. Mat Proctor, of Valdosta; Sol Friedman, of Quincy, Fla.; and J. and Sam Black, of Boston, Ga.

The Chamber of Commerce at Valdosta offered the fair grounds to Mr. Wise for winter quarters, but as he figured that spot so bad to get out of in the spring he has decided upon Birmingham, Ala., and, after one more stand, the show will go into "the barn" there.

Dan Child has certainly been busy on this show this season, several marriages having taken place, the last to be the general manager, Louis McAbee, who married Katie Lou Myers, of Nashville, Ga., during the show's engagement at Nashville.

Many people on the show now own autos, the latest purchases being made by Jack Rainey, Mr. and Mrs. Hiram Beale, Pat, Brown and Mr. and Mrs. Harry Deman, who have closed their concession and gone to Augusta for the winter.

MRS. D. WISE (for the Show).

High Diver to New York

Leo Davis, one of the high divers with the Morris & Castle Shows, who was injured during the Minnesota State Fair, as was Fred Bond, wrote from New Orleans that he was on his way to New York, and that he is making preparations to do a fire dive from the top of the ladder next season.

Davis wishes The Billboard to extend his thanks to the members of the Morris & Castle organization, particularly Harry Caldwell, for the wonderful care of him during his confinement. Stated that he was wearing a pair of new shoes and was getting along as well as could be expected after such a severe jolt.

Central States Shows

Have Remunerative Fair Date at Bronson, Fla.

The Central States Shows had a remunerative engagement at the Levy County Fair, Bronson, Fla., a maiden fair, with new grounds and new exhibit building donated by Mr. Coats for a long term of years.

Griffie Wants Letters

A letter from a Harry Griffie stated that he is serving a sentence of from 5 to 15 years at the State Prison, Lansing, Kan., convicted on a charge of which he says he is innocent, and that he would like letters from some of his old acquaintances and others, including his wife, Frances Griffie (or Frances Morgan), and his former partner, Jack Sharp.

Mr. and Mrs. Victor Lee Have Wedding Anniversary Aboard Steamer

New York, Dec. 6.—Victor Lee, a recent arrival in the city from a season's engagement with the Morris & Castle Shows, enthralls over the treatment and courtesy tendered him and Mrs. Lee during the voyage of the S. S. Creole of the Morgan line from New Orleans to New York.

It appears that Mrs. Lee let slip the remark that the following day would be the 26th anniversary of their marriage and the word was passed among the passengers. Entering the dining room (the next day) they were agreeably surprised to find that a banquet had been spread in their honor over which the captain of the steamer presided.

BEANO or CORN GAME

The Fastest and Best of All. Cards made of heavy leatherette bound material. Complete, with numbered wooden blocks, tally sheets and instructions.

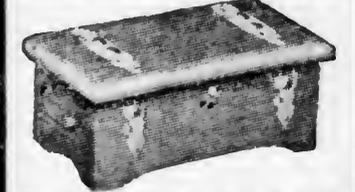
35-PLAYER LAYOUT.....\$ 5.00
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HEADQUARTERS
For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Stuffed Toys, Paddle Wheels, Dart Wheels, Electric Appliances, Pictures, Pillow Tops, Pennants, Novelties, Balloons, Canes, etc. Send today for our new Catalog No. 124.

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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
Rooster Whistles (3 Kinds), Gross, \$1.50
Memo Books (2 Kinds), Gross, 3.00
Ash Trays, Ass't Patterns, Gross, 3.75
Essex Back 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 Monkey, Gross, .75
Swinging Toys, Gross, 1.25
Cowboy Fobs, Gross, 3.75
Celluloid Wrist Watches, Gross, 3.75

XMAS TOYS FOR STREETMEN AT SPECIAL LOW PRICES

Spring Toys, Gross, \$ 9.00
Sand Toys, Gross, 19.50
Jumping Hercules, Gross, 18.00
Teddy Bears, Gross, 18.00
Bears on Wheels, Gross, 18.00
Elephants, Large Size, Gross, 36.00
Character Toys on Wheels, Gross, 18.00
Dogs, Gross, 18.00
Dogs, Large, Gross, 36.00
Eskimo Dolls, Dozen, 3.00
No. 1 Mama Doll, Dozen, 6.50
No. 2 Mama Doll, Dozen, 9.50
No. 3 Mama Doll, Dozen, 9.50
No. 4 Mama Doll, Dozen, 10.50

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Beautifully Graduated, with Brilliant R. S. Clasp.

2 1/2-Inch, Graduated, \$4.50 Doz. | 36-Inch, Graduated, \$ 5.50 Doz.
30-Inch, Graduated, \$ 6.00 Doz. | 60-Inch, Uniform, \$ 9.00 Doz.
72-Inch, Uniform, \$12.00 Doz.

2-Strand Pearl Necklace, with Large Sapphire Clasp, \$21.00 Doz.
4-Row Bracelet, Opalescent Pearls, \$ 9.00 Doz.

Individually Boxed, 25c Extra. 25% deposit on all orders. No shipments without deposit.

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CUSHMAN ENGINES

are standard driven with Mangels & Co., Traver Engineering Co., Allan Herschell Co., J. G. Ferari, Smith & Smith, the Tangley Co. and others.

The Cushman blows for the Tangley Calliope. The Cushman gives the most reliable power and service possible for gasoline engines.

Write us concerning your engine problems. If you have a Cushman let us overhaul it and put it in fine condition. Ship your engine today. We will treat you right. We will exchange engines on a liberal basis.

Lightest weight, highest grade engines—1 1/2 to 20 H. P.

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HOLIDAY PEARLS DIRECT FROM IMPORTER TO YOU



24-Inch, Indestruct. Opalescent, Doz, \$ 4.00
30-Inch, Indestruct. Opalescent, Doz, 4.50
36-Inch, Indestruct. Opalescent, Doz, 5.00
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. Large Choker, Uniform Pearls, Doz, \$ 6.00
2-Strand Necklace, Graduated Pearls, Doz, 8.00
3-Strand Necklace, Graduated Pearls, Doz, 12.00
Snapped with Square Colored Stone. 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 Doz. Imported Frame Beaded Bags, \$12.00 to \$18.00 Doz.

10% Deposit on All C. O. D. Orders.

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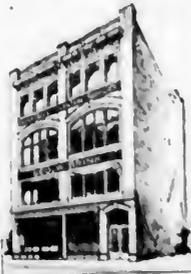
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Write me fully what you have. State price and give complete description.

GEO. W. BRINK

1442-1444 Brush St., DETROIT, MICH.



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TIE UP WITH SILKTEX

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IT'S A FLASH THAT GETS THE CASH.

The new shades are ready in SILKS.

For Men and Women

Heavy Silk Hose Ladies' \$10.75 Doz. Men's - 5.50 Doz.

Immediate shipment on receipt of check or money order, or sent C. O. D. on receipt of small deposit.

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WANTED

The Crane Amusement Company

Wants Shows and Concessions. Opening in Detroit, April 1, 1925. Write B. F. SEARIGHT, Manager, 311 S. Grand Ave., Eldorado Springs, Mo.

AT LIBERTY

CIRCUS BOOK-KEEPER OR CARNIVAL SECRETARY, on or about March 1. Sinner if absolutely necessary. Middle-aged, sober, reliable and can furnish best of references from show owners with whom formerly connected. FORD AGNEW, 23 S. 10th St., St. Louis, Mo.

If you see it in The Billboard, tell them so.

**HAWKS' STORY OF THE FIRST "RODEO"**

During the recent Tex Austin Rodeo at Madison Square Garden, New York, "Two Bar 70" Hawks was a prominent figure there. In connection with this following story, by Will Wedge, appeared in *The New York Sun*:

"Rodeo in 'Español' means a roundup. But the very first rodeo was not a roundup, but a riseup. It was the rising up of a bold Americano to take the dare hurled by a Mexican don. But let Mr. 'Two Bar 70' Hawks tell the story. It's his yarn, and authentic, for he is the 'Historian of the Plains', the red-shirted outdoorsman in weather-beaten corduroy jacket, who tags along with the Tex Austin bunch of cow hands at the Garden.

"They say the earliest cowboy sports happened out in the open cattle country when different outfits rounded up and separated their stock, with rival range riders engaging in spirited competitions. Out of these spontaneous contests developed the professional rodeos, perhaps the first one being the Denver cowboy conclave of 1896, with the Cheyenne 'Frontier Days' starting the following year, and Pendleton, Las Vegas, Fort Worth, San Antonio and other Western towns following suit.

'But there was a rodeo long before any of these. It was the first one of which I ever heard any account. It was in 1858, six years before I was born. I got the story from my old friend, Edgar Beacher Bronson, an authority on frontiersmen, who has written the lives of a lot of them.

"This 1858 rodeo was an impromptu affair. It was in California, which was, as you might say, an impromptu, casual and very careless sort of commonwealth. The town where this rodeo was held was an impromptu, offhand sort of a place; something that had sprung up suddenly on the inspiration of an assemblage of kindred spirits. In 1858 the gold rush still was rustling in California. But there was a fraction of the scattered population—mostly the Mexican element—that refused to grub in the earth for gold and confined its activities to raising cattle. California cattle then were raised just for hides and tallow; the beef, except what was used for local consumption, was practically a total loss. The railroads were yet lacking for shipping beef to distant and profitable markets.

"In this little impromptu California town, of the impromptu rodeo, the Mexican Dons among the cattle raisers were celebrating one of their many merry fiestas. Horse races, roping contests and lasso spinning were on the program. The Dons were daring riders and then tricks of vaulting on and off horses in motion were highly esteemed. As a grand finale for their afternoon sport they had arranged a fight between a native California bull and a bear.

"This was a variation of the bull fighting of old Mexico calculated to arouse great enthusiasm. After a bloody battle the bull gored the bear to death. There was a small party of 20 Americans in attendance, with whom this sort of animal baiting did not make any sort of a hit. They were outspoken characters and they vented their displeasure at the proceedings in no uncertain terms.

"The dapper dons among the Mexican 'vaqueros' resented this criticism of their entertainment, and one of them went over to where the 'Gringos' were sitting, and with mock politeness and an elaborate bow, said that as the Americanos were so brave and chival-



**"THE MASTER" 1-2-3**

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High-Grade Ball Gum, \$16.00 per Case of 100 Boxes (100 Balls to the Box), or \$19.00 per Case of 100 Pounds (125 Balls to the Pound), F. O. B. New York, N. Y. Write for sample.



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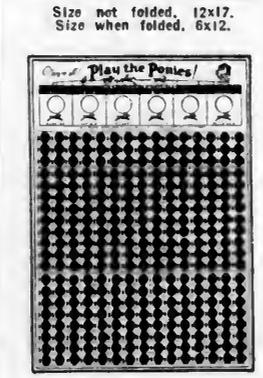
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Everybody loves to play the races.  
Going big all over the country at \$2 each. \$20 dozen.  
Agents making \$50 a day  
Be the first in your territory.  
Prices to agents and jobbers.  
Sample \$1.00, \$7.20 dozen, \$50 hundred.  
Cash with order or one-third deposit on C C D. orders.

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Give You More Profits and Quicker Turnover.

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\$12.00 PER CASE OF 1,000 5c PACKAGES (Prices Subject to Change) F. O. B. CINCINNATI.  
When ordering send deposit for one-fourth balance on delivery. We use only wax paper-lined foil, thus no breakage.

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This factory is American headquarters for Toy Balloons of all kinds, shapes and sizes. We make only one quality, and that is the finest obtainable anywhere at any price—heavy weight, highly colored, transparent Balloons. Quality considered, our prices are rock bottom. Before buying any Balloons, it will be to your advantage to get in touch with us

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### For Bigger Profits "BUY LA BAROT PEARLS"

DIRECT FROM IMPORTER.  
Look at the Prices:

<b>BOXES</b>	24-inch ..... \$ 4.00 Dozen	Four-Strand Pearl Bracelets, Sterling Silver Clasps and Bats
\$2 to \$5 Dozen	30-inch ..... 4.50 Dozen	<b>\$7.00 Doz.</b>
	36-inch ..... 5.00 Dozen	
	60-inch ..... 9.00 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**

rous they might like to demonstrate just how good sports they were. The vaquero grew sneering and said that he and his companions would rope the bull, that had killed the bear and would paste a \$20 gold piece on the bull's forehead and dare any Gringo to go and get it. The Gringo brave enough to do this could have the money.

"Among the Americanos at the side of the informal arena were three noted characters: expert horsemen, daring sunlighters and trail blazers of unflinching nerve. They were George B. Stocking, George Cox and a character known as 'Peach'. All later served in the first California volunteer regiment in the Civil War.

"This trio had been loudest in condemning the death scuffle between the bull and the bear and they watched intently as two big, brightly accoutred vaqueros roped the bull by the head and by the heels and stretched it out on its side while a third man stuck a \$20 gold piece on the animal's forehead with a gob of harness wax. The bull was released and the dare was repeated to the Americanos to go and get the money if they weren't afraid to.

"The Mexican had never expected their dare would be accepted. They could not conceive any one would be so foolhardy as to approach a bull on foot. But one of the Gringos was equal to the occasion. It was George Cox, and he jumped into the arena, and strange to say, walked without a faltering step right up to the bull and plucked the piece off the beast's puzzled brow.

"The animal had been too dumfounded at the man's quick approach to move as much as a muscle, but before Cox had backed more than 10 paces in a cautious retreat with his gold piece the bull came to its senses and let loose a bellow and lunged at Cox.

"The space was too limited for sidestepping and Cox did the only thing possible to save himself from immediate extinction; he pulled his six shooter and sent a bullet into the bull's brain. That started the rodeo in earnest.

"There was a rounding up of the rival clans, and a rising up of all and sundry and a rushing into battle. It was a bad enough 'insult' for the Americanos to have taken the Mexican's dare and made good, but to kill a brave bull 'without provocation'—that was the last straw.

"The rodeo that resulted saw much daring riding, much hanging over horses' sides to escape bullets. It was worse than riding bucking bronks for the Americanos to find their mounts and dash thru the melee toward avenues of comparative safety. There were pursuit races and roping contests. Men were lassoed and trussed up, and some even 'swung' for their share in the shindig. It is said, there were a half dozen fatalities and a large number wounded, but the three Americans principally concerned—Cox, Stocking and 'Peach'—managed to get away unhurt.

"But the most unusual part of the affair, I think, was Cox's defiance of the bull and his getting away with it without being gored. No professional bull fighter would dare do what he did. That was the first rodeo, and the joke of it was that they never rounded up Cox to pin any medals on him for his share of inaugurating the thing."

"Mr. Hawks, tho a plainsman, if there ever was one, was born in President Coolidge's placid neighborhood—in the town of Bennington, Vt., to be exact. When 20 years old he went West with his father and they embarked in the cattle business. They operated the 'Two Bar 70' ranch, at Snake River, Id. and another ranch at Horse Prairie, Mont.

"Mr. Hawks' arrival in the West was synonymous with the starting of Buffalo Bill's show, in the early '80s, which popularized the wild and woolly stuff and set people compiling data and curios of the picturesque frontier days.

"Mr. Hawks was a friend of Buffalo Bill's, and for nearly 40 years his main hobby has been collecting all sorts of mementoes of the old West. He still has a place of nearly 1,000 acres in Idaho, but he makes his home in the old Hawks family place in Bennington, Vt., which is a veritable wild West museum. He has a library of several thousand volumes confined to Western records and tales.

"He has the largest collection of bridles in the country. He has all sorts of boots, saddles and blankets. His Western relics compare with the great collection that used to be in the old Buckhorn saloon in Houston street, San Antonio, Tex."

## Parks or Carnivals

WANTED to place Three-Abreast Carouselle and Ell Ferris Wheel in some park for the coming season or on some Carnival. Address  
BOX D-256,  
care Billboard, Cincinnati, O.  
Also have two Kiddie Rides.

## WANT TO HEAR FROM

Hiders and Clown for January Act, for next season. For circus and long string of falls. FOR SALE—Two High School Horses. Also two High School Horses and Trick Horses for rent. RAY THOMPSON, 14 E. Michigan Ave., Ypsilanti, Mich.

MABEL STRICKLAND



Mabel Strickland needs no introduction to the followers and "fans" of frontier sports and pastimes, as she has appeared at almost every outstanding contest and frontier celebration in this country, also at contests abroad. The original photo of the above production is by C. D. Ostrom, of Kansas City, Mo.



# GORDON FIREWORKS

## UNEQUALLED AS NIGHT FAIR FEATURES

**OUR DISPLAYS** are economical in price and arranged so that they will fill the wants of all Fairs, from the Big State Institutions to the smallest County Fair. Fireworks are the greatest gate pullers to your Fairs. The attention of the larger Fairs is respectfully directed to **OUR SPECTACLES**

THEY WILL BE PYROTECHNIC SENSATIONS

TO FAIR SECRETARIES **SPECIAL NOTICE** TO FAIR SECRETARIES

In addition to "EGYPT," our last success, we will produce TWO BIG FEATURES for FAIRS in 1925, one of which will be NEW ON ANY FAIR GROUND  
Wire, Write, Phone J. SAUNDERS GORDON, 810 State-Lake Bldg., CHICAGO, ILL., Rooms 236-240, Auditorium Hotel For Convention.

## OUTSTANDING SUCCESS

### Is Showmen's League Banquet and Ball

Eleventh Annual Function in Gold Room of Congress Hotel, Chicago, Declared Most Happy Spread and Flare in League's History---  
Fine Entertainment Program Given

CHICAGO, Dec. 3.—That last night's annual banquet and ball was the most happy spread and flare the Showmen's League of America has put together in its history was the expression made on every hand, and the claim, so far as the writer knows, went quite unchallenged. Success floated on the wings of the evening in the great Gold Room of the Congress Hotel, and not a dance, song, speech or stunt found expression that it did not get the big hand.

Sam J. Levy, quiet, poised and always "out of the lights" was the outstanding genius who made the 11th annual banquet and ball something to go down in league history. As chairman of the banquet and ball committee Mr. Levy worked with intelligence, tact, fairness and the rare skill born of long experience in putting shows together that stand up. He was roundly congratulated scores of times during the evening by his friends for his success in doing a big job in a big way.

Remarks were made last night that there was manifested a greater apparent measure of good fellowship among league members and their ladies than at any time in the past—which is saying a lot, because the league has given nearly a dozen other brilliant and successful functions. However that may be, the festive spirit was set just right last night and at a late hour in the gray morning the calls for cabs had scarcely started. From the time the guests gathered in readiness for the dining-room doors to open until the last weary dancer reluctantly sought the checkroom there was not a speck to mar a clear horizon. When those who sat at the speakers' table filed in after the other guests were seated First Vice-President Fred M. Barnes, in his customary direct style, spoke briefly and then presented Mr. Levy, who was also toastmaster. The toastmaster was given an ovation and the banquet was on its way.

"I'm surprised at such a welcome," remarked Mr. Levy, "after I've charged you \$10 a plate for what you're going to get."

The toastmaster then read telegrams of good wishes and regrets from members unable to be present. Incidentally Chaplain Fred J. Owens, in his innovation, asked divine unction for two departed brothers who had been familiar and esteemed figures at previous banquets. Mr. Levy introduced Larry Hodgson, of St. Paul, noted banquet orator, wit and story teller.

"Meetings like this help us to know each other," said Mr. Hodgson. "It helps organization and you, as showmen, represent the wisdom of organization. There are a lot of people who set great store on the teaching of Latin and Greek. While a knowledge of both has its values in a finished education, I want to say that what the world needs right now more than languages that lie on the shelf is more handshaking and more good-fellowship."

Mr. Hodgson told a number of good stories, all of which fitted the occasion neatly, said he was happy to be there and made everybody else glad that he came as he took his seat amid big applause.

The toastmaster then introduced Dr. H. W. Hurt, noted writer and lecturer. Dr. Hurt, in an able, lucid and forceful address, took the subject of co-operation as the keynote of a masterly talk. Big in stature, voice and thought he left a deep impression on his hearers. Dr. Hurt's address was punctuated by clever witticisms and observations that fitted cleverly into his expressions. His talk was received with enthusiasm.

Mr. Levy announced that requests had been made that Mr. Hodgson recite *Old Glory*, which the St. Paul speaker did with brilliant effect.

Just here one of the potential figures of the evening began to manifest himself. The figure was tiny Jules Brazil,

the little Scot known all over the country as a master of ceremonies and entertainer. He looked the part of a lad from the banks of the Clyde all right in his kilts, and the soft burr on his tongue might well have been but three months

from the land of the heather. When Jules started everything else started as if it was part of him. Going to the piano he led in a number of old-time ballads in which the audience joined. This was during the banquet and while everybody was at the tables. When the entertainment bill proper started the first number was Carpenter and England, the Harmony Girls, in songs. The next number, grand opera selections, was sung by Vladimir Soetoff, splendid dramatic tenor, who appeared in costume in the balcony. Other singers during the evening were Gladys Easton, Lola Schofield, Francis and Simmons, two girls; the Marigold Trio, three men; Carlson Sisters in fancy dances and on a second appearance in buck and wing dancing, and others. Every singing and dancing number was of such merit that the artists were recalled again and again.

One person who put more ginger into the evening than two men could be expected to do was Frank Libuse, who in the innocent but ill-fitting garb of a waiter did his stuff all thru the banquet room for several minutes before bewildered observers discovered that he was a very excellent clown and not merely an eccentric and awkward waiter.

Cope's Orchestra played the first half of the evening and at midnight Don Bestor's Victor Recording Orchestra came and played the rest of the night. Both organizations furnished superb dance music and everybody who could manipulate one good foot danced. It should be

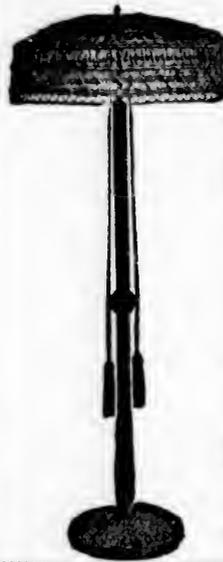
added that the six-course menu was prepared all over the banquet hall for its excellence.

The amount of money the league took in from the banquet and ball has not been entirely posted as yet. Those in charge refuse this year to give out anything but actual figures, hence they have made no announcement. Other showmen believe the receipts will exceed the gross of last year. This money goes to the league's charitable fund. Among the guests present last night were:

Percy W. Abbott, Exposition Association, Edmonton, Can.; Mr. and Mrs. H. A. Aekley, Beaver Falls, Pa.; Geo. A. Adams, Chicago; A. E. Anderson, Minnesota Fireworks Co., Minneapolis, Minn.; Mrs. A. H. Anschell, Chester H. Anschell, Rosalind Anschell, Mr. and Mrs. Sidney C. Anschell, Chicago; Mr. and Mrs. M. O. (Pat) Bacon, Mississippi Valley Fair, Davenport, Ia.; Mr. and Mrs. Frank Baeder, Erie, Pa.; Geo. B. Bailly, Lowell, Ind.; Ethel Bain; Mr. and Mrs. C. C. Baldwin, Chicago; A. H. Barkley, Greater Slesby Shows, Chicago; J. V. Bailey, State Fair, Newport, Minn.; Mr. and Mrs. P. M. and Sara Mae Barnes, Chicago; Mr. and Mrs. W. P. Barry, West Tenn. District Fair, Jackson, Tenn.; B. Bastian, Milwaukee, Wis.; Grayce Beaumont, Mt. Vernon, N. Y.; E. J. Beaver, Milwaukee, Wis.; Mr. and Mrs. A. T. Holden, Chicago; G. W. Lillie (Pawnee Bill), Pawnee, Ok.; John T. Benson, Hagenbeck Bros., Hobeoken, N. J.; Mr. and Mrs. Leon A. Bereznick, Chicago; Mr. and Mrs. Felice Bernardi, Bernardi Exposition Shows, Salt Lake City, Utah; Mort L. Bixler, Mobile, Ala.; J. H. Bixley, Oklahoma Free State Fair, Muskogee, Ok.; James Black, Lowell, Ind.; J. H. Blue, Sherbrooke, Quebec; J. W. Bower, Chicago; Mr. and Mrs. Larry Boyd, Boyd & Lindeman Shows, Richmond, Va.; K. Brandt, Chicago; Mr. and Mrs. A. E. Brisse, Oak Park, Ill.; Mr. and Mrs. W. O. Brown, Chicago; Mrs. Lottie Bennett, Chicago; Edna Louise Blake, Zaidman & Polle Shows, E. Claude Bracken, South Texas State Fair, Beaumont, Tex.; A. C. Bradley, Miller Bros., 101 Raleigh, Marland, Ok.; Mr. and Mrs. Arthur T. Brainerd, John Francis Shows; E. L. Brannan, Robbins Bros. Circus, Chicago; F. P. Brentwalk, Canadian National Exhibition, Toronto, Can.; Les. M. Brophy, D. D. Murphy Shows, St. Louis, Mo.; Mr. and Mrs. Ed Brown, Chicago; Chas. G. Browning, Chicago; Thos. W. Burke, Clarksburg, W. Va.; E. G. Rylander, State Fair, Little Rock, Ark.; L. G. Calder, Saskatoon Exhibition.

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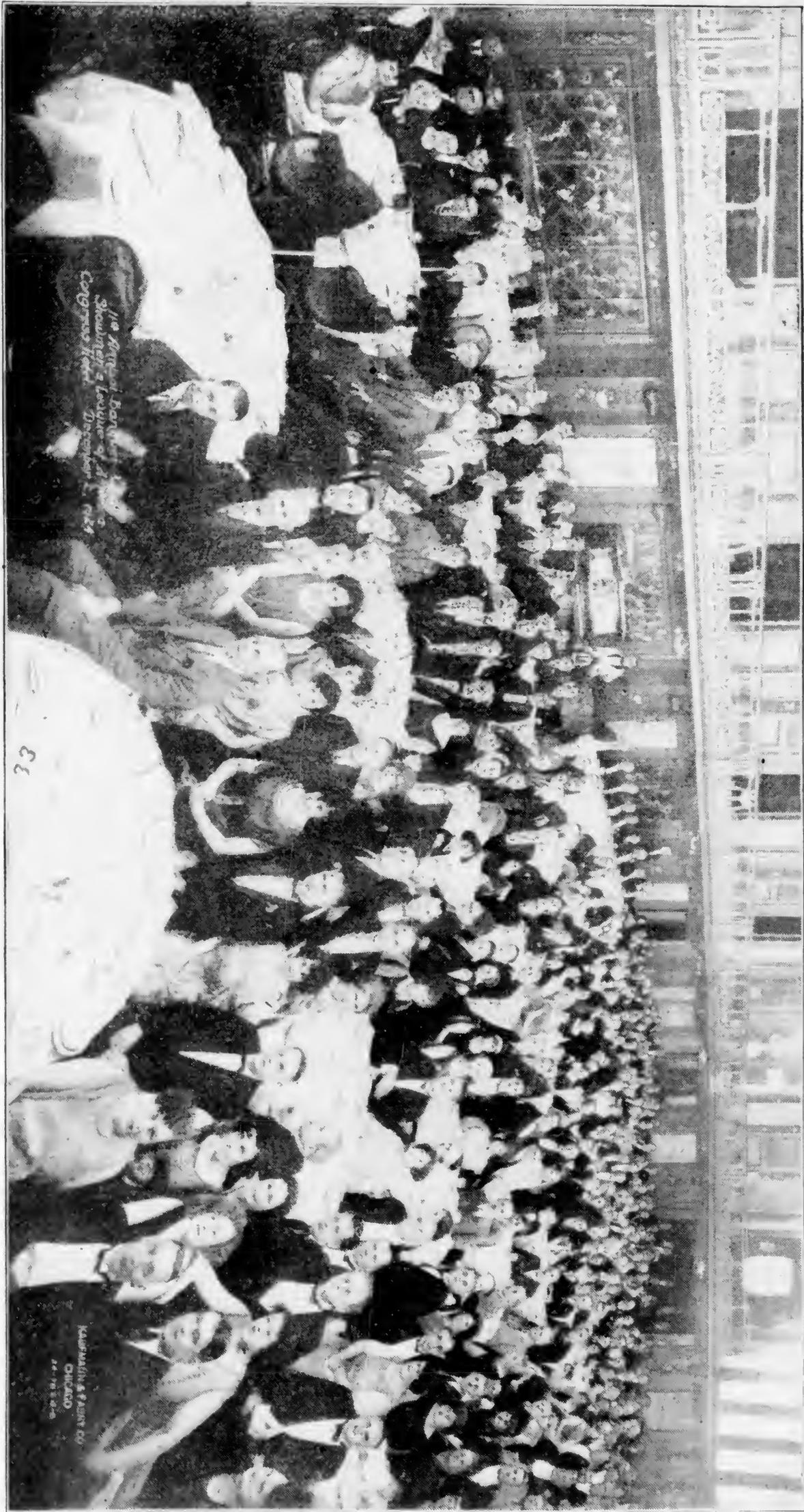
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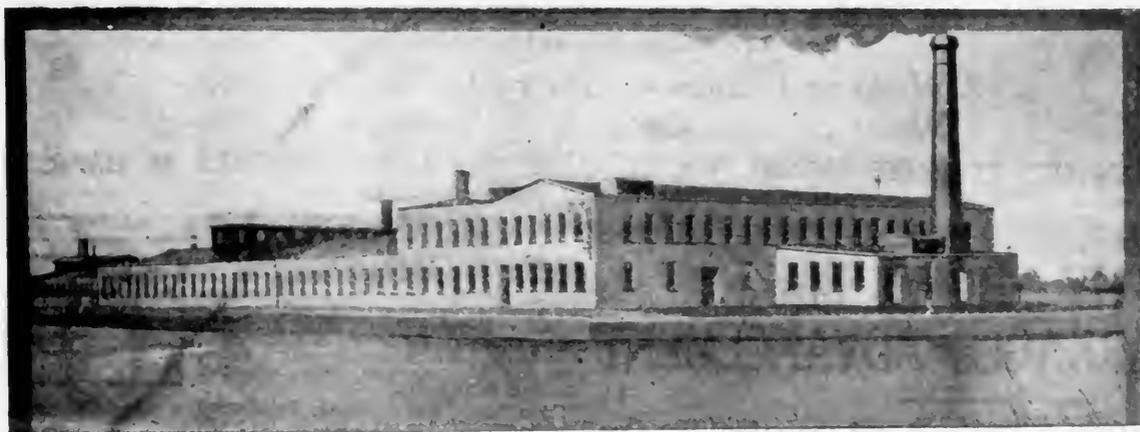
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## D. D. MURPHY SHOWS MAKE REMARKABLE ADVANCEMENT

**Owner Plans 30-Car Organization for Next Season---Had But One Ride and Some Concessions Four Years Ago---L. M. Brophy Still Manager**

St. Louis, Dec. 4.—Altho the past season was very unfavorable, preparations are now being made to enlarge the D. D. Murphy Shows, wintering here, to a 30-car organization, with Ed. C. Talbott as general agent and traffic manager. L. M. Brophy, a most likable chap, will again manage the show, as he has done the past four years, he having acted in this capacity since the show's organization, which at that time consisted of only a merry-go-round and a few concessions, playing the lots of the Mound City.

Mr. Brophy's success with the Murphy Shows has been remarkable and the organization's rise to being rated as one of the large carnivals of America has been an epoch in the outdoor show world. In 1921 it went forth in one car. The following year it was increased to five cars, in 1923 to 10 cars, and this year it entered the amusement field with 20 cars of show equipment. The forward success and impressions which the show enjoyed during the past season prompted Mr. Murphy to give to the amusement-loving people something bigger and better for next year, and he decided on putting out a 30-car show, which will include new and novel ideas, and will rank among the best in carnivaldom.

Among the shows carried the past season were Elsie Calvert's Water Circus, Essie Fay's European Circus and Sideshow, "Porkchop" Young's Minstrels, Lee Hall's Hawaiians, "Cecil" the Wonder, Hurley Speeris' Athletic Show, Shield's and Claus' motordrome, Jack Newland's penny arcade and three fun houses, and five rides, consisting of the whip, caterpillar, merry-go-round, ferris wheel and merry mixup.

Several new cars have already been bought, and work on the wagons and other paraphernalia will commence at winter quarters during the next ten days or so as soon as Mr. Brophy returns from Chicago, where D. D. Murphy, Ed. Talbott, Art Dailey, Ed. Mathias and several others of the show are attending the showmen's and fairmen's conventions this week.

Ed. Mathias will continue next year as

assistant manager, and Art H. Dailey will again resume his position as legal adjuster. Gregg Wellinghof will be the secretary-treasurer for his second year, he having made an enviable record during the past season and having endeared himself into the hearts of the staff and other members of the show to such an extent that he was presented with a beautiful watch, chain and Elks' charm at the close of the season in Poplar Bluff, Mo., as a token of their friendship and his loyalty.

Thru Mr. Talbott the show will be a strong contender for some of the best fairs in the Middle West, and, with its phenomenal growth and the satisfaction it gave during 1924 to back it up, it will undoubtedly be heard from.

### "Close Harmony"

(Continued from page 78)

the speech and business which give point to the characters and the multitude of little happenings which drive the piece onward. Of these, the more important are the bits which build the characters and it is because these must be stressed so heavily that I called attention to the sacrificing of theatrical effect for the creation of truthful atmosphere. It is conceivable that a genius could have done both things and done them equally well, but until such a one arises it will nearly always follow that the speech and manners of common people, the people we know by the thousands, must sit badly on actors, at least while the play is being developed.

That is what happens in *Close Harmony*. The (let us call her) domestic wife, is played by Georgie Drew Mendum and she plays the part with magnificent artistry. Yet, the undercurrent, being unable to differentiate the player from the part, will be apt to call her acting bad because her character is of itself boring. This woman is one of those who would drive anyone with fine sensibilities mad to the point of desperation. You fidget over her and her ways and want to strangle her in the midst of a sentence. It is certain that Miss Mendum creates this effect. I could see it registered all around me. But I claim that because

she is able to do this Miss Mendum is deserving of the highest praise. I am afraid, tho, that some chumps, being exasperated at the character, will say she is not playing the part well. However, that should not disconcert Miss Mendum. She knows, and judges of acting know, that she is doing fine characterization. The rest don't count.

To a lesser degree James Spottswood will suffer from the same thing. He plays the husband, but since this is a part which allows for a lot of genuinely fine traits, and he brings them out with complete success, he will be under no such handicap as is Miss Mendum. His performance is thoroly excellent.

So, too, is that of Wanda Lyon, as the theatrical lady next door. Miss Lyon made the part very real, she brightened up the stage whenever she came on by the vigor of her playing, she did full justice to the role.

A particularly objectionable bit of a girl was beautifully done by Arline Blackburn. In voice, in gesture, she was the true picture of an abominably spoiled child. In the same way that the villain is the most complimented when he is vigorously hissed, I think the audience would have given a long unanimous cheer had someone soundly spanked Miss Blackburn. It was splendid playing.

The idling husband of the actress was faithfully portrayed by Robert Hudson and a nagging woman was exceptionally done by Marie Curtis. A fine bit was contributed by Paul Porter, a servant was nicely played by Marie Bruce and Frederick Burton made a genuine and deserved, hit as a doctor. Mr. Burton was on for a few moments only, but that was enough for him. He sank his teeth into his part and gave such a faithful reading of it that he quite carried off the play in his pocket, for the time being. Altogether, it is a splendid cast which Arthur Hopkins has selected for *Close Harmony*.

Mr. Hopkins' direction is on the same high level as his casting. I am sure he has brought all the values out of *Close Harmony*. He has done it by extreme simplicity of means, by letting the characters roam around in a natural way. At least, that is the effect and it is just what the play needs. I do not like Woodman Thompson's sets as well as I have others of his designing. Something is wrong with the painting or the lights, or both. At any rate, they are not up to his usual standard.

While I liked *Close Harmony* very much, I doubt it getting a large public. I think the playwright in search of amusement will find it lacking here, in the sense that he wants it. I hope there are enough others who relish truth in the theater to give *Close Harmony* a long run. I must add, tho, that I disbelieve in their existence in any such numbers.

A veracious comedy of American life; splendidly played.  
 GORDON WHITE.

## What the New York Critics Say

"The Harem"  
 (Belasco Theater)  
 WORLD: "There is nothing presented during the evening to indicate that this time Mr. Belasco was aiming at posterity."  
 TIMES: "Not a brilliant comedy or one that remains as remembered or luminous."  
 STARK YOUNG  
 HERALD-TRIBUNE: "A rough and impudent variant of Mr. Mohar's 'The Guardsman'."  
 —Percy Hammond.  
 SUN: "A performed and bawdy farce."  
 —Alexander Woolcott.

"Princess April"  
 EVENING WORLD: "All things considered, it is a fair show."  
 —Q. M.  
 TIMES: "A gay and pleasant diversion, in good taste, in good humor."  
 TRIBUNE: "Just another musical comedy."  
 —R. W.  
 WORLD: "It should take its place among the season's musical comedy successes."  
 —J. B. C.  
 SUN: "A jolly enough and tuneful show if one can forget the book."

"Close Harmony"  
 (Gaiety Theater)  
 TIMES: "It is a piece all compact with parabols and full of grim gaiety, domesticity and dull fate."  
 —Stark Young.  
 WORLD: "The bitterest of the current comedies and one of the brightest."  
 —Hollywood Brown.  
 HERALD-TRIBUNE: "A capable play. . . belongs to the gentility of the season."  
 —Percy Hammond.  
 SUN: "Tart, telling, immensely entertaining comedy."  
 —Alexander Woolcott.

"Quarantine"  
 (Selwyn Theater)  
 TRAVELER: "The title is apt, to be sure, but, nevertheless, it is polite.  
 The story is hardly new, but its situations are novel. These and the characters make the piece most amusing."  
 POST: "It is a dainty little trifle. While the theme has been utilized in many forms there are several twists to the text, one or two having nearer the true Gallic flavor than is often found at the hands of an American author."  
 GLOBE: "'Quarantine' is brightly written and most capably acted."  
 TRANSCRIPT: "Its gags are always in character, and tho its dialog plays exuberantly over situations which might, in other hands, become incoherent, 'Quarantine' remains a gay and unblushing trifle."

### Record Radio Show

The final report of the third annual Chicago Radio Show auditors discloses, it is said, that this season's wireless exposition was by far the most successful industrial exhibition held in this country. The total attendance for six days was 173,200. The 229 Chicago exhibitors booked orders amounting to about \$6,500,000, it is reported. Fourteen nationally known manufacturers went into the exposition oversold for 1924-1925, due principally to the large number of orders taken by them at the first Radio World's Fair in New York and consequently were unable to accept any new business at the Chicago Coliseum.

It is possible that Frank A. Regan, the past season contracting press agent with the Hagenbeck-Wallace Circus, and now wintering at his home in Norwood, O., near Cinex, may be with Miller Bros.' 101 Ranch Wild West in 1925.

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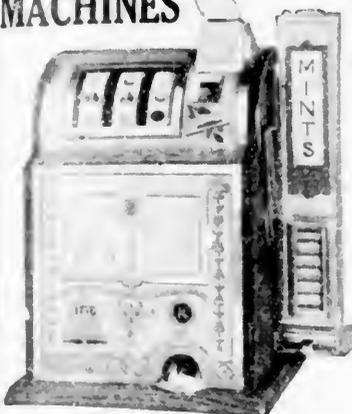
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# Santos & Artigas

## Open Circus Season

### Performance More in Nature of Vaudeville Offering---Weekly Change of Bills

Havana, Cuba, Dec. 4.—In spite of a rainy night Santos & Artigas opened their fall and winter circus season November 28 at their old stand here in the Payret Theater. The large attendance was representative of the best of Havana society. His Excellency, the President of Cuba, Alfredo Zayas, was present with his wife and family and two aide de camps, who occupied one of the front stage boxes.

The show is an unusually good one, with many new European acts of merit. It could hardly be called a circus—it was more like a first-class vaudeville performance. The chief and closing act is Captain Tom Wilmouth with his five performing lions, which refused to work much and were fighting among themselves most of the time. The show opened with a troupe of Spanish people (two women and three men), who did a clever piece of work hanging by their teeth, and their feats were heartily applauded. One finished the act by swinging, while suspended by his teeth, over the audience from the roof of the house. The other acts followed in order: The two Anderson sisters, clever coin singers and dancers, with white and mottled skins, also a little tot of 5 years, that worked with them, and did her bit well. Marcel Dupert, who did a sensational balancing feat on a globe, which was performed on a small platform about 20 feet in the air. The two English clowns, Vincent and Felipe, did some clever and new clowning, and spoke excellent Spanish, which went over big with the audience (they appeared a second time playing a number of musical instruments). Captain Tieber and his five trained seals received a good hand. Two Mandos, man and girl, who performed on a sort of anchor trapeze—a novel and sensational turn. After the intermission the Derkins European novelty dog and monkey circus performed, but no human directors were on the stage. The dogs and monkeys were directed from the wings. The program announced 120 dogs and 18 monkeys in the show. Their work was clever and received good applause. Then came a Chinese troupe of three men known as Lu Shang Fu, who did a number of stunts, also new and interesting, one of which was a sort of hair suspension act, in which two of them hung by the head of the hair seemingly and swung back and forth. At the finish one of them comes down on a high wire from the back of the house to the stage by his hair. The act was well received. A couple billed as the "Robras", man and woman, did some fancy balancing on a high pole. The man did the supporting. The act finished with an aerial looping the loop, on a freely balanced pole. The show is a good one all round, many of the acts being new and sensational. A change of bill will be made weekly.

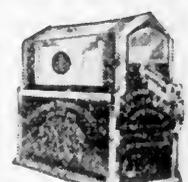
### Jack Phillips Re-Engaged

Jack Phillips, who has had the band on the Sparks Circus since 1912, has been re-engaged for the 1925 season. He paid a visit to *The Billboard* offices in Cincinnati December 4 while en route from Macon, Ga., to Columbus, O., his home.



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# Season's Greetings

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#### Sparks' Closing Date

By CHAS. BERNARD

December 1 at Savannah, Ga., under the auspices of the Elks, the Sparks Circus closed its 1924 season with a parade and two performances, but not favored with the ideal weather and capacity business which greeted the circus December 10, 1923, when the Sparks management and the Elks experienced an unexpected financial return.

Both parade and performance was satisfying and up to the Sparks standard. The Elks committee was out in full force, full of pep, optimistic and happy in its determination to make it the event of the year, but the chilly atmosphere was an awful handicap.

Noticably and incidentally to closing date, as news items for circus folks who depend upon *The Billboard* for passing events, we observed a very much disappointed crowd Sunday, November 30, that waited long and patiently for the circus train to arrive from St. Augustine, Fla. But they waited in vain. Sparks' Circus was coming across the line from another State and that "stink" law had to be observed. The train was stopped in Jacksonville while all the horses and stock subject to that whim of the law had to go thru that dipping process, with the result that it was 10 o'clock Sunday night when the show reached Savannah.

Jack Phillips, with his usual good band, his splendid 1924 route book, his genial friendly greeting and his pleasant better half as an added attraction, made the writer feel glad that he was among those present. Ed Baker, the "hot dog king", had another record-breaking season and goes back to Miami, Fla., to buy more real estate. Charlie Katz's pit show was drawing its share of the colored folks' circus-day budget. "Shonicker" said the season had been fairly good to him, but he envies Jimmy Heron.

Charles Sparks was keeping warm shaking hands with his many friends among the Savannah Elks and watching the committee eating sandwiches and drinking coffee in the marquee while the "crowd" was going in for the matinee. Years of service don't mean anything to George Connor. He presides over the side-show, makes the big show announcements and poses in the entrance with that same youthful appearance and peace of mind that takes us back to visions of a museum in Allgheny, Pa., some 30 or more years ago, when Carl Bremen's *Ten Nights in a Beer Room* was one of the museum attractions.

Sparks' train, canvas, equipment and stock finished the season of 298 working days and 16,795 miles in exceptionally good condition, and the smiling, satisfied expressions of both Charles and Cliff Sparks indicate that there is a satisfactory balance on the right side of the ledger. They deserve it.

#### Governor Smith Officiates at New Theater Guild Cornerstone Laying

(Continued from page 52)

Moeller. Maurice Wertheim, a member of the Guild's board of managers, presided.

The ceremony was attended by a large crowd of notables, who willingly bore the discomfort of sitting in the open air on a cold day to do honor to the Theater Guild.

Governor Smith, in a short speech, said that the occasion was important enough for him to leave the business of the State to officially take part in the ceremony.

"The interest of the State in this new theater," said Governor Smith, "is so great that I am glad to be here. I'm impressed with the thought of laying the cornerstone of a theater so far uptown. I am older than I feel, but I remember when the theaters were below 11th street. I remember going to see *The Arkansas Traveler* at Niblo's, and when the People's and the Windsor were the popular playhouses.

"When the Academy of Music was built, way up at 11th street, for the 'higher-ups', there used to be a line of footmen and carriages waiting to take the people home to Brooklyn Heights.

"As an endorsement and prophecy of the success of this theater, whose cornerstone we lay today, I am told that twice as many people have subscribed to its

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fund as will be allowed to crowd into it under our fire rules."

Otto H. Kahn referred to the laying of the cornerstone of the New Theater, now the Century, November 6, 1902. This was laid by the then Governor of the State, Charles E. Hughes. He said that despite the backing of much money, within two years the enterprise failed. This was caused by "malfunctioning of the heart", caused by the pampering it got and the high-toned pedigree it came before the public with.

Mr. Kahn continued: "The men and women who called into being the Theater Guild had what we, the founders of the new theater, lacked: Simplicity of faith and robustness of spirit and practice. When I first met them, they had in their arms a frail infant. They had barely enough of material means to give it the most frugal sustenance for a few weeks or months. They asked for some kind of garments, however rude, to cover its nakedness, and it will always be a particular satisfaction to me that I was able to meet their modest request.

"Under their fostering care, under their intelligent, single-minded and devoted guidance, under their enlightened regime of plain living, high thinking and true aiming, the infant grew into a sturdy youth. And so admirably did he conduct himself, with such taste, tact, discernment and industrious application, so highly gifted did he reveal himself to be, that he became a source of joy, pride and satisfaction not only to his progenitors, but to the whole community.

"The Theater Guild has been tried and tested, and the verdict is one of universal approbation and acclaim. Without the support of wealth, without the backing of social or other influence, it has attained the unique position which it now occupies. It has compared its place by dint of sheer ability, of rare qualities of character and of courageous imagination, tempered by a shrewd sense of realities.

"The Guild has gone ahead, without frills, conceits and artificialities, following the simple method of seeking good and interesting plays wherever they

could be found, discovering them with remarkably excellent judgment, and producing them with unflinching taste, skill and artistic intelligence.

"The Guild has resolutely rejected the enticements of fatuous and sterile superiority. It has recognized that the test of leadership is to enlist and hold followers. And thus, when setting out to ascend the heights which it did attain, it never moved so fast or so far but that multitudes were able to follow it. And it prudently looked back from time to time to see that they did follow, as indeed they did.

"It has been neither freakish nor high-brow, nor has it played down to an assumed level of immaturity or mental insufficiency of the public. It has attributed to its audience neither an inferiority complex nor a lubricity complex.

"It has dared to believe in its public. It has acted on the theory that it is an inherent and characteristic impulse of the people of America rather to follow an upward than a downward lead. It has realized that to meet their thoughts, feelings and aspirations does not mean to descend to a low plane.

"The Guild has been brave, wise, honest and strong. It has kept the faith. What the best type of self-made man is amongst men, that the Guild Theater is amongst theaters.

"It is an impressive and significant thing—eloquently indicative of the place which the stage has conquered in American life—that this building was erected, not by the munificence of a rich man or the support of the municipality, but by the confidence, the loyalty and the eager interest of the great body of those whom you have made your patrons. No such thing has been done anywhere else, as far as I know, at any time. It stands as a token not only of the trust, good will and admiration of the public toward the Theater Guild, but of the fact that dramatic art in America has come into its own, that it is vigorously alive more so, probably, than in any other country, that it is forging ahead with that strenuous intensity which is characteristically

American and which will not rest till it has attained the summit."

Dr. Finley spoke of the relation of the audience to the actor's art and prophesied that the response of the public to the Guild's efforts in its new theater would be even greater than it is now at its original quarters.

Miss Theresa Helburn, for the Guild, thanked the players who had been willing to sacrifice big salaries to do big things, the Guild staff, the newspaper and magazine critics, the members and bondholders of the Guild, for making the creation of the new theater possible. Miss Helburn promised that the Guild would continue its work, not in a spirit of pride but in one of humility, and hoped that the modern plant the theater will contain will allow the Guild to do better work than ever.

The ceremonies were attended by a large gathering of stage notables. Arrangements had been made to seat the invited guests and the interior of the still roofless theater, where the speeches were made, was gay with bunting. A local play of national airs and there was a small array of press photographers and movie men present.

Among those present were: Glenn Anders, Julia Arthur, Richard Bennett, Albert Banning, Ernest Cossart, Laura Hope Crews, Ludy Dugges, Augustin Duncan, Clare Evans, Florence Eldridge, Lynn Fontanne, Mary Fowler, George Gaul, Margalo Gilmore, James K. Hackett, Louisa Gossler Hale, Henry Herbert, Arthur Hohl, Sidney Howard, Josephine Hull, Moffat Johnston, A. P. Kaye, Claude King, Dennis King, John Howard Lawson, Winifred Lenihan, Pauline Lord, Alfred Lunt, Carol McComas, Kathlene MacDonell, Kenneth MacKenna, Ian MacLaren, Paul Moss, Eugene O'Neill, Phyllis Povah, Frank Reicher, Elmer Rice, Arthur Richman, Elizabeth Risdon, Selma Royle, Joseph Schildkraut, Rudolph Schildkraut, Elsie Shannon, Emily Stevens, Basil Sydney, A. H. Van Buren, Leslie Watson, Eleanor Woodruff, Margaret Wycherly and Blanche Yurka.

The guests of honor included Sn Esme Howard, John Anderson, Sir Harry Armstrong, Prof. George F. Baker, Norman Post-Godder, Mrs. August Belmont, Leo Long, George Blumenthal, Heywood Brown, Hon. M. A. Brouzet, C. Howard Brown, Frank Greenwood, Harvey W. Clark, John Corbin, Alan Dale, Walter Edwards, Helen, Joan Emerson, Hon. J. H. P. O'Sullivan, K. Frankel, Daniel Friedman, Gilbert W. Gabriel, Com. Henry M. Goldfogle, Percey Hammond, Hugo Helburn, Jessica Helgutz, Paul M. Herzog, Viscountess de la Jarric, Robert Edmund Jones, Leo M. Klein, Dr. George F. Knutz, Walter Lippman, Burns Mantle, Hon. Henry M. Morgenthau, Mr. and Mrs. M. L. Morgenthau, Aaron Naumburg, Dr. K. Neuhart, Adolph Ochs, F. W. Osborne, Ralph Pulitzer, Stephen Rathbone, Lawrence Kramer, Ogden Reid, Charles A. Rosenberg, Sir Edgar Speyer, Com. M. Samuel Stern, J. Rankin Towse, O. G. Villard, Alben Wardwell, Hon. Charles Winter, Alexander Woolcott and Stark Young.

#### Theater for Great Neck

New York, Dec. 6.—Plans for a new theater to be erected at Great Neck, L. I., are being drawn and the house will be erected there by a syndicate headed by Elwood P. Eastwick, the actor. He is the president of the Eastwick Realty Company.

#### Opening Two Shows

New York, Dec. 6.—Nicolai and Welch will have two Broadway openings during the week of December 15. In all probability they plan to bring *Pilgrim's Progress* in at that time, also Raymond Hitchcock in *Dumb as a Fox*.

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# SPARKS' CIRCUS

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After a three weeks' tour of Florida the Sparks Circus closed its season at Savannah, Ga., December 1, under the auspices of the Savannah Lodge of Elks. The run to Macon, Ga., over the M. D. & S., was a splendid one, the train reaching there at noon December 2, and everything at winter quarters was set for the arrival, "Butch" Fredericks having preceded the show one week. Work in the different departments started December 8.

The season has been one of pleasure as well as profit, and, after the nine weeks' tour of the Canadian provinces and three delightful weeks in Florida, the verdict is that it was the best and most enjoyable campaign in the history of the Sparks Circus. The Central of Georgia and the Southern Railway representatives were on hand several days before the close, arranging transportation for the performers and employees, some of whom left Savannah via boat for New York. This contingent included Tots Koban and Ukie, of the Koban Japs; Harvey Spaulding and Stanly White, of the Mardo Trio; Paul Mathson, Joe Lewis (balloons), Harry Miller, J. C. Kelley, legal adjuster, and Billy Walsh, 24-hour man, the latter to Springfield, Mass., where he will conduct a booking agency during the winter. George York and wife went to York, Pa.; Doc Dope and wife to Richmond, Va.; Pete Mardo and wife, Naida Miller and Chas. Katz, to Cleveland; Wm. Moran, Zanesville, O.; Jack Phillips and wife, Columbus, O.; Bert Mnyo, Aurora, Mo.; Tom and Lucille Aumann and Billy DeBarre and wife to Ft. Wayne, Ind.; Bushy Miller and wife to Canton, O.; Harry Mick, Frank and Anna Loving, and Mr. and Mrs. Beatty, Cromanton, Fla.; George V. Connors to Chillicothe, O.; Paul Wentzell, Milwaukee; E. L. Doty, Hornell, N. Y.; Mr. and Mrs. Harry Bert, Jack Bennett and Minnie Rooney, Chicago; Tommy Mullen, Coronado Beach, Fla.; Al. E. Greene, Chas. F. Kline and wife to Indianapolis, Ind.; Bobby Worth, Denver; Karl Wolf to Germany; Clyde and Frances Widener, Bee and G. Carsey, Sarasota, Fla.; Bert Bennett, 24-hour man, to his hotel (Raymond) in Vincennes, Ind.; J. M. DelVecchio, Buffalo, and the Australian O'Sheas to Montana until after Christmas, when they return East to fill vaudeville bookings.

Walter Guice and the Three Waiters opened in Raleigh, N. C., with the Jim Dutton Indoor Circus week of December 8, and will then go to New York to play on the Loew Circuit. The Koban Japs also will play vaudeville in and around New York. Upon the arrival of the show train in Macon Capt. Roland Tiebor was joined by his fiancée from Tonnwanda, N. Y., and they made a hurried departure for Jacksonville, Fla., to be married. The Captain's friends are legion on the Sparks Show, and they departed with the good wishes of all.

During the winter an entire new group of seals will be broken and will be under the guiding hand of Mrs. Tiebor. After a week in quarters Chas. B. (Butch) Fredericks departed for his home in Wichita, Kan., to direct the affairs of the Wichita Shrine Circus. Clinton Shuford will hibernate in Perry, Mo., after a short stay at his home in St. Louis. The foregoing data was contributed by Eddie Jackson, press representative for the Sparks Circus.

## Harry Copping Shows

Songly in Quarters at Reynoldsville, Pa.

Olean, N. Y., Dec. 5.—When the Harry Copping Shows recently ended their engagement at South Fork, Pa., the occasion also marked the close of their season for 1924. Mr. Copping's decision to put the show in "the barn" was given at an opportune time, and the announcement was met with approval of all members of the organization.

The trip to the winter-quarters home, at Reynoldsville, Pa., was made over the Pennsylvania Railroad. At Blairsville, while en route, the train was held for the unloading of Robert (Bobby) Work's four rides. All of his trucks and wagons carrying his paraphernalia, occupying four cars, were pinned on the ground in 35 minutes—which is possibly a record. Mr. Work immediately left overland with his full crew for his home at Indiana, Pa.

The shows' whole outfit has been carefully stored and cared for in quarters, where it will remain until the work of general overhauling, building, painting, etc., is started in the early spring. Many of the members have written that they have been busy at their various other vocations, and that doubtless they will soon be anxiously awaiting the time to again open for a new season. The writer is now sojourning at his home in Olean. He wishes to take this opportunity of expressing his appreciation of *The Billboard's* interest in showfolk and promptness in delivery of the weekly copies as per order throughout the entire season.

RICK J. DEMPSEY (Press Rep.)

## Koplin Loses Trunk

Bill Koplin and wife, who closed with the Selfs-Floto Circus November 29, returned to Cincinnati last week and will remain in the Queen City for a while. In the hurry and bustle of packing up Kop-



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39-41 Eldridge Street,

NEW YORK CITY

lin's dressing trunk became lost. Anyone knowing its whereabouts is asked to get in touch with Mr. Koplin at the Brown Hotel, 6th and 12th Streets, Cincinnati. Mr. Koplin feels that during "go-away" night at Meridian, Miss., somebody made a mistake in placing another performer's baggage check on his trunk, and that it traveled to the wrong destination.

## Burlesque in Review

(Continued from page 66)

we are doing and what we have planned to do we have appointed Charles Salisbury as our press representative-in-chief, and we have given him our confidence and left it to his own good judgment as to what should and what should not be given to theatrical papers for publication. But if at any time you, theatrical journalists feel that Mr. Salisbury is not giving you all the news that you feel he

is competent to give you, you are at liberty to see me personally and I will confirm or deny any rumor that you may bring to me of conditions on the Mutual Burlesque Circuit."

President Berk was very emphatic in his declaration that he depends to a great extent on the news disseminated by theatrical journals to attract the attention of house owners, producers and performers to the Mutual Burlesque Association houses and shows that it books as a means towards an end of expanding that circuit until it will keep hours open, producers presenting and performers working 52 weeks in the year.

President Berk says that, while it may appear somewhat illogical to lay claim to a 52-consecutive-week circuit, he is now negotiating with numerous owners and lessors of theaters contracted for the presentation of other than Mutual Burlesque shows, who stand ready and will-

ing to contract with the Mutual Burlesque Association as soon as their existing contracts with other forms of theatricals are completed or canceled by mutual consent.

In another section of this issue will be found special articles by Walter K. Hill, conductor-in-chief of the Columbia Amusement Company News Bureau, and Charles Salisbury, press representative-in-chief of the Mutual Burlesque Association, and our readers are at liberty to draw their own comparison between what is set forth by Messrs. Hill, Salisbury and this review.

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Barnes, Al G. Circus, Al G. Barnes, prop.; Barnes Circus City, Palms, Calif.
Buckskin Ben's Wild West; Cambridge City, Ind.
Christy Bros.' Wild Animal Shows, Geo. W. Christy, mgr.; Beaumont, Tex.
Gentry Bros. James Patterson Circus, James Patterson, prop.; Paola, Kan.
Golden Bros. Circus, G. W. Christy, prop.; Beaumont, Tex.
Gollmar Bros.' Circus, C. J. Monahan, mgr.; South Miami st., Washab, Ind.
Great Bonham Shows, E. E. Bonham, mgr.; Fair grounds, Ladysmith, Wis.; offices, Lodi, Wis.
Great Keystone Show, Sam Dock, mgr.; Republic, Pa.
Hagenback-Wallace Circus, Dan Odum, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Hornby's C. R., Circus, Will Z. Smith, mgr.; 3003 Rowena, Los Angeles, Calif.
Kerrow Bros.' Circus, Wm. Kerrow, mgr.; Anderson, Ind.
LaMar Society Circus, James Cochran & Leslie Martin, mgrs.; 441 Wooster ave., Akron, O.
Lalloy's Overland Show, H. Lalloy, mgr.; 509 W. Town st., Columbus, O.
Leasia's, Frank W. One-Ring Circus, Frank W. Leasia, mgr.; Hamilton, Ore.; offices, 320 Burlington st., Portland, Ore.
Lind Bros.' Motorized Circus, Fairbury, Neb.
Lowery Bros.' Shows, George B. Lowry, mgr.; Shenandoah, Pa.
Lucky Dorsey Shows, Geo. P. Dorsey, mgr.; Dale, Ind.; offices, 54 S. Clover st., Poughkeepsie, N. Y.
Main, Walter L., Circus, King Bros., mgrs.; North Jackson st. and River Road, Louisville, Ky.
Mighty Haag Shows, Marianna, Fla.
Miller Bros.' 101 Ranch Wild West Show, Miller Bros., mgrs.; Marland, Okla.
Miller & Ayres Shows, A. Miller, mgr.; Sheboygan, Wis.
Miller's Dog & Pony Circus, Geo. A. Miller, mgr.; 921 Chester st., Eaton Rapids, Mich.
Miller's Society Circus, Obert Miller, mgr.; Smith Center, Kan.
Morgan's Nickel Plate Shows, W. E. Morgan, mgr.; Caldwell ave., Oakwood, Knoxville, Tenn.
Old Dominion Show, E. Keller Iseninger, mgr.; Frankstown, Md.
Orton Bros.' Circus, Sarah B. Orton, prop.; Adel, Ia.
Penny's Wild West, Bill Penny, mgr.; 1831 Sherman st., Denver, Colo.
Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., props.; Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.
Robbins Bros. Circus, Fred Buchanan, prop.; Grandeur, Iowa.
Robinson, John, Circus, Sam Dill, mgr.; West Baden, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Rodgers & Harris Circus; Jacksonville, Fla.
Rotax Bros.' Shows, Glenn Davis, mgr.; Metuchen, N. J.; office address, 351 E. 135th st., New York City.
Schulz Society Circus & Wild Animal Show; Round House, Fremont, O.
Sells-Sterling Circus; Fair Grounds, Plymouth, Wis.; general office, 504 South 14th st., Sheboygan, Wis.
Sells-Floto Circus, Zack Terrell, mgr.; Peru, Ind.; offices, 709 Crilly Bldg., Chicago, Ill.
Sparks' World-Famous Shows, Charles Sparks, prop.; Central City Park, Macon, Ga.
Texas Bill's Wild West Show, Clyde E. Anderson, mgr.; 307 N. Vermont ave., Atlantic City, N. J.

CARNIVAL COMPANIES

All-American Amusement Co., B. E. Gardner, mgr.; Care General Delivery, Philadelphia, Pa.
All-American Shows, Nip Butts, mgr.; Hobart, Ok.
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American Expo. Shows, Inc., M. J. Lipp, mgr.; Poughkeepsie, N. Y.; offices, 19 Hickory st., Ellenville, N. Y.
American Amusement Co., B. E. Gardner, mgr.; Philadelphia, Pa. (Address General Delivery.)
Barkoot Shows, K. G. Barkoot, mgr.; DeLancey, O.
Barlow's Big City Shows, Harold Barlow, mgr.; Granite City, Ill.
Bernardi Expo. Shows, Edice Bernardi, mgr.; Salt Lake City, Utah; address Gen. Del. 1.
Bernardi Greater Shows, Wm. Glick & Ralph Smith, mgrs.; Maryland Ship Yards, Baltimore, Md.; office address, Emerson Hotel, Baltimore.
Brown & Dyer Shows, Al J. Demberger, gen. mgr.; Poughkeepsie, N. Y. (Box 883).
Brommage Shows, Edith W. Brommage, mgr.; (Fair Grounds); Peoria, Ill. (R. R. No. 7.)
Butler Midway Co., B. B. Butler, mgr.; 712 Commerce st., Wellsburg, W. Va.
California Shows, Inc., H. E. Hall & Sam Anderson, props.; Northampton, Mass.; 208 W. 15th st., New York City, and 16 Concord ave., Belmont, Mass.
Canadian Victory Shows, Maurice Neiss, gen. mgr.; Offices, Room 61 Yonge St. Arcade, Toronto, Ont., Can.
Capital Outdoor Shows, Phil Isser, mgr.; Syracuse, N. Y.
Clark's Greater Shows, A. S. Clark, mgr.; 710 E. Jefferson st., Phoenix, Ariz.
Coleman Bros. Shows, Thomas & Richard Coleman, mgrs.; Portland, Conn.; offices, 520 High st., Middletown, Conn.
Coping, Harry, Shows, Harry Coping, mgr.; Reynoldsville, Pa.
Corson's Shows, Sam Corson, mgr.; 825 Sunset Blvd., Los Angeles, Calif.
Corey Great Shows, E. S. Corey, mgr.; Harrisburg, Pa. (Address General Delivery.)
Cronin Shows, J. L. Cronin, mgr.; New Orleans, La.; offices, Chaltheote, O.
DeKreko Bros.' Shows, Jean DeKreko, mgr.; 2520 Cottage Grove ave., Chicago, Ill.
Dohyans, George L., Shows, Inc., George L. Dohyans, pres.; (Fair Grounds) York, Pa.; direct mail to Port Richmond, N. Y.
Dodson's World's Fair Shows, C. G. Dodson, mgr.; Pleasure Pier, Port Arthur, Tex.
Dryman-Joyce Shows, Augusta, Ga.
Ellman Amusement Co., Chas. Ellman, mgr.; 1218 Knoland ave., Milwaukee, Wis.
Enterprise Shows, Warren, Ill.
Fields Greater Shows, J. C. Fields, mgr.; Stevens Point, Wis.

Where They Are Wintering

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the address of their winter quarters as soon as they decide upon same. Use blank below for that purpose:

Fleming, Mad Cody, Shows, Mad Cody Fleming, mgr.; 26 Central ave., Cincinnati, O.
Francis, John, Shows, John Francis, gen. mgr.; Ft. Worth, Tex. (Box 414.)
Gold Medal Shows, Harry E. Billick, mgr.; 5th & Kaw River, Kansas City, Kan.
Great White Way Shows, C. M. Nigro, mgr.; Nitro, W. Va.
Great Pacific Shows, Billie C. Martin, owner-mgr.; Madisonville, Ky.
Greater Sheesley Shows, John M. Sheesley, mgr.; Alexandria, Va.; office address, Hotel Raleigh, Washington, D. C.
Hazelman's Funtod Shows, Dirk & Hazelman, owners; 1323 Green st., Philadelphia, Pa.
Happyland Shows, Guy Y. Averill, mgr.; 2432 Michigan ave., Detroit, Mich.
Heller's Acme Shows, Harry Heller, mgr.; 84 Fair st., Paterson, N. J.
Heth Shows, L. J. Heth, mgr.; North Birmingham, Ala.
Herman's Mighty Expo., Howard Herman, mgr.; Williamsport, Pa.; office address, Altoona, Pa.
Imperial Expo. Shows, W. J. (Doc) Ralston, mgr.; Barberton, O.
Isler Greater Shows, Louia Isler, mgr.; Chapman, Kan.
Jones' Greater Shows, A. H. Jones, mgr.; Danville, Ky.
Jones, Johnny J., Expo., Johnny J. Jones, prop.; Orlando, Fla.
Joyland Expo. of Rides, Joe Steinberg & Joe Zetter, mgrs.; Oklahoma City, Ok. (Address Victoria Hotel.)
Kelley-Brady Shows; Birmingham, Ala.
Ketchum's 20th Century Shows, K. F. Ketchum, mgr.; 131 E. 10th st., Paterson, N. J.
Kline, Almer K., Shows, Almer K. Kline, mgr.; Lodi, Calif.
Krauss Amusement, Leroy Krauss, mgr.; Laundale, Pa.
Lachman Expo. Shows; Omaha, Neb.
Lattip's, Capt., Rides, Capt. Lattip, mgr.; 200 Elm st., Charleston, W. Va.
Lavoie Attractions, A. R. Lavoie, mgr.; 1190 Franklin st., Detroit, Mich.
Levitt-Brown-Higgins Shows; Seattle, Wash.
Lippa Amusement Co., Leo Lippa, mgr.; Box 263, Alpena, Mich.; general offices, Hotel Normandie Hotel, Detroit, Mich.; branch office, American Bond & Mortgage Bldg., Room 1608, Chicago, Ill.

Loos, J. George, Shows, J. George Loos, mgr.; Ft. Worth, Tex.
McCaslin's Peerless Shows, John T. McCaslin, mgr.; Govans, Md.; offices, 123 E. Baltimore st., Baltimore, Md.
McClellan Shows, J. T. McClellan, mgr.; Excelsior Springs, Mo.
McKellar, Jas. L., Shows; Appleby, Tex.
MacGregor's, Donald, Shows, Donald MacGregor, mgr.; Armstrong's Tractor Bldg., Sweetwater, Tex.
Macy's Expo. Shows, Mrs. Leona Macy, mgr.; 411 N. 15th st., Reading, Pa.
Maple Leaf Shows, W. J. Malcomson, mgr.; St. Catharines, Ont., Can. (Box 438).
May & Dempsey Shows, E. C. May & Wm. Dempsey, mgrs.; address, Apt. 32, 3507 Lincoln ave., Detroit, Mich.
Max's Expo. Shows, Max Goldstein, mgr.; 1053 Dunlop ave., Forest Park, Ill.
Metro Bros.' Shows, Chas. Metro, mgr.; Boston, Mass. (Address care The Billboard, Boston.)
Miller Bros.' Shows, Morris Miller, mgr.; (Fair Grounds) Savannah, Ga.
Meyer's Model Shows; 161 Chamber st., Philadelphia, N. J.
Mencher Greater Shows, Irvin D. Baxter, mgr.; Allentown, Pa.
Morris & Castle Shows, Milton M. Morris & John R. Castle, mgrs.; Fair grounds, Shreveport, La.
Mountain Lake Shows, W. O. Newman, mgr.; 112-24 7th ave., near Huntington, W. Va.
Murphy, B. D., Shows, L. M. Brophy, mgr.; 407 Walnut st., St. Louis, Mo.
Narder Bros.' Shows, Nat. Narder, mgr.; Hog Island, Philadelphia, Pa.
National Amusement Co., Henry Oldham, mgr.; Enid, Ok. (Box 501.)
Northwestern Shows, F. L. Flack, mgr.; 36 E. Woodbridge st., Detroit, Mich.
Payne's Herb. Expo. Shows; 209 Stair Bldg., Toronto, Ont., Can.
Pearson, C. E., Shows, Capt. C. E. Pearson, mgr.; Ramsey, Ill. (Lock Box 48).
Prairie State Amusement Co., Hal Graham, owner; Edingham, Ill. (Address General Delivery.)
Princess Olga Shows, F. W. Wadsworth, mgr.; 321 A East 3d st., Jacksonville, Fla.
Reiss, Nat. Shows, James F. Murphy, gen. mgr.; Jeffersonville, Ind. (P. O. Box 325).
Rio & Quirk Shows, W. L. Quirk, mgr.; Durant, Ok. (Box 522).
Riden & Cherry Shows, Rubin Gruber, mgr.; Montgomery, Ala.
Sandy's Amusement Shows, Sandy Tamarzo, mgr.; 1714 East st., North Side, Pittsburgh, Pa.
Saville Amusement Co., Walter Savidge, mgr.; Wayne, Neb.
Scott Greater Shows, C. D. Scott, mgr.; Newnan, Ga.
Smith, Otis L., Shows, Otis L. Smith, mgr.; 775 Canal st., Syracuse, N. Y.
Smith's Southern Shows, Steve Smith, mgr.; Catlettsburg, Ky.
Southern Tier Shows, James E. Strates, mgr.; Elmira, N. Y. (Box 491).
Spencer Shows, Sam E. Spencer, mgr.; Brookville, Pa.
Sunshine Expo. Shows, H. V. Rogers, mgr.; Bessemer, Ala. (Box 275).
Traver Chautauque Corp., Inc., Geo. W. Traver, mgr.; Cohoes, N. Y.; offices 1547 Broadway, New York, N. Y.
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Venus Amusement Shows, Cliff LaBelle, mgr.; Hammond, Ind.; mail address, The Billboard, Chicago.
Wade Shows, W. G. Wade, mgr.; 5811 Cass ave., Detroit, Mich.
Weir Amusement Co., J. C. Weir, mgr.; South Bend, Ind.
Williams, S. B., Shows, S. B. Williams, mgr.; El Paso, Tex.
Wolf Greater Shows, Wm. Wolf, mgr.; 432 Wabasha st., St. Paul, Minn.
Wolfe, T. A., Shows, T. A. Wolfe, mgr.; Camp Gordon, Atlanta, Ga.
Worham, John T., Shows, John T. Worham, mgr.; Paris, Tex.
Worham's C. A., World's Best Shows, Beckmann & Garety, props.; 127 E. Loughborough ave., St. Louis, Mo.
Zedman & Delle Shows, James Simpson, mgr.; Camp Wadsworth, Spartanburg, S. C.
Zelger United Shows, C. F. Zelger, mgr.; Kansas City, Mo.; office address, Coates House, Kansas City.

Where Are You Wintering?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at.....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any.)

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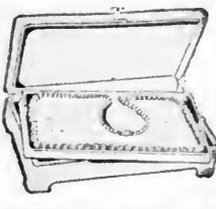
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Brodin, Leo, Show; Oklahoma City, Ok.
Buller's Trained Animal Shows, Ltd., Robt. W. Buller, mgr.; Friday Harbor, Wash.; mail address, Victoria, B. C., Can.
Byers, Wm., Educated Horse Show; Union, Ore.
Byers, F. C., Animal Show, W. M. Byers, mgr.; 42 W. Swan st., Columbus, O.
Cass-Parker-Hatchford Shows, Inc., S. G. Davidson, mgr.; Sumner, Iowa.
Conlan Bros.' Trained Animal Shows, K. Conlan, mgr.; 28 Elm st., Ilion, N. Y.
Dunk, Dixie Shows, H. W. Gregory, mgr.; Grodnax, Va. (P. O. Box 68.)
Day's Coy. Novelty Animal Show; Salem, Ore.
Dion's Freak Animal Shows, Joseph Dion, mgr.; St. Jean, Que., Can.
Dorsey Bros.' Overland Truck Show; 54 S. Clover st., Poughkeepsie, N. Y.
Engesser, George E., Shows; Let Ole Do It, Engesser, mgr.; Houston, Tex.; Mathew's Hippodrome Shows, Art Glass, mgr.; San Antonio, Tex.; The Fighting Swedes, Al Engesser, mgr.; St. Peter, Minn.; Office, Coates House, Kansas City, Mo.
Egus Curbinson, D. M. Bristol, mgr.; 441 Milk st., room 403, Boston, Mass.
Folker Bros.' Circus Side-Show, E. M. Folker, mgr.; R. F. D. 3, Shelby, Mich.
Franz Pro. Show, Jerry Franz, mgr.; Slatton, Pa.; office, Walnutport, Pa.
Hubbard's United Animal Show, C. A. Hubbard, mgr.; 28 11th ave., West, Albia, Ia.
Huddlston Family Show, Frank Huddlston, mgr.; Piquette, O.
Hubbard's Animal Show, Dr. B. Hubbard, mgr.; Nashville, Tenn. (R. F. D. 3 Box 227A.)
Hull's Independent Shows, Len Hull, mgr.; George, Mich.; mail address, Thorndale, Ont., Can. Route 1.
Irving Bros.' Show, Tom Irving, mgr.; 215 Slocum ave., Syracuse, N. Y.
J. De Dege's Congress of Fat People, H. L. Williams, mgr.; 429 Northwestern ave., Joliet, Ill.

... Shows, John H. Rudolph, mgr.: Dig-  
... Leslie E. Kell, mgr.: War-  
... Springfield, Mo. (Route 11,  
...  
... Kitties Vaudeville Show, J. R.  
... Huntingburg, Ind. Home  
... Broadway, Gary, Ind.)  
... Jack W. King, mgr.: Wash-  
... (Box 1531).  
... Geo. LaVette,  
... Calif. (Box 353).  
... Show, L. E. Baglow, mgr.: 1931  
... Wayne, Ind.  
... S. Candler, mgr.:  
... (R. F. D. 2, North ave.)  
... Martin Hess, mgr.:  
... (Box 153).  
... Bedford,  
...  
... H. L. Morris, mgr.:  
...  
... Leonard Rob, mgr.:  
...  
... F. G. Nazor, mgr.: Mans-  
...  
... J. R. Miller, secy.: Clarksville,  
...  
... H. B. Peters,  
...  
... Dear Tur-  
... Madison st., Louisville,  
... Ky.

Phillips' Vaudeville & Picture Show, H. E.  
Phillips, mgr.: Oswego, N. Y.  
Rialto Dog & Pony Show, Clyde Riddo, mgr.:  
239 S. Delaware st., Columbus, Ind.  
Rippled Brass' Vaudeville Show, Gus Rippel,  
mgr.: Orange, Va.  
Roschard's M. P. & Vaudeville Shows, C. Z.  
Allen, mgr.: Long Island, Va.  
Selden's Big City Show, A. E. Selden, mgr.:  
507 Larch st., N. Lansing, Mich.  
Sud's Big Fun Show, Fred Siddons, mgr.: 5218  
Pentridge st., Philadelphia, Pa.  
Sowles' Circus, Ralph Lee Sowles, mgr.: Port  
land, Mich.  
Spain Family Show, Bryan Spain, mgr.: Adel-  
ph, Ind.  
Strom's F. Inc. Tom's Cabin Co., Frank H.  
Strom, mgr.: 241 Broadway, Fort Edward,  
N. Y.  
Swift's Vaudeville Show, Herbert Swift, mgr.:  
Effingham, Ill. (R. 1).  
Thompson's, Russell L. Show: Indianapolis,  
Ind.  
Timothy's Dog & Monkey Circus, Gene Tracy,  
mgr.: 545 Canal st., Baton Rouge, La.  
Wash. Motor Play, J. E. Mowry, mgr.: 25  
S. 1st, Gary, Ind.  
Wang's Radio Jack Show, Pomeroy G. Wang, mgr.:  
308 Broad st., Brooklyn, N. Y.; office ad-  
dress, care The Post-Office, New York.  
Wright's Show, C. A. Wright, mgr.: Bradford,  
N. H.  
Young's Entertainment, H. P. Young, mgr.: 310  
N. Spring st., Bradford, Pa.

Conrad Bluffs—Auditorium, Geo. F. Hamilton,  
mgr.  
Council Bluffs—Dodge Light Guard Armory,  
Holt, Wallace Co., mgr.  
Dayton—Coliseum, B. G. Peterson, mgr.  
Des Moines—Coliseum, Alex. Fitzhugh, mgr.  
Dunlap—Armory, Kendall Birch, mgr.  
E. Dodge—Exposition Bldg., H. S. Stanbery,  
mgr.  
E. Dodge—Armory, Chamber of Commerce,  
mgr.  
Iowa City—Armory, Col. M. C. Mumma, mgr.  
Iowa City—Auditorium, Homer R. Dill, mgr.  
Keokuk—Battery A Armory, Mr. Dickinson,  
mgr.  
Mason City—Armory, Howard O'Leary, mgr.  
Muscatine—Armory, Bower & Breimmer, mgrs.  
Oskaloosa—Armory, C. A. Stoddard, mgr.  
Smaux City—Auditorium, Geo. W. Dyer, mgr.  
**KANSAS**  
Atchison—Memorial Hall, Claude Warner, mgr.  
Codyville—Armory, Capt. Larry Lang, mgr.  
Hutchinson—Convention Hall, R. A. Campbell,  
custodian.  
Hutchinson—Armory, Guy C. Rexroad, mgr.  
Leavenworth—Scales Pavilion, E. M. Sichel, mgr.  
Independence—Memorial Hall Auditorium, R.  
K. Hutman, chairman.  
Parsons—Municipal Bldg.  
Topeka—Auditorium, Holt McGiffert, mgr.  
Wichita—Forum, E. M. Stanton, mgr.  
**KENTUCKY**  
Hopkinsville—Auditorium, H. L. McPherson,  
mgr.  
Louisville—Armory.  
**LOUISIANA**  
New Orleans—Washington Artillery Hall.  
New Orleans—Lafayette Temple.  
Laplace—Houses of G. A. Daigle, mgr.  
Shreveport—Coliseum, State Fair Grounds, W.  
K. Hirsch, mgr.  
**MAINE**  
Auburn—Auburn Hall, J. Wilson, mgr.  
Bangor—The Auditorium, W. A. Hennessy, mgr.  
Bangor—Bowdoin, Chas. W. Morse, mgr.  
Bath—Armory Hall, Hiram T. Stevens, mgr.  
Waterville—Armory, Capt. I. E. Thomas, mgr.  
**MARYLAND**  
Annapolis—State Armory, Capt. D. J. Murphy,  
mgr.  
Baltimore—104th Medical Regt. Armory, Col.  
Fred H. Vinup, mgr.  
Baltimore—Moose Hall.  
Frederick—Armory, Major Elmer F. Munshower,  
mgr.  
**MASSACHUSETTS**  
Attleboro—Armory, Dr. J. A. Reese, mgr.  
Boston—Mechanics' Bldg., on Huntington ave.,  
P. W. Eastbrook, supt.  
Boston—State Armory, on Howard st.  
Boston—Paul Revere Hall.  
Boston—Horticultural Hall.  
Cambridge—Cambridge Armory, Col. John F. Os-  
born, mgr.  
Chelsea—Armory, on Broadway, American Le-  
gion, mgr.  
Clinton—State Armory, Peter F. Connelly, mgr.  
East Boston—Music Hall.  
East Boston—Masonic Bldg., Samuel Susan,  
mgr.  
Fall River—Armory, John Cullen, mgr.  
Gardner—Town Hall, H. F. Holden, mgr.  
Gloucester—Armory, Merritt Alderman, mgr.  
Greenfield—State Armory, F. W. Pratt, cus-  
todian.

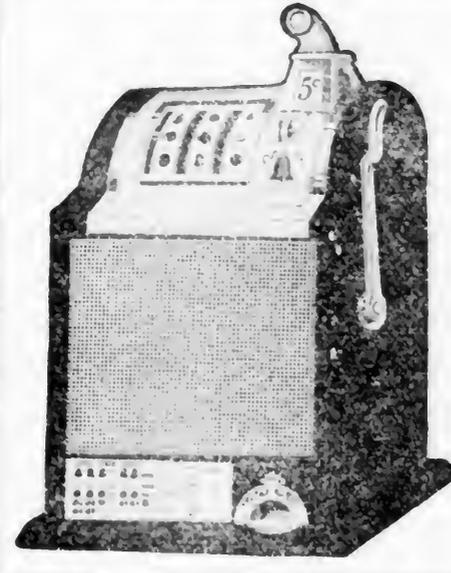
Greenfield—Washington Hall, Chas. S. Barrett,  
mgr.  
Haverhill—Armory.  
Leominster—Auditorium, City Hall, E. L. Car-  
ter, mgr.  
Lowell—Memorial Auditorium, Collin H. Mac-  
Kenzie, mgr.  
Malden—Auditorium, Wm. Niedner, mgr.  
New Bedford—Armory, Harold Winslow, mgr.  
Plymouth—Armory, Capt. Andrew Carr, mgr.  
Southbridge—Hippodrome, A. A. Blanchard,  
mgr.  
Springfield—E. S. Armory, Capt. Paul J. Nor-  
ton, mgr.  
Springfield—Municipal Auditorium, H. L. Don-  
nan, mgr.  
Worcester—Mechanics' Hall, C. H. Briggs, mgr.  
**MICHIGAN**  
Alpena—Memorial Hall, Ed Saether, mgr.  
Bay City—National Guard Armory.  
Detroit—Light Guard Armory.  
East Saginaw—Auditorium, F. P. Walter, mgr.  
Grand Rapids—Coliseum, Geo. B. Zindel, mgr.  
Grand Rapids—Grand Rapids Armory, J. D.  
English, mgr.  
Kalamazoo—New Armory, Arthur H. Fitzgerald,  
mgr.  
Saginaw—Armory.  
**MINNESOTA**  
Aitkin—Armory, Capt. J. A. Peterson, mgr.  
Bemidji—New Armory, Willbur S. Lycau, mgr.  
Duluth—New Armory, Guy Eaton, mgr.  
Hibbing—Coliseum, Laurence Brown, mgr.  
Mankato—Barracks Hall, J. E. Richards, mgr.  
Mankato—Mankato Armory, Capt. W. A. San-  
born, mgr.  
Minneapolis—Auditorium, Richard Morgan, mgr.  
Minneapolis—National Guard Armory.  
Rochester—Armory, Capt. R. M. Graen, mgr.  
St. Cloud—Armory, Frank E. Lee, mgr.  
St. Paul—Auditorium, W. D. Bugge, mgr.  
Winona—National Guard Armory, Arthur J.  
Frey, mgr.  
**MISSISSIPPI**  
Jackson—Municipal Auditorium, Mabel L.  
St. re, mgr.  
Natchez—Memorial Hall, Miss Beatrice G. Per-  
rault, custodian.  
**MISSOURI**  
Kansas City—Convention Hall, Louis W.  
Shouse, mgr.  
Kansas City—American Royal Live Stock Expo.  
Bldg., F. H. Sorvatus, mgr.  
Kansas City—The Armory, Capt. Jerry F. Dug-  
gan, mgr.  
Springfield—Convention Hall, Mrs. H. L. Mc-  
Laughlin, mgr.  
St. Louis—Coliseum, T. P. Bates, mgr.  
St. Louis—Armory.  
St. Joseph—Auditorium, H. G. Getchell, mgr.  
Sedalia—Coliseum, State Fair Grounds, W. D.  
Smith, secy.  
Sedalia—Convention Hall, F. F. Combs, mgr.  
**MONTANA**  
Great Falls—Live Stock Pavilion, L. E. Jones,  
mgr.  
**NEBRASKA**  
Grand Island—Liederkrantz Auditorium, C. Nie-  
mann, mgr.  
Grand Island—Columbian Hall, George Bauman,  
mgr.  
Hastings—Armory, Capt. L. E. Jones, mgr.  
Lincoln—City Auditorium (Municipal office),  
Omaha—Municipal Auditorium, Chas. A. Franke,  
mgr.  
**NEW HAMPSHIRE**  
Dover—Armory.  
Keene—Armory, F. E. Howe, mgr.  
Laconia—Armory, Capt. C. O. Austin, mgr.  
Portsmouth—Armory.  
Portsmouth—Freeman's Hall, Geo. Paras, mgr.  
West Ny. field—Town Hall, Willie J. Bernard,  
mgr., E. P. D. 3, Coe-st., N. H.  
**NEW JERSEY**  
Asbury Park—Co. D Armory.  
Atlantic City—The Viola, Ward H. Kentner,  
mgr.  
Bridgeton—Armory, Reuben M. Husted, mgr.  
Elizabeth—Armory, Col. Wm. B. Martin, mgr.  
Gloucester City—City Hall Auditorium.  
New Brunswick—National Guard Armory.  
Passaic—Kantner's Auditorium, A. Kanter, mgr.  
Trenton—2d Regt. Armory, Major Stark  
Trenton—Knights of Columbus Bldg., Thomas  
Major, secy.  
**NEW MEXICO**  
Albuquerque—Armory, Sgt. Harry Clagett, mgr.  
**NEW YORK**  
Albany—10th Inf. Armory, Col. Chas. E. Walsh,  
mgr.  
Amsterdam—Sta' Armory, Capt. Thomas F.  
Brown, mgr.  
Auburn—Sta' Armory, Chas. M. Nevlus, mgr.  
Auburn—Auditorium, Jas. A. Hennessy, mgr.  
Brooklyn—2d Regt. Armory.  
Buffalo—1st Regt. Armory.  
Buffalo—1st Field Art., N. G. Armory, Ed-  
ward T. Holden, mgr.  
Cohoes—Armory, Thos. J. Cowney, mgr.  
Elmira—Armory, Capt. Riffe, mgr.  
Glensville—Armory, John Trumble, mgr.  
Hornell—Armory, Lieut. F. J. Pierce, mgr.  
Jamestown—Armory, Capt. Brown, mgr.  
Middletown—Armory, Major J. A. Karschen,  
mgr.  
Mohawk—Armory, Capt. C. A. Carroll, mgr.  
Newburg—Armory, G. J. Cathart, mgr.  
Newburg—Columbus Hall, James Grady, mgr.  
New York—Madison Square Garden.  
New York—71st Regt. Armory, Lieut. James  
Eben, mgr.  
New York—Grand Central Palace.  
New York (Bronx)—25th Inf. Armory.  
Niagara Falls—Armory, Major Max H. Ebbe,  
mgr.  
Ogdensburg—Armory, C. A. Briggs, mgr.  
Olean—Armory, Van Simmons, mgr.  
Oneonta—Municipal Hall, Major C. C. Miller,  
mgr.  
Oneonta—Armory, Capt. Louis M. Baker, mgr.  
Oswego—State Armory, Fred T. Gallagher, mgr.  
Port Richmond, S. I.—Staten Island Coliseum,  
David Kandelberger, mgr.  
Poughkeepsie—Armory, Col. W. L. Burnett,  
mgr.  
Rochester—Convention Hall, W. E. Flannigan,  
mgr.  
Rochester—10th Inf. Armory, A. T. Smith,  
mgr.  
Saratoga Springs—Convention Hall, Comm. of  
Public Works, mgr.  
Saratoga Springs—Armory, Lieut. James H.  
Howe, mgr.  
Schenectady—State Armory.  
Syracuse—Armory.  
Tombawanda—Co. K Armory.  
Troy—Armory.  
Utica—State Inf. Armory, Major Thomas O.  
Dedell, mgr.  
Watertown—State Armory, Capt. Ned S. How-  
ell, mgr.

## ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

**ALABAMA**  
Gadsden—Armory, A. C. Herzberg, mgr.  
Montgomery—City Auditorium, W. A. Gunter,  
Jr., mgr.  
Tuscaloosa—Hicks' Home, Herman Burchfield,  
mgr.  
**ARIZONA**  
Phoenix—Shrine Auditorium, H. B. St. Claire,  
mgr.  
Phoenix—Armory, Adj. Gen. Ingalls, mgr.  
Tucson—State Armory Bldg., Sgt. G. W. Myers,  
mgr.  
**CALIFORNIA**  
Alameda—Neptune Beach Pavilion, R. C.  
Stewart, mgr.  
Eureka—Auditorium, City Ry. Dept., mgr.  
Fresno Civic Auditorium.  
Long Beach—Municipal Auditorium, S. F. Du-  
rbin, mgr.  
Napa—J. P. Frode, Robert Robinson, mgr.  
Oakland—Civic Auditorium.  
Pomona—Armory, Capt. W. B. Jackson, mgr.  
Pomona—American Legion Hall, Howard C.  
Gates, mgr.  
Sacramento—Armory, Gen. J. J. Borree, mgr.  
San Bernardino—Municipal Auditorium, Leo A.  
Stromer, mgr.  
San Diego—Balboa Park Auditorium, Mrs. F.  
W. Hanson, mgr.  
San Francisco—Exposition Auditorium, J. P.  
Dunlop, mgr.  
Stockton—Civic Auditorium.  
Stockton—State Armory.  
**COLORADO**  
Boulder—Armory, Frank Wolcott, mgr.  
Colorado Springs—City Auditorium, A. M. Wil-  
son, mgr.  
Denver—Municipal Auditorium, Robert Ryan,  
mgr.  
Durango—City Auditorium, John M. Jackson,  
mgr.  
**CONNECTICUT**  
Bridgeport—Colonial Hall, Daniel Gully, mgr.  
Bridgeport—State Armory, Lieut. Richardson,  
mgr.  
Danbury—Hull's Armory, T. Clark Hull,  
mgr.  
Durb—Old Armory, Charles Hart, mgr.  
E. Hartford—Cushman Hall, Lewis B. Com-  
stock, mgr.  
Hartford—State Armory, George M. Cole, mgr.  
Hartford Post Guard Hall, Henry S. Ellis,  
mgr.  
Middletown—State Armory.  
New Britain—State Armory, Capt. W. R. Den-  
ning, mgr.  
Springfield—Civic Auditorium.  
Waterbury—State Armory, Major James Har-  
ley, mgr.  
Waterbury—Buckingham Hall, J. Sweeney,  
mgr.  
Waterbury—Temple Hall, Lyman Rich, mgr.  
**DELAWARE**  
Wilmington—T. A. ... V Park, prop.  
**DISTRICT OF COLUMBIA**  
Washington—Washington Auditorium, Louis J.  
Patterson, mgr.  
**FLORIDA**  
Jacksonville—Armory, Major William LeFitts,  
mgr.  
Miami—Eiser Pier, Fred W. Maxwell, mgr.  
Tampa—Tampa Bay Casino (leased to Shriners,  
Egypt Temple).  
**GEORGIA**  
Albany—Municipal Auditorium, D. W. Bros-  
nan, mgr.  
Albany—Armory, D. W. Broanan, mgr.  
Athens—Miss Anderson, W. L. Moss, mgr.  
Atlanta—Auditorium-Armory, R. A. Gordon,  
mgr.  
Macon City Hall Auditorium.  
Rome—City Auditorium, O. C. Lam, mgr.  
Savannah—Volunteer Guards' Armory, Henry  
M. Haskley, mgr.  
Savannah—Municipal Auditorium, Willis A.  
Burney, Jr., mgr.  
**ILLINOIS**  
Bloomington—Coliseum, Fred Wolkan, Jr., mgr.  
Carle Armory Hall, Willbur Thistlewood,  
mgr.  
Chicago—K. M. K. C. Hall, Bill Winter, mgr.  
Chicago—Armory, 122 E. Chicago ave., Lieut.  
Morton, mgr.  
Chicago—Broadway Armory, 2875 Broadway,  
Capt. Ross, mgr.  
Chicago—7th Inf. Armory, 31st and Went-  
worth, Captain Houston, mgr.  
Chicago—1st Reg. Armory, 10th and Michigan.  
Chicago—1st Reg. Armory, 10th and Michigan.  
Chicago—Coliseum, 15th and Wabash ave.,  
Chas. R. Hill, mgr.  
Chicago—Deater Pavilion, 42d and Halsted,  
Union Stock Yards.  
Chicago—Municipal Pier, Henry J. Kramer,  
mgr.  
Chicago—1324 Inf. Armory, 2653 W. Madison  
st., Major Fred W. Lewis, mgr.  
Holtzberg—Armory, John D. Cole, mgr.  
Holtzberg—Armory, Capt. R. W. Hinchcliff,  
mgr.

Kewanee—Armory, Capt. E. E. Stoll, mgr.  
La Salle—Auditorium Ballroom, Wm. Jasper,  
mgr.  
Oregon—Coliseum, Carl M. Strock, mgr.  
Peoria—Armory.  
Peoria—J. ... Hall, Harry W. Hill, mgr.  
Quincy—5th Inf. Armory, O. Irwin, mgr.  
Rock Island—American Legion Bldg., George  
L. Booth, mgr.  
Springfield—State Armory, General Black, mgr.  
Waukegan—Armory, Capt. Bradford West, mgr.  
**INDIANA**  
Elkhart—Armory, James Morris, mgr.  
Elwood—Armory, Eric E. Cox, mgr.  
Evansville—Coliseum, Sam E. Bell, mgr.  
Huntington—Coliseum.  
Indianapolis—Cadle Tabernacle, E. H. Cadle,  
mgr.  
Indianapolis—Tomlinson Hall, Board of Works,  
City of Indianapolis, mgr.  
Kokomo—Armory, Capt. Fred Goyer, mgr.  
Peru—Commons Bldg., C. C. Hoag, mgr.  
Richmond—Coliseum, Herb Williams, mgr.  
Terre Haute—K. of C. Auditorium, W. H.  
Boerner, mgr.  
**IOWA**  
Albia—Urban Auditorium, Happy H. Hibbard,  
mgr.  
Clinton—Coliseum, Dr. Thos. B. Charlton,  
mgr.

# Novelty Sensation of 1925



## HOLT'S LIBERTY BELL BOARD

**Jobbers, Operators and Distributors**

Here is the most practical salesboard ever produced—an exact reproduction of the famous slot machines. It needs no introduction. People have waited for this board many years—much cheaper to use than the machines—no heavy investment or risk—no mechanical worries—same profits—tickets are exactly like those of any machine. Lithograph work is beautiful throughout—can be used anywhere. This is absolutely new—nothing like it has been on the market before, so start early. Be first in your territory.

**CARDBOARD NOVELTY COMPANY,**  
1602-1604 North Front Street, PHILADELPHIA, PA.

Greenfield—Washington Hall, Chas. S. Barrett,  
mgr.  
Haverhill—Armory.  
Leominster—Auditorium, City Hall, E. L. Car-  
ter, mgr.  
Lowell—Memorial Auditorium, Collin H. Mac-  
Kenzie, mgr.  
Malden—Auditorium, Wm. Niedner, mgr.  
New Bedford—Armory, Harold Winslow, mgr.  
Plymouth—Armory, Capt. Andrew Carr, mgr.  
Southbridge—Hippodrome, A. A. Blanchard,  
mgr.  
Springfield—E. S. Armory, Capt. Paul J. Nor-  
ton, mgr.  
Springfield—Municipal Auditorium, H. L. Don-  
nan, mgr.  
Worcester—Mechanics' Hall, C. H. Briggs, mgr.  
**MICHIGAN**  
Alpena—Memorial Hall, Ed Saether, mgr.  
Bay City—National Guard Armory.  
Detroit—Light Guard Armory.  
East Saginaw—Auditorium, F. P. Walter, mgr.  
Grand Rapids—Coliseum, Geo. B. Zindel, mgr.  
Grand Rapids—Grand Rapids Armory, J. D.  
English, mgr.  
Kalamazoo—New Armory, Arthur H. Fitzgerald,  
mgr.  
Saginaw—Armory.  
**MINNESOTA**  
Aitkin—Armory, Capt. J. A. Peterson, mgr.  
Bemidji—New Armory, Willbur S. Lycau, mgr.  
Duluth—New Armory, Guy Eaton, mgr.  
Hibbing—Coliseum, Laurence Brown, mgr.  
Mankato—Barracks Hall, J. E. Richards, mgr.  
Mankato—Mankato Armory, Capt. W. A. San-  
born, mgr.  
Minneapolis—Auditorium, Richard Morgan, mgr.  
Minneapolis—National Guard Armory.  
Rochester—Armory, Capt. R. M. Graen, mgr.  
St. Cloud—Armory, Frank E. Lee, mgr.  
St. Paul—Auditorium, W. D. Bugge, mgr.  
Winona—National Guard Armory, Arthur J.  
Frey, mgr.  
**MISSISSIPPI**  
Jackson—Municipal Auditorium, Mabel L.  
St. re, mgr.  
Natchez—Memorial Hall, Miss Beatrice G. Per-  
rault, custodian.  
**MISSOURI**  
Kansas City—Convention Hall, Louis W.  
Shouse, mgr.  
Kansas City—American Royal Live Stock Expo.  
Bldg., F. H. Sorvatus, mgr.  
Kansas City—The Armory, Capt. Jerry F. Dug-  
gan, mgr.  
Springfield—Convention Hall, Mrs. H. L. Mc-  
Laughlin, mgr.  
St. Louis—Coliseum, T. P. Bates, mgr.  
St. Louis—Armory.  
St. Joseph—Auditorium, H. G. Getchell, mgr.  
Sedalia—Coliseum, State Fair Grounds, W. D.  
Smith, secy.  
Sedalia—Convention Hall, F. F. Combs, mgr.  
**MONTANA**  
Great Falls—Live Stock Pavilion, L. E. Jones,  
mgr.  
**NEBRASKA**  
Grand Island—Liederkrantz Auditorium, C. Nie-  
mann, mgr.  
Grand Island—Columbian Hall, George Bauman,  
mgr.  
Hastings—Armory, Capt. L. E. Jones, mgr.  
Lincoln—City Auditorium (Municipal office),  
Omaha—Municipal Auditorium, Chas. A. Franke,  
mgr.  
**NEW HAMPSHIRE**  
Dover—Armory.  
Keene—Armory, F. E. Howe, mgr.  
Laconia—Armory, Capt. C. O. Austin, mgr.  
Portsmouth—Armory.  
Portsmouth—Freeman's Hall, Geo. Paras, mgr.  
West Ny. field—Town Hall, Willie J. Bernard,  
mgr., E. P. D. 3, Coe-st., N. H.  
**NEW JERSEY**  
Asbury Park—Co. D Armory.  
Atlantic City—The Viola, Ward H. Kentner,  
mgr.  
Bridgeton—Armory, Reuben M. Husted, mgr.  
Elizabeth—Armory, Col. Wm. B. Martin, mgr.  
Gloucester City—City Hall Auditorium.  
New Brunswick—National Guard Armory.  
Passaic—Kantner's Auditorium, A. Kanter, mgr.  
Trenton—2d Regt. Armory, Major Stark  
Trenton—Knights of Columbus Bldg., Thomas  
Major, secy.  
**NEW MEXICO**  
Albuquerque—Armory, Sgt. Harry Clagett, mgr.  
**NEW YORK**  
Albany—10th Inf. Armory, Col. Chas. E. Walsh,  
mgr.  
Amsterdam—Sta' Armory, Capt. Thomas F.  
Brown, mgr.  
Auburn—Sta' Armory, Chas. M. Nevlus, mgr.  
Auburn—Auditorium, Jas. A. Hennessy, mgr.  
Brooklyn—2d Regt. Armory.  
Buffalo—1st Regt. Armory.  
Buffalo—1st Field Art., N. G. Armory, Ed-  
ward T. Holden, mgr.  
Cohoes—Armory, Thos. J. Cowney, mgr.  
Elmira—Armory, Capt. Riffe, mgr.  
Glensville—Armory, John Trumble, mgr.  
Hornell—Armory, Lieut. F. J. Pierce, mgr.  
Jamestown—Armory, Capt. Brown, mgr.  
Middletown—Armory, Major J. A. Karschen,  
mgr.  
Mohawk—Armory, Capt. C. A. Carroll, mgr.  
Newburg—Armory, G. J. Cathart, mgr.  
Newburg—Columbus Hall, James Grady, mgr.  
New York—Madison Square Garden.  
New York—71st Regt. Armory, Lieut. James  
Eben, mgr.  
New York—Grand Central Palace.  
New York (Bronx)—25th Inf. Armory.  
Niagara Falls—Armory, Major Max H. Ebbe,  
mgr.  
Ogdensburg—Armory, C. A. Briggs, mgr.  
Olean—Armory, Van Simmons, mgr.  
Oneonta—Municipal Hall, Major C. C. Miller,  
mgr.  
Oneonta—Armory, Capt. Louis M. Baker, mgr.  
Oswego—State Armory, Fred T. Gallagher, mgr.  
Port Richmond, S. I.—Staten Island Coliseum,  
David Kandelberger, mgr.  
Poughkeepsie—Armory, Col. W. L. Burnett,  
mgr.  
Rochester—Convention Hall, W. E. Flannigan,  
mgr.  
Rochester—10th Inf. Armory, A. T. Smith,  
mgr.  
Saratoga Springs—Convention Hall, Comm. of  
Public Works, mgr.  
Saratoga Springs—Armory, Lieut. James H.  
Howe, mgr.  
Schenectady—State Armory.  
Syracuse—Armory.  
Tombawanda—Co. K Armory.  
Troy—Armory.  
Utica—State Inf. Armory, Major Thomas O.  
Dedell, mgr.  
Watertown—State Armory, Capt. Ned S. How-  
ell, mgr.



Leesburg—Lake Co. Fair Assn. Jan. 12-17.  
 Address Secy., Box 393  
 Verona—St. Lucie Co. Fair Assn. Jan. 20-24  
 Mrs. I. Gibson  
 Moon—Trade Co. Fair Assn. March 9-15. J.  
 S. Rainey  
 Grand—Six County Sub-Tropical Mid-Winter  
 Fair Feb. 16-21. C. E. Howard, mgr.  
 Sarasota—Sarasota Co. Fair Assn. Jan. 27-30  
 W. B. Powell  
 Tampa—South Florida Fair & Gasparilla Car-  
 nival Feb. 3-14. P. T. Strieler, mgr.

**KANSAS**

Wichita—Nat'l Live Stock Show of Kansas  
 Jan. 26-31. Horace S. Ensign, mgr.

**OKLAHOMA**

Oklahoma City—Southwest American Livestock  
 Show March 1-7. J. W. S. Hutchings, 100  
 Exchange Bldg., Stock Yards Sta.

**TEXAS**

Ft. Worth—Southwestern Expo. & Fat Stock  
 Show. March 7-14. Ed. R. Henry.

**POULTRY SHOWS**

**CONNECTICUT**

New Haven—Poultry Assn. of Conn. Jan. —  
 Paul P. Ives, secy.

**CUBA**

Havana—Cuban Internat'l Poultry Show. Feb.  
 26-March 7. Theo. Hewes, secy., 25 W.  
 Washington st., Indianapolis, Ind.

**INDIANA**

Indianapolis—Tomlinson Hall Poultry Show Jan.  
 3-7. Theo. Hewes, secy., 25 W. Washington  
 st.

**IOWA**

Davenport—Eastern Iowa Poultry Fanciers'  
 Assn. Jan. 5-9. H. M. Beaver, secy., 2816  
 Sheridan st.

**LOUISIANA**

Baton Rouge—Capitol City Poultry Show. Jan.  
 4-9. Harley L. Williams, mgr.

**MAINE**

South Berwick—S. Berwick Poultry Assn., Inc.  
 Dec. 30-Jan. 1. Ralph E. Foss, secy.  
 South Paris—Western Me. Poultry Show Jan.  
 13-15. I. P. Crockett, secy.

**MASSACHUSETTS**

Boston—Boston Poultry Assn. Dec. 30-Jan. 3.  
 W. B. Atherton, secy., 165 Tremont st.

**MISSOURI**

Kansas City—National Pigeon Assn. Jan. 24-29.  
 Harry A. Stone, secy., 25 W. Washington  
 st. Indianapolis, Ind.

Kansas City—Convention Hall Poultry Show.  
 Jan. 24-29. Theo. Hewes, secy., 25 W.  
 Washington st., Indianapolis, Ind.

**NEW YORK**

New York (Madison Sq. Garden)—Poultry Show  
 Jan. 21-25. D. L. Orr, secy., 25 E. 26th st.

**NORTH DAKOTA**

Grand Forks—All-American Poultry Show. Feb.  
 3-6. Ed. L. Hayes, secy., 719 W. 40th st.  
 Minneapolis, Minn.

**OHIO**

Cleveland—Cleveland Poultry Breeders' Assn.  
 Jan. 5-10. C. A. Henriksen, secy., 5915  
 Broadway

Cleveland—Natl. S. C. White Leghorn Club.  
 Jan. 5-10. Alma L. Brown, secy., Burling-  
 ton, Wis.

**SOUTH DAKOTA**

Mitchell—State Poultry Assn. Jan. 10-24. Wm.  
 Scallin, secy., 208 W. 4th ave.

**TEXAS**

Austin—Poultry Show Dec. 24-28. E. R. Pitt-  
 secy., 1704 E. Twelfth st.

San Antonio—Lone Star Poultry Show. Jan. 6-  
 11. Mrs. J. N. Kincaid, secy., 1833 E. Com-  
 merce st.

**VERMONT**

Sr. Albans—State Poultry Assn., Inc. Jan. 6-  
 9. Byron P. Greene, secy., 1 Orchard st.

**COMING EVENTS**

**CALIFORNIA**

Corning—Midwinter Olive & Citrus Expo. &  
 Poultry Show. Jan. 1-3. Tom E. Harper,  
 pres.

San Francisco—Pacific Auto Show. Feb. 21-28.  
 G. A. Wahlgren, secy., 215 Humboldt Bank  
 Bldg.

**ILLINOIS**

Chicago—Nat'l Auto Show. Jan. 24-31. S. A.  
 Miles, secy., 306 Madison ave., New York  
 City.

**INDIANA**

Indianapolis—Auto Show. March 2-7. John  
 Orman, mgr., 335 N. Delaware St.

**IOWA**

Des Moines—Auto Show. Feb. 22-28. C. L.  
 Van Alst, mgr., State Chamber of Commerce

**KENTUCKY**

Louisville—Auto Show. Feb. 16-21. Geo. T.  
 Holmes, mgr., 614 S. 5th st.

**MARYLAND**

Baltimore—Auto Show. Jan. 17-24. John E.  
 Raine, mgr., 1290 St. Paul st.

**MICHIGAN**

Detroit—Auto Show. Jan. 17-24. H. H.  
 Shumry, secy., Hotel Addison

Detroit—Christmas Fiesta in Convention Hall  
 Dec. 25-Jan. 4. E. F. Newberry, dir.

**MISSOURI**

Kansas City—Auto Show. Feb. 7-14. G. A.  
 Boyd, secy., Firestone Bldg.

St. Louis—Auto Show. Feb. 21-28. Robt. E.  
 Lee, mgr., 3124 Locust St.

**NEW JERSEY**

Newark—Auto Show. Jan. 10-17. C. E. Hol-  
 gate, secy., C. of C. Bldg.

**NEW YORK**

New York—Nat'l Auto Show in Armory in the  
 Bronx. Jan. 2-10. S. A. Miles, secy., 306  
 Madison ave.

New York—Southern Expo. at Grand Central  
 Palace. Jan. 9-21

New York—Nat'l Motorboat Show. Jan. 2-10.  
 I. Hand, secy., 29 W. 39th st.

New York—Nat'l Merchandise Buyers' Fair in  
 Grand Central Palace. Feb. 7-14.

**OHIO**

Cincinnati—Auto Show. Jan. 10-17. H. T.  
 Gardner, mgr., President Bk. Bldg.

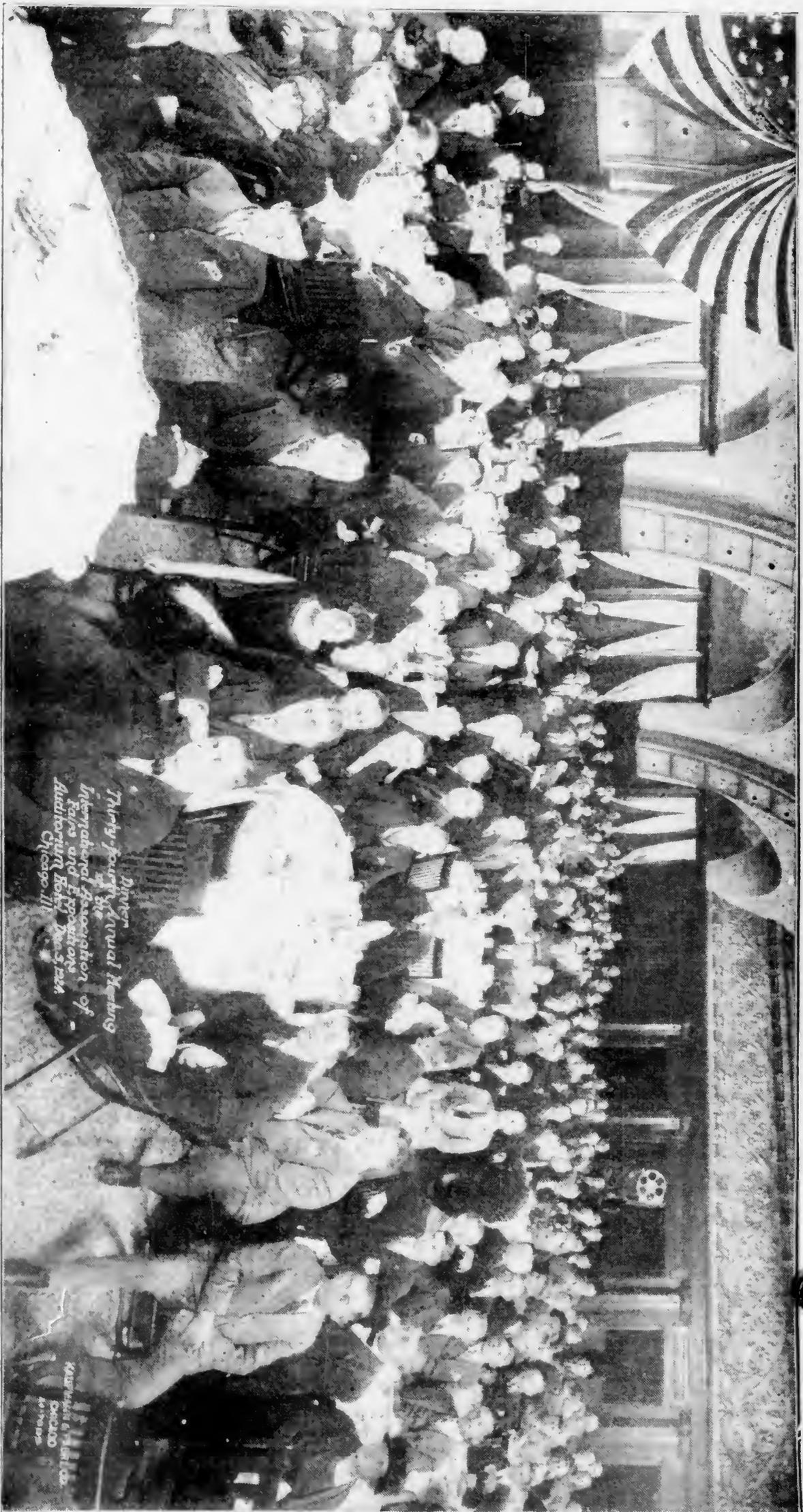
**OREGON**

Portland—Auto Show. Jan. 24-29. Ralph J.  
 Stasell, mgr., Myler Bldg.

**PENNSYLVANIA**

Philadelphia—Auto Show. Jan. 10-17. W. H.  
 Mendenhall, secy., Broad & Cherry sts.

Pittsburg—Auto Show. Jan. 31-Feb. 7. J.  
 J. Bell, mgr.



Banquet of the International Association of Fairs and Expositions at the Auditorium Hotel, Chicago, Wednesday Night, December 3

LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled by Means of The Billboard's Unequaled Facilities and of Special Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, etc.

Alabama—Shrine Directors Assn of N. A. Feb. 5-7. Louis C. Fisher, Box 635, Charleston, S. C.
Arizona—Phoenix—F. & A. Masons, Feb. 10. George J. Roskrutz, Bin J. Tucson, Ariz.
Arkansas—Little Rock—Southern Forestry Congress, Jan. —. C. B. Harman, 1528 Candler Bldg., Atlanta, Ga.
California—Long Beach—State Chiropactic Soc. Jan. 2-5. Dr. U. W. Halverson.
Colorado—Colorado Springs—Laundry Owners' Assn. of Col. & Wyo. Jan. —. G. Fitchell, Ideal Laundry, Denver.
Connecticut—Hartford—Order Eastern Star, Jan. 28-29. Mrs. H. I. Burwell, Box 208, Winsted, Conn.
District of Columbia—Washington—Wholesale Stationers' Assn. of U. S. Feb. —. H. C. Whittemore, 1741 W. 11th st., Brooklyn, N. Y.
Florida—Daytona—State Education Assn. Dec 27-30. G. I. Woodley, Winter Park, Fla.
Georgia—Atlanta—Southern Builders' Supply Assn. Jan. 19-21. W. E. Law, 602 Consolidated Bldg., Jacksonville, Fla.
Idaho—Boise—State Fed. of Labor, Jan. 12-14. I. W. Wright, 1142 E. Bannock st.
Illinois—Chicago—State Soc. of Engineers, Jan. 14-16. H. E. Babblitt, Urbana, Ill.
Indiana—Evansville—State Letter Carriers' Assn. Feb. 22-25. Henry Guyer, 1121 W. Jefferson st., Ft. Wayne.
Iowa—Burlington—Southeastern Ia Retail Lumbermen's Assn. Jan. 28-29. W. A. Lindler, Leighton, Ia.
Kansas—Emporia—State Butchers' Assn. Jan. 13-14. J. C. Jeffords, 215 S. Washington ave, Wichita.
Kentucky—Lexington—State Dairy Cattle Club, Feb. —. Prof. J. J. Hooper, Univ. of Ky., Lexington.
Louisiana—New Orleans—United Roofing Contractors' Assn. Jan. 28-29. E. Pope, 102 N. Wells st., Chicago.
Maine—Augusta—State Bar Assn. Jan. 8. Norman L. Bassett.
Maryland—Baltimore—Auto Trade Assn. Jan. 17-21. John E. Hain, 1290 St. Paul st.
Massachusetts—Boston—P. M. 1941 Fellows, Feb. 22. Fred L. Whitcomb, 13 Melrose st., Arlington, Mass.
Michigan—Detroit—Soc. Automotive Engineers, Jan. 20-23. C. F. Clarkson, 29 W. 39th st., New York City.
Minnesota—Minneapolis—State Implement Dirs.' Assn. Jan. 13-15. C. I. Buxton, Insurance Bldg., Owatonna.
Missouri—St. Paul—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Montgomery—Auto Dealers' Assn. Jan. 26. J. B. Farley, Box 1872, Birmingham.
New York—New York City—Chicago—American Wood Preservers' Assn. Jan. 27-29. P. R. Hicks, 1146 Otis Bldg.
Ohio—Cleveland—Vocational Educ. Assn. Feb. 12-14. L. W. Wahlstrom, 1711 Estes ave.
Oregon—Portland—State Retail Clothiers' Assn. Feb. 17-19. H. S. Leavitt, Box 148, Kankakee.
Pennsylvania—Philadelphia—Pa. State Education Assn. Dec 27-30. G. I. Woodley, Winter Park, Fla.
Texas—Dallas—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Virginia—Richmond—State Sheet Metal Contractors' Assn. Feb. —. Leslie Beach, Richmond.
Washington—Seattle—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Wisconsin—Milwaukee—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Wyoming—Denver—State Stock Growers' Assn. Jan. 19-21. B. F. Davis, Stock Yards, Denver.

Chicago—American Wood Preservers' Assn. Jan. 27-29. P. R. Hicks, 1146 Otis Bldg.
Chicago—State Retail Clothiers' Assn. Feb. 17-19. H. S. Leavitt, Box 148, Kankakee.
Chicago—American Good Roads Congress, Jan. 5-8. E. A. Birchland, 37 W. 39th st., New York City.
Chicago—Natl. School Supply Assn. Jan. 20-23. T. W. Vinson, 53 W. Jackson Bldg.
Chicago—American Economic Assn. Dec. 28-31. Ray B. Westerfield, Yale Sta., New Haven, Conn.
Chicago—Chi Phi Frat. Dec. 30-31. H. S. Fuller, 413 Albany st., Boston.
Chicago—Natl. Assn. Teachers of Speech, Dec. 29-31. Fredrick Shattuck, State College, Ames, Ia.
Chicago—Natl. School Supply Assn. Jan. 13-15. Roy W. Alsip, Champaign.
Chicago—State Brotherhood of Threshermen Feb. —. E. P. Grifton, Fithian, Ill.
Chicago—State Assn. of Fairs, Feb. —. B. M. Davison, Springfield, Ill.
Chicago—Farmers' Grain Dirs.' Assn. Feb. 10-12. Lawrence Parlow, Bloomington, Ill.
Chicago—State Teachers' Assn. Dec. 29-31. R. C. Moore, Carlinville, Ill.
Chicago—State Master Plumbers' Assn. Jan. —. W. H. Entwistle, 214 1/2 N. 6th st., Quincy.
Chicago—Retail Lumber Dealers' Assn. of Ind. Jan. 14-15. C. D. Root, Crown Point, Ind.
Chicago—Phi Delta Chi. Feb. 12-14. L. C. Heustis, 5005 Park ave.
Chicago—State Cleaners & Dyers' Assn. Feb. —. H. L. Carmony, Marion, Ind.
Chicago—State Sheet Metal Contractors' Assn. Feb. —. Leslie Beach, Richmond.
Chicago—State Corn Growers' Assn. Jan. —. G. I. Christie, Purdue Univ., La Fayette.

South Bend—Lumber Dirs.' Assn. Feb. —. O. F. Dorby, Elkport, Ind.
South Bend—Rotary Clubs, Feb. 23-21. Ed Bonds.
West Baden—Western Fruit Jolders' Assn. Jan. 19-22. W. Garfitt, 180 N. LaSalle st., Chicago.
West Baden—State Retail Clothiers' Assn. Feb. 10-13. A. W. Levi, 417 Occidental Bldg., Indianapolis.
Iowa—Burlington—Southeastern Ia Retail Lumbermen's Assn. Jan. 28-29. W. A. Lindler, Leighton, Ia.
Des Moines—State Mfrs. of Carbonated Beverages, Jan. 7-9. Royal H. Holbrook, 1129 2d ave., Cedar Rapids.
Des Moines—State Veterinary Assn. Jan. —. E. R. Steel, Grady Center, Ia.
Des Moines—State Engineering Soc. Jan. 27-30. J. S. Dodds, Box 202, Ames, Ia.
Des Moines—State Pharmaceutical Assn. Jan. 24-30.
Des Moines—Auto Dirs.' Assn. Feb. 22-28. C. G. Van Vleet, Chamber of Commerce.
Des Moines—State Retail Clothiers' Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Des Moines—State Press Assn. Jan. —. O. E. Hull, Leon, Ia.
Des Moines—Int'l Assn. Master House Painters Feb. 3-8. A. H. McGinn, 1515 11th st., N. W., Washington, D. C.
Des Moines—State Master House Painters Feb. 2. F. M. Michael, 108 E. Park ave., Waterloo.
Dubuque—State Master Plumbers' Assn. Jan. —. V. J. Hagan, 512 Pearl st., Sioux City.
Kansas—Emporia—State Butchers' Assn. Jan. 13-14. J. C. Jeffords, 215 S. Washington ave, Wichita.
Topeka—State Press Assn. Jan. —. O. W. Little, Alma, Kan.
Wichita—R. A. M. & A. F. & J. Masons, Feb. 25-26. A. K. Wilson, 320 W. 8th ave, Topeka.
Kentucky—Lexington—State Dairy Cattle Club, Feb. —. Prof. J. J. Hooper, Univ. of Ky., Lexington.
Louisville—State Retail Lumber Dirs.' Assn. Jan. 20-21. J. Crow Taylor, 642 S. 40th st.

Louisville—Auto Dirs.' Assn. Feb. 16-21. Geo. T. Holmes, 611 S. 5th.
Louisville—Natl. Com'l Teachers' Fed. Dec. 29-31. J. A. White, 818 Monroe st., Gary, Ind.
Louisville—State Barware & Publ. Assn. Jan. —. J. M. Stone, 200 Republic Bldg.
Louisville—Natl. League of Commission Merchants, Jan. 11-14. R. S. French, 627 Munsey Bldg., Washington, D. C.
Louisville—Western Assn. Electrical Inspectors, Jan. 17-20. Wm. S. Boyd, 175 W. Jackson Bldg., Chicago.
Louisville—State Retail Clothiers' Assn. Feb. 10-13. A. W. Levi, 417 Occidental Bldg., Indianapolis.
Louisville—Tile & Mantel Contractors' Assn. Feb. 10-13. T. J. Foy, 336 Main st., Cincinnati, O.
Louisiana—New Orleans—United Roofing Contractors' Assn. Jan. 28-29. E. Pope, 102 N. Wells st., Chicago.
New Orleans—Southern Assn. Bldg. Owners, Jan. 19-20. W. D. Kingston, Marine Bank.
New Orleans—F. & A. Masons, Feb. 2. J. A. Hay II, Masonic Temple.
New Orleans—State Retail Hardware Assn. Feb. 26-27. V. E. Cook, Natichitoches, La.
Maine—Augusta—State Bar Assn. Jan. 8. Norman L. Bassett.
Maryland—Baltimore—Auto Trade Assn. Jan. 17-21. John E. Hain, 1290 St. Paul st.
Baltimore—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Cambridge—State Hort. Soc. Jan. 7-8. S. B. Saw, College Park, Md.
Massachusetts—Boston—P. M. 1941 Fellows, Feb. 22. Fred L. Whitcomb, 13 Melrose st., Arlington, Mass.
Boston—Amer. Soc. Heating Engrs., Jan. —. F. P. Houghton, 29 W. 39th st., New York City.
Boston—Natl. Shoe Travelers' Assn. Jan. 9-10. T. A. Delany, 183 Essex st.
Boston—Natl. Shoe Retailers' Assn. Jan. 12-15. G. M. Spangler, 221 S. Michigan ave., Chicago.
Boston—N. E. Hardware Men's Assn. Feb. 23-25. G. A. Peck, 10 High st.
Springfield—Conn. Valley Stationery Assn. Feb. —. Edward Gramfeld, New Haven, Conn.
Springfield—Eastern Soda Bottlers' Assn. Jan. 14. H. J. McMaekin, 33 Portland st., Boston.
Worcester—State Fruit Growers' Assn. Jan. —. R. A. Van Meter, Amherst, Mass.
Worcester—Dept. of Agriculture Organizations, Jan. 6-9. A. W. Lombard, State House, Boston.
Michigan—Detroit—Soc. Automotive Engineers, Jan. 20-23. C. F. Clarkson, 29 W. 39th st., New York City.
Grand Rapids—State Retail Hardware Assn. Feb. 10-13. A. R. sales, Box 18 Mason City.
Grand Rapids—State Retail Lumber Dirs.' Assn. Feb. 11-13. A. M. Manning, 511 Wilson Bldg., Lansing.
Grand Rapids—Tri-State Ret. Credit Men's Assn. Feb. —. J. F. Quinn, Assn. of Commerce Bldg.
Lansing—State Fed. of Labor, Feb. 10-13. J. J. Scumel, 1586 Dickerson ave., Detroit.
Lansing—State Assn. Fair Secretaries, Third week in Jan. Chester M. Howell, Saginaw.
Lansing—State Dairy Assn. Feb. 3-6. R. F. Frary, Alpena, Mich.
Minnesota—Minneapolis—State Implement Dirs.' Assn. Jan. 13-15. C. I. Buxton, Insurance Bldg., Owatonna.
Minneapolis—State Agrl. Soc. Jan. 14-16. Thos. H. Canfield, State Fair Grounds, Hamline, Minn.
Minneapolis—Order Sons of Herman, Jan. 27-28. C. Anker, 2923 N. 3d st.
Minneapolis—State Vet. Medical Assn. Jan. —. C. P. Fitch, Univ. Farm, St. Paul.
Minneapolis—Fed. Arch. & Engineering Soc. Jan. 22-24. K. A. Feucht, 1020 Guardian Life Bldg., St. Paul.
Minneapolis—Threshermen Bro. of Minn. Jan. 14-16. H. T. Buns, Box M, Gaylord, Minn.
Minneapolis—Northwestern Lumbermen's Assn. Jan. 20-22. Wm. Badeaux, 1026 McKnight Bldg.
Minneapolis—State Fed. County Fairs, Jan. 13-14. R. F. Hall, 214 Market Bank Bldg.
Minneapolis—Northern Pine Mfrs.' Assn. Jan. 27. W. A. Ellinger, 1103 Lumber Exch.
Minneapolis—State Optometrical Soc. Feb. —. J. I. Kirtz, 299 Yates Bldg.
Minneapolis—Intern'l Roofing Assn. Feb. 17-22. T. J. Gronewald, 112 Court House, St. Paul.
Minneapolis—Order United Workmen, Feb. 17. C. E. Larson, 1010 Guardian Life Bldg., St. Paul.
Minneapolis—Farmers' Grain Dirs.' Assn. Feb. 17-18. A. F. Nelson, Box 172, Benson, Minn.
Minneapolis—Motor Trades Assn. Feb. —. A. N. Benson, 109 S. 5th st.
Minneapolis—State Dental Soc. Feb. 10-13. C. H. Thurnquist, 338 LaSalle Bldg.
Minneapolis—State Ret. Clothiers' Assn. Feb. 10-13. J. A. Lindenberg, 12 Main st., Hutchinson.
Minneapolis—State Ice Cream Mfrs. Feb. —. W. W. Dunn, Jr., 506 Partridge st., St. Paul.
Minneapolis—Northern States Poster Adr., Assn. Feb. 14-15. C. H. Gribel, Box 16, Mankato.
St. Paul—State Editorial Assn. Feb. —. John E. Casey, Jordan, Minn.
St. Paul—State Pharmaceutical Assn. Feb. 10-13. Gustav Bachman, Univ. of Minn., Minneapolis.
St. Paul—Retail Grocers' Assn. Feb. —. F. M. Peterson, 307 Columbia Bldg., Duluth.
St. Paul—State Retail Hardware Assn. Feb. —. C. H. Casey, Nicollet and 24th sts., Minneapolis.
St. Paul—State Assn. Farmers' Mutual Ins. Co's. Jan. 14-15. A. D. Stewart, Redwood Falls, Minn.
St. Paul—Northwestern Shoe Retailers' Assn. Jan. 26-28. H. S. McIntyre, 3332 3d ave., S., Minneapolis.
St. Paul—P. of H. State Grange, First week in Jan. Mrs. John Herzog, R. F. D. 7, Austin, Minn.
St. Paul—State Farm Bureau Fed. Jan. 6-8. J. S. Jones, Old Capitol.
St. Paul—F. & A. Masons, Jan. 21. John Fishel, Masonic Temple.



While you are giving— give health

THE greatest gift of all is health. You can give that priceless treasure of health to many this Christmas. Buy Christmas Seals. Everywhere are solitary sufferers and whole families stricken by the Great White Plague. Often they have no help except that furnished by the Tuberculosis Associations, which are financed by the annual sale of Christmas Seals.

Give—and feel the joy that comes with giving. Buy Christmas Seals. They have helped stamp out half the ravages of consumption. Buy Christmas Seals, and help stamp out the dread disease entirely.



STAMP OUT TUBERCULOSIS WITH CHRISTMAS SEALS

The National, State, and Local Tuberculosis Associations of the United States

MISSISSIPPI

Jack... State Ret. Clothiers' Assn. Feb. ...
L. R. Jackson, 726 Union st., New Orleans, La.

MISSOURI

Columbia—State Farmers' Week, Jan. 19-23.
Jewell Hayes, Jefferson City.

Kansas City—Business Men's Assurance Assn.
Jan. 13-15. F. Grant, Gates Bldg.

Kansas City—Westfront Retail Impl. Hardware
Assn. Jan. 13-15. H. J. Hodge,
Mills Bldg.

Kansas City—Western Assn. of Nursesmen.
Jan. 22-26. G. W. Holsinger, Rosedale,
Mo.

Kansas City—Amer. Assn. for Advancement of
Science, Dec. 26-Jan. 2. E. L. Livingston,
Washington Inst., Washington, D. C.

Kansas City—Amer. Sociological Soc., Dec. 26-
28. J. R. W. Burgess, Univ. of Chicago,
Chicago, Ill.

Kansas City—Natl. Pigeon Assn. Jan. 24-29.
H. A. Stone, 23 W. Washington st., In-
dianapolis, Ind.

Kansas City—Highways Assn. of Amer. Feb.
21-23. J. P. Davis, Preston Bldg.

Kansas City—State Book Dealers' Assn. Feb.
21-23. P. M. Anderson, Newton, Kan.

Kansas City—Front Growers Assn. Jan. 6.
J. W. Searles, Box 150, Rogers, Ark.

Kansas City—Valley Farmers' Assn. Jan.
21-23. P. H. Harris, Prairie Grove, Ark.

Kansas City—Miss. Valley Implement Dealer's
Assn. Jan. 20-22. H. L. Bristow, 211 N.
30th st.

Kansas City—State Teachers' Natl. Assn. Dec.
29-31. D. M. Swarthout, Univ. of Kan.,
Lawrence, Kan.

Kansas City—Kappa Alpha Psi Frat. Dec. 27-31.
J. R. Walters, 180 W. Washington st., Chi-
cago, Ill.

Kansas City—Delta Kappa Epsilon Frat. Dec. 30-
31. J. A. Hawes, 30 W. 14th st., New York
City.

Kansas City—Soda Water Mfrs.' Assn. Jan.
29-31. W. Maston, 1813 Olive st.

Kansas City—State Retail Hdwe. Assn. Jan. 26-
28. N. A. Borer, 5106 N. Broadway.

Kansas City—Auto Dealers' Assn. Feb. 21-25. Robt.
E. Lee, 324 Locust st.

MONTANA

Butte—State Assn. of Optometrists. Jan. 22.
J. P. L. Dyer, 191 W. Park st.

Helena—State Impl. & Hdwe. Assn. Feb. 13-
14. A. C. Talmage, Box 221, Bozeman.

NEBRASKA

Lincoln—State Letter Carriers' Assn. Feb. 22.
Walter D. Starr, Lincoln.

Lincoln—State Volunteer Firemen's Assn.
Feb. 22. H. A. Weddort, Kearney, Neb.

Lincoln—State Fair Mfrs. Assn. Jan. 19-20.
Wm. H. Smith, State House.

Lincoln—State Board of Agriculture. Jan. 20-
21. E. R. Danielson.

Lincoln—State Home Economics Assn. Jan. 6-
8. Mrs. C. W. Jones, 501 S. 14th st.

Lincoln—State Farm Equipment Assn. Jan.
5-7. J. D. Parsons, College of Agr., Lincoln.

Lincoln—State Ice Cream Mfrs.' Assn. Jan. 5-
6. R. W. McGinnis, 204 N. 11th st.

Lincoln—State Historical Assn. Jan. 13-14. A.
E. Smith, Sta. A, Lincoln.

Lincoln—State Sons of Amer. Revolution. Feb.
22. A. P. Sheldon.

Omaha—Retail Jewellers' Assn. Feb. 17-
18. Edward B. Barske, Pierce, Neb.

Omaha—State Retail Hardware Assn. Feb. 3-
6. H. B. Dora, 415 1/2 Bldg., Lincoln.

Omaha—State Lumber Dealers' Assn. Feb. 11-
13. E. E. Hill, Lincoln.

Omaha—State Credit Mfrs.' Assn. Feb. 22. A.
B. Warren.

Omaha—State Fed. Retailers. Feb. 24-26. C.
W. Wilson, Lincoln.

Omaha—State Farmers' Union. Jan. 13. L. M.
Kane, and Jones sts.

Omaha—State Bar Assn. Dec. 29-30. Anan
Raymond, 700 1st Natl. Bk. Bldg.

Omaha—19th Beta Pi Frat. Dec. 29-31. L. G.
Towry, 116 Bldg., Univ. of Minn., Minne-
apolis.

Omaha—State Women's Educ. Clubs. Dec. 28.
Margaret Todd, College of Agr., Lincoln.

NEW JERSEY

Atlantic City—State Ret. Monument Dirs.'
Assn. Feb. 3-1. A. R. Baxter, 882 Center
st., Atlantic City.

Atlantic City—State Ret. Assn. of Pa. Feb.
21. G. M. Garrison, 258 N. 524 st., Phila-
delphia.

Atlantic City—Old Eastern Star. Jan. 1-22. Mrs.
A. J. Foster, 231 Forest st., Jersey City.

Atlantic City—Sons of Temperance. Jan. 28. Albert
W. Wolf, 125 Lincoln ave., Collingswood,
N. J.

NEW MEXICO

Albuquerque—Amer. Natl. Live Stock Assn.
Jan. 1-7. Tomlinson, 315 Cooper Bldg.,
Denver, Col.

Albuquerque—Old Eastern Star. Feb. 21. Mrs.
M. P. Soyars, 340 Apache ave., Raton, N. M.

NEW YORK

Albany—State County Agr. Societies. Feb. 19.
W. A. Peterson, 131 N. Pine ave.

Albany—Retail Arch Masons. Feb. 3. C. C.
H. Mason, 111 Hall, 16 W. 24th st., New
York City.

Albany—State Retail Hardware Assn. Feb.
14-17. J. B. Foley, 112 City Bank Bldg.,
Albany.

Albany—Merchant Tailor Designers' Assn.
Jan. 20-21. E. A. Danner, 311 S. 5th st.,
Saratoga Springs, N. Y.

Albany—Sigma Delta Tau Society. Dec. 28-
29. C. C. Fohn, 251 Brockbridge st.

Albany—Geological Soc. of Amer. Dec. 29-31.
Clas. P. Berkeley, Columbia Univ., New York
City.

Albany—Farmers' Week. Feb. 9-11. R. H.
Whitely, Col. of Agr., Ithaca.

New York—Natl. Boot & Shoe Mfrs.' Assn.
Jan. 20-21. J. D. Smith, 312 Madison Ave.
East, New York.

New York—Bidder Assn. of America, Inc.
Jan. 1-3. A. L. Voss, 250 W. 57th st.

New York—Natl. Auto Dealers' Assn., Inc.
Jan. 5. C. A. Vane, 320 N. Grand ave., St.
Louis.

New York—Sigma Alpha Mu Frat. Dec. 29-
Jan. 1. Robt. Bouslog, 15 Park Row, New
York.

New York—Alpha Phi Alpha Frat. (Colored).
Dec. 27-31. R. W. Cannon.

New York—Solutum's Assn. of Paper Industry.
Feb. 3. W. B. Rotham, 18 E. 11st st.

New York—State Woodworkers' Grocers' Assn. Feb.
— H. M. Foster, 100 Hudson st.

New York—Amer. Paper & Lulp Assn. Feb. 2.
H. P. Baker, 18 E. 11st st.

New York—Natl. Colored Urban League. Feb.
4. Eugene R. Jones, 127 E. 23rd st.

New York—Delta Xi Frats. Feb. 20-21. R. M.
Tracy, 126 E. 24th st.

New York—Amer. Inst. Mining Engrs. Feb.
16-19. E. P. Cummings, 20 W. 72nd st.

New York—Amer. 19th Cent. Club. Feb.
2-13. P. L. H. ... 31 W. 3rd st.

New York—Natl. Retail Dry Goods Assn. Feb.
— L. Hahn, 280 P. St. av.

Rochester—Kappa Nu Frats. Dec. 28-Jan. 1.
Z. ... 100 ...

Rochester—State Hair Soc. Jan. 11-16. R.
B. ... 100 ...

Rochester—State ... 280 ... New York.

Saratoga Springs—19th State Orange. Feb.
2-6. J. J. ... 100 ...

Syracuse—State Retail Assn. Jan. 8-10. A.
E. Brown, 27 ... 100 ...

Syracuse—Amer. Academic Printers. Dec. 29-
31. H. C. Hardy, Fairport, N. Y.

NORTH CAROLINA

Charlotte—Ice Cream Mfrs.' Assn. of N. C.
Jan. 13-14. A. E. Dixon, Box 426, Fayette-
ville.

High Point—Southern Furniture Market Assn.
Jan. 19-21. Fred N. Tate.

Raleigh—State Education Assn. Jan. — J. B.
Warren, Box 887.

Raleigh—A. F. & A. Masons. Jan. 20. W.
W. Wilson, Masonic Temple.

NORTH DAKOTA

Bismarck—Royal Arch Masons. Jan. 27-29. W.
L. ... 100 ...

Fargo—State Grain Growers' Assn. Jan.
12-16. W. C. Palmer, Agricultural College,
Bismarck.

Fargo—State Implement Dirs.' Assn. Jan. 21-
23. R. A. ... 100 ...

Fargo—State Retail Lumbermen's Assn. Feb.
— H. L. Sherwood, 511 4th ave.

OHIO

Cincinnati—Natl. Food Retailers' Assn. Jan.
20-21. P. D. ... 100 ...

Cincinnati—Local Men of Amer. Jan. 8-10.
Col. S. S. ... 100 ...

Cincinnati—19th Cent. Assn. Jan. 12-
15. A. P. ... 100 ...

Cincinnati—Natl. Gunners' Assn. Jan. 29-31.
F. E. ... 100 ...

Cincinnati—Natl. Council of Education. Feb.
26-28. Alberta S. ... 100 ...

Cincinnati—Amer. Assn. Teachers of Colleges.
Feb. 29-31. Dean H. C. ... 100 ...

Cincinnati—Epic Press Assn. of Amer. Feb.
21-22. G. L. ... 100 ...

Cincinnati—Natl. 19th Cent. Assn. Dec. of Sings,
Feb. 26-28. S. D. ... 100 ...

Cleveland—Natl. Assn. Merchant Tailors. Jan.
27-30. ... 100 ...

Cleveland—Phi Delta Theta Frat. Dec. 28.
Address, People's Bank Bldg., Indianapolis,
Ind.

Columbus—State Teachers' Assn. Dec. 29-31.
F. E. ... 100 ...

Columbus—In. Mass. Workers of Ohio. Jan.
20. G. W. ... 100 ...

Columbus—Ohio Fair Boys. Jan. 15-16. Helen
S. ... 100 ...

Columbus—Ohio Fair Circuit. Jan. 15-16. Har-
ry D. ... 100 ...

Columbus—State Assn. Master Plumbers. Feb.
21-25. E. ... 100 ...

Columbus—State Retail Hardware Assn. Feb.
10-12. J. H. ... 100 ...

Columbus—State Dairymen's Assn. Feb. 3-5.
H. ... 100 ...

Columbus—American Ceramic Soc. Feb. 16-21.
R. C. ... 100 ...

Columbus—Central Electric Ry. Assn. Jan. 8-9.
E. ... 100 ...

Columbus—International Tailors' Prot. Assn.
Jan. 20. H. ... 100 ...

OKLAHOMA

Oklahoma City—Farmers Educ. & Co-Operative
Union. Jan. 12. Z. H. ... 100 ...

Oklahoma City—Southwestern Lumbermen's
Bldg. Assn. Jan. 28-30. B. E. ... 100 ...

Oklahoma City—State Retail Hardware & Impl. Dirs.'
Assn. Feb. 3-6. C. L. ... 100 ...

Oklahoma City—Order of Red Rose. Feb. 8-10.
C. ... 100 ...

Oklahoma City—Central High School
Craftsmen's Assn. Feb.
8-10. C. M. ... 100 ...

Tulsa—A. F. & A. Masons. Feb. 21. W. M.
Anderson, Masonic Temple, Guthrie, Ok.

OREGON

Englewood—State Retail Merchants' Assn. Feb. 16-
18. G. P. ... 100 ...

Portland—Assn. Industries of Ore. Jan. 29.
D. C. ... 100 ...

Portland—Northwest Carpenters' Assn. First
Week in Jan. C. D. ... 100 ...

Portland—Auto Dirs.' Assn. Jan. 24-31. Ralph
J. ... 100 ...

PENNSYLVANIA

Bethlehem—Alpha Chi Rho Frat. Feb. 20-23.
Edgar B. ... 100 ...

Erie—State Education Assn. Dec. 29-31. Dr.
J. H. ... 100 ...

Philadelphia—Alpha Tau Omega Frat. Dec. 31-
Jan. 3. P. W. ... 100 ...

Philadelphia—Eastern Retail Impl. & Vehicle
Dealers' Assn. Jan. — G. Wright, 1912
Drexel Bldg.

Philadelphia—Artisans Order of Protection.
Jan. 11. A. P. ... 100 ...

Philadelphia—State Lumbermen's Assn. Jan.
29-30. J. E. ... 100 ...

Philadelphia—Military Order Foreign Wars of
Pa. Jan. 13. Capt. D. ... 100 ...

Philadelphia—Penna. & Atlantic Seaboard Hdwe.
Assn. Feb. 17-20. S. E. ... 100 ...

Philadelphia—State Mfrs.' Assn. Feb. 16. W.
W. ... 100 ...

Philadelphia—State Ret. Clothiers' Assn. Feb.
16-17. Tom ... 100 ...

Philadelphia—19th Epsilon Pi Frat. Dec. 29-31.
E. ... 100 ...

Philadelphia—State Assn. County Fairs. Feb.
15-17. E. ... 100 ...

Philadelphia—State Barkers' Assn. Feb. 12.
I. E. ... 100 ...

Pittsburg—State Retail Lumber Dealer's Assn.
Feb. 4-6. W. R. ... 100 ...

Pittsburg—State Assn. County Fairs. Jan. 29-
29. J. P. ... 100 ...

RHODE ISLAND

Providence—State Dental Soc. Jan. — Dr.
Philip ... 100 ...

Providence—N. E. Assn. Gas Engrs. Feb. 19-
19. J. ... 100 ...

Providence—N. E. Builders' Supply Assn. Feb.
— M. W. ... 100 ...

SOUTH DAKOTA

Aberdeen—State Bottlers' Assn. Jan. 12-13.
R. C. ... 100 ...

Canton—Natl. Ski Assn. of Amer. Feb. 11-12.
G. E. ... 100 ...

Mitchell—State Retail Plumbers' Assn. Jan.
14-15. Emil ... 100 ...

TENNESSEE

Chattanooga—Car Men Interchange Assn. Jan.
26-6. J. E. ... 100 ...

Memphis—Pi Tau Pi Frat. Dec. 27. Paul
Holler, ... 100 ...

Nashville—Order Eastern Star. Jan. 27-29.
Mrs. L. W. ... 100 ...

Nashville—A. F. & A. Masons. Jan. 28. S. M.
Cain, ... 100 ...

Nashville—Assn. of Tenn. Fairs. Feb. 3. W. F.
Barry, Jackson.

TEXAS

Dallas—State Hardware & Impl. Assn. Jan.
20-22. Dan ... 100 ...

Ft. Worth—State Jersey Cattle Club. Jan. 1-2.
D. T. ... 100 ...

Ft. Worth—Sons Retailers' Assn. Feb. 23-25.
S. ... 100 ...

Georgetown—South Texas Fair Circuit. Jan. 19.
Geo. J. ... 100 ...

VERMONT

Burlington—State Dairymen's Assn. Second
week in Jan. O. L. ... 100 ...

VIRGINIA

Lynchburg—State Assn. of Fairs. Jan. 19-20.
C. B. ... 100 ...

Richmond—American Historical Assn. Dec. 29-
30. John S. ... 100 ...

Richmond—Phi Gamma Delta Frat. Dec. 31-
Jan. 3. J. E. ... 100 ...

Richmond—State Retail Hardware Assn. Feb.
10-12. ... 100 ...

Richmond—A. F. & A. Masons. Feb. 10-12.
Chas. A. ... 100 ...

Ronoke—State Creamerymen's Assn. Jan. 22-
23. J. T. ... 100 ...

WASHINGTON

Seattle—Western Retail Lumbermen's Assn.
Feb. — A. L. ... 100 ...

WISCONSIN

Milwaukee—State Assn. Elec. Contractors. Jan.
— H. M. ... 100 ...

Milwaukee—State Pony Bowling Assn. Jan. 2-
10. C. L. ... 100 ...

Milwaukee—Memorial Craftsmen of Wis. Jan.
29-30. P. J. ... 100 ...

Milwaukee—State Assn. of Fairs. Jan. 7-9. J.
E. ... 100 ...

Milwaukee—State Butchers of Carh. Beverages.
Jan. — Chas. P. ... 100 ...

Milwaukee—State Assn. Sheet Metal Contrac-
tors. Jan. — R. E. ... 100 ...

Milwaukee—State Ice Cream Mfrs.' Assn. Jan.
— A. E. ... 100 ...

Milwaukee—State Retail Dry Goods Assn. Jan.
— Don ... 100 ...

Milwaukee—Amer. Carnation Soc. Jan. — A.
E. ... 100 ...

Milwaukee—Amer. Rose Soc. Jan. — Robt.
E. ... 100 ...

Milwaukee—International Congress Amer. Pigeon
Fanciers. Feb. 9-15. John A. ... 100 ...

Milwaukee—State Retail Clothiers' Assn. Feb.
21-26. H. O. ... 100 ...

Milwaukee—Wholesale Hardwood Lumber Assn.
Feb. 15-17. J. F. ... 100 ...

Milwaukee—State Retail Lumbermen's Assn.
Feb. 10-12. D. S. ... 100 ...

Shelbygan—Master Builders' Assn. of Wis.
Feb. 11-13. O. H. ... 100 ...

CANADA

Edmonton, Alta.—Western Can. Assn. of Exhns.
Jan. 27. W. J. ... 100 ...

Medicine Hat, Alta.—Order of Odd Fellows.
Feb. 19. D. B. ... 100 ...

Medicine Hat, Alta.—Rebekah Assembly. Feb.
17-18. Mrs. Ada ... 100 ...

Montreal, Que.—Engineering Inst. of Can. Jan.
27-29. E. S. ... 100 ...

Quebec, Que.—Canadian Lumbermen's Assn.
Feb. 4-5. R. L. ... 100 ...

Toronto, Ont.—Retail Hdwe. Assn. of Ont. Feb.
17-20. W. F. ... 100 ...

Toronto, Ont.—Assn. of Fairs & Exhns. of Ont.
Second week in Feb. J. ... 100 ...

Toronto, Ont.—Sons of Temperance. Jan. 21-
22. W. A. ... 100 ...

Winnipeg, Man.—Western Can. Retail Lum-
bermen's Assn. Jan. 28-30. F. W. ... 100 ...

KIRCHEN'S XMAS WREATHS In Demand Wherever Shown SEASONABLE SENSATIONAL SELLERS If you want BIG Money Fast, jump on the prosperity wagon and ride up with us. You can make more money between now and Christmas by 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 ordered 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 ever had.



No. 800—EIGHT-LITE WREATH Shown above. Made of real live fern, chemically prepared fir-needles. Measures 18 inches in diameter. Equipped with (8) eight genuine Mazda or red electric bulbs, with the new start light reflector in back of each bulb giving a beautiful effect. Each wreath has 6 feet of cord, 3 sockets, 8 bulbs, all complete, ready to hang up and light. Each comes packed in an individual Holly Christmas Box. \$3.00 each

# VAUDEVILLE AGENTS

## NEW YORK

**A**  
Amalgamated Vaude Agency, 1441 Broadway.  
Anderson & Weber, 220 W. 48th.  
Arganza, Andy, 774 Union ave., Bronx, New York.  
Ashland, Wilfred, 1650 Broadway.  
Associated Theaters, 214 W. 42d.

**B**  
Baeurwitz, Samuel, 160 W. 46th.  
Baker, Bob, 190 W. 46th.  
Baker, Arthur F., 135 W. 44th.  
Becker, Herman, 148 W. 46th.  
Benedict, Phil P., 1402 Broadway.  
Bentham, M. S., 1564 Broadway.  
Bernstein, David, 1540 Broadway.  
Bierbauer, Charles, 1607 Broadway.  
Binkoff, Harry L., 472 2d ave.  
Blach, A. L., 502 W. 17th.  
Bloch & Barmore, 145 W. 45th.  
Bloom, Celia, 1534 Broadway.  
Blum, John J., 233 W. 51st.  
Bradley, Lillian, 1579 Broadway.  
Brecher, Leo, 623 Mad ave.  
Bred, Charles S., 1564 Broadway.  
Brennan, George H., 1402 Broadway.  
Brill, Sol, 1540 Broadway.  
Broadway Varieties Co., 2834 Broadway.  
Brooks, Morris & Freeman, 1493 Broadway.  
Brown, Miss G. F., 1564 Broadway.  
Buckley & Sullivan, Inc., 1607 Broadway.  
Burke, Bernard, 1551 Broadway.  
Burke, Billie, 1495 Broadway.  
Bush, Phil, 1493 Broadway.

**C**  
Cantor, Lew, 160 W. 45th.  
Carpenter, E. J., 1492 Broadway.  
Casey, Pat, Dramatic Agency, Inc., 701 7th.  
Chooa, Geo., 110 W. 47th.  
Cohn, David, 1493 Broadway.  
Collins, H. D., 1493 Broadway.  
Connors, Jack, 1654 Broadway.  
Consolidated Theatrical Enterprises, Inc., 1588 Broadway.  
Coper, Irving M., 1607 Broadway.  
Cornell, Charles, 1529 Broadway.  
Cornell, John, 1529 Broadway.  
Cosby, Vivian, 160 W. 45th at.

**D**  
Dandy, Ned, 148 W. 46th.  
Davis, Al, 1547 Broadway.  
Davis, Frank, 245 W. 47th at.  
Davidow, Edward, 1493 Broadway.  
Dow, A. & B., 1537 Broadway.  
Driscoll, Dave, 500 Astor Bldg.  
Dubus, Bruce, 1493 Broadway.  
Dupree, Geo., 1547 Broadway.  
Durand, Paul, 1562 Broadway.

**E**  
Eckl, Joa., 1493 Broadway.  
Edwards, Gus, 1531 Broadway.  
Ehrlich-Cutty Productions, 140 W. 42d st.  
Ehlicher, Manny, 1547 Broadway.  
Elliott, Wm., 104 W. 39th.  
Evans, Frank, Inc., 1564 Broadway.

**F**  
Fallow, Sam, 160 W. 46th.  
Farnum, Ralph G., 1504 Broadway.  
Feinberg, A., 160 W. 46th.  
Feldman, N. S., Inc., 1493 Broadway.  
Fitzgerald, H. J., 220 W. 48th.  
Fitzpatrick & O'Donnell, 160 W. 46th.  
Flynn, Jack D., 1564 Broadway.  
Ford, Max, 1674 Broadway.  
Fox, William, 150 W. 46th.  
Friedman, John E., 218 Romax Bldg.

**G**  
Garren, Joa., 160 W. 46th.  
Gerber, Alex, 1607 Broadway.  
Golden, M., 160 W. 46th st.  
Golder, Lew, 1561 Broadway.  
Grady, Billy, 1564 Broadway.  
Grua, Matt, Agency, New York Theater Bldg.  
Grisman, Sam, 1493 Broadway.  
Grossman, Al, 160 W. 46th.  
Green, Howard, Jr., 110 W. 47th.  
**H**  
Hall, Syd, 145 W. 46th at.  
Hallett, Louis, 1493 Broadway.  
Hart, Joe, 137 W. 48th.  
Hart, Max, 1540 Broadway.  
Harvey, Charles J., 1402 Broadway.  
Hastings, Ben, 160 W. 46th.  
Hathaway, O. S., 1476 Broadway.  
Henry, Jack, 1607 Broadway.  
Herman, Al, 245 W. 47th.  
Hirshfeld, M., 1441 Broadway.  
Hocky, M. Ben, 110 W. 47th.  
Hogarty, John E., 200 W. 52d.  
Horn, J. E., 1493 Broadway.  
Hughes, Gene, Inc., 1562 Broadway.

**I**  
International Variety & Theatrical Agency, Inc., 218 W. 42d.

**J**  
Jackel, John C., Inc., 1571 Broadway.  
Jacobs, Miss Jennie, 1674 Broadway.  
Jensen, Joseph, 701 Seventh Ave.  
Jones, Bert, 405 Loew's Annex, 169 W. 46th st.  
Jordan, Jack, 414 Loew's Annex, 169 W. 46th st.

**K**  
Kamm, Philip, 1493 Broadway.  
Keeney, Frank A., 1493 Broadway.  
Keith, B. F., Vaudeville Exchange, 1564 B'way.  
Keller, Edward S., 1564 Broadway.  
Kennr, Samuel J., 1564 Broadway.  
Kessler, Aaron, 215 W. 47th.  
King, Miss Frances B., 1564 Broadway.

**L**  
Lambert, Clay, 1402 Broadway.  
Lamp, Adolph (So. Amer. specialist), 1482 Broadway.  
Lawren, Joe, 220 W. 42d.  
Le Maire, Rufus R., Inc., 1493 Broadway.  
Leo, Joe, 1493 Broadway.  
Lovine, Herman, 245 W. 47th st.  
Lewis & Gordon Producing Co., Inc., Times Building.  
Lewis, Jack, 1563 Broadway.  
Linder, Jack J., 1493 Broadway.  
Loeb, Jack B., 1531 Broadway.  
Loew, Marcus, 1540 Broadway.  
Logsdon, Miss Oily, 1547 Broadway.  
Lowe, Maxim P., 140 W. 42d.  
Lowenstein, Max J., 1579 Broadway.  
Lyons, Arthur S., Theatrical Enterprises, Inc., 245 W. 47th.

**M**  
MacGregor, E. J., 1482 Broadway.  
Maddock, C. B., 137 W. 48th.  
Mandel & Rose, 160 W. 46th.  
Mann, Joe, 1658 Broadway.  
Marinelli, H. B., Ltd., 245 W. 47th.  
Marlon, Dave, 1583 Broadway.

Markus, Fally, Vaudeville Agency, Strand Theater Bldg., 1637 Broadway.  
Maxwell, Joe, Inc., 700 179th.  
Maynard, C. G., 214 W. 42d.  
McCarthy, J. J., 1476 Broadway.  
McClellan Vaudeville Agency, 145 W. 45th.  
McGuire, B. C. Co., 245 W. 55th.  
Megley, Macklin M., 245 W. 47th.  
Melville, Frank, Inc., 220 W. 42d.  
Michael, Joe, 160 W. 46th.  
Miller, Harry, Co., 1476 Broadway.  
Moore-Megley Co., 245 W. 47th.  
Mooser, Geo., 217 W. 45th.  
Morris, Jos., 701 7th ave.  
Morris, Phil, 245 W. 47th.  
Morris, Wm., 1493 Broadway.  
Morris & Ford, 1579 Broadway.  
Morris, B. S., Theatrical Enterprises, Inc., 1564 Broadway.

**N**  
Nadel, E. K., 232 West 46th.  
Newman, Isaac, 768 Jackson ave.  
New York Theatrical Exchange, 1493 Broadway.  
North, Meyer B., 160 W. 46th.

**O**  
O'Neal, James, 160 W. 46th st.  
Orpheum Circuit Co., 1564 Broadway.

**P**  
Paglia, Amos, 245 West 47th.  
Pantogea Vaudeville Circuit, 1482 Broadway.  
Pearson, Arthur, 229 W. 42d.  
Peebles, John C., 152 Broadway.  
People's Vaudeville Co., 1540 Broadway.  
Pincus, Harry, 160 W. 46th.  
Pinner, Walter J., Agency, Inc., 245 W. 47th.  
Plohn, Max & Edmund, Times Building.  
Plunkett, Jas., 1564 Broadway.  
Poli Circuit, 1564 Broadway.  
Pollock, Lew, 245 W. 47th.  
Potadam, Jack, 160 W. 46th.  
Proctor, F. F., 1564 Broadway.

**R**  
Rath, Fred, 160 W. 46th.  
Rapp & Golder, 1564 Broadway.  
Redelsheimer, L., 225 W. 46th.  
Reynes, Maurice B., 10 E. 43d.  
Reynolds, George W., 145 W. 45th.  
Rialto Vaudeville Representative, Inc., 1562 Broadway.  
Rice & Graham, 1540 Broadway.  
Riley, Dick & Riley, Eddie, 245 W. 47th.  
Robbins, John A., 1493 Broadway.  
Roehm & Richards Co., Inc., 1571 Broadway.  
Rooney, Tom, 1607 Broadway.  
Rose & Curtis, 1607 Broadway.  
Rosenberg, Henry, 112 W. 34th.  
Rycroft, Fred, 160 W. 46th.

**S**  
Sandra, Paly, 1547 Broadway.  
Sauber, Harry, 148 W. 46th.  
Schenk, Niles M., 1540 Broadway.  
Schiffa, Anton F., 160 W. 45th at.  
Shannon, Sam, 140 W. 42nd st.  
Sharpe, Lew, 1581 Broadway.  
Shua, Harry A., Vaudeville Agency, 160 W. 46th.  
Shea, M. A., 1540 Broadway.  
Shea, E. F., 214 W. 42nd.  
Sneedy Vaudeville Agency, Inc., 1493 Broadway.  
Small, Edward, Inc., 1493 Broadway.  
Smith, Jo Paige, 1562 Broadway.  
Smith, Peter, 1562 Broadway.  
Smith, Joseph R., 245 W. 47th st.  
Soloh, Eddie, 245 W. 47th.  
Sohel, Nat, 1579 Broadway.  
Sofferman, A., 1493 Broadway.  
Solti, David, 417 W. 43d.  
Spaulder Leopold, 116 W. 39th.  
Stahl, John M., 220 W. 42d.  
Stater, Leona, Suite 339 Putnam Bldg., 1493 Broadway.  
Stewart, Rosalie, 110 W. 47th st.  
Stoker, Fred, 215 W. 47th.  
Sullivan, Joseph, 1607 Broadway.  
Sun, Gus, Booking Exchange Co., 1153 Broadway.

**T**  
Tennis, C. O., 1476 Broadway.  
Thalheimer, A., 160 W. 46th.  
Thatcher, James W., 755 7th ave.  
Thomas, Lou, 1544 Broadway.  
Thor, M., 245 W. 47th.  
Tilden, Cordelia, 1493 Broadway.  
Tishman, Irving, 160 W. 46th st.  
Turner, H. Godfrey, 1499 Broadway.

**V**  
Vincent, Walter, 1451 Broadway.  
Vogel, Wm., Production, Inc., 130 W. 46th.

**W**  
Walker, Harry, 1674 Broadway.  
Weber, Harry, 1564 Broadway.  
Weber, Herman W., 1564 Broadway.  
Weber, Isaac, 701 7th ave.  
Wells, Wm. K., 701 7th ave.  
West, Leonard Producing Co., 236 W. 45th.  
White, George R., 220 W. 43rd.  
Williams, Slim, 701 7th ave.  
Wilmer & Vincent Theater Co., 1451 Broadway.  
Wilsbin, Charles S., Inc., 1573 Broadway.  
Wilton, Alf T., 1564 Broadway.  
Winter, Wales, 1176 Broadway.  
Wirth & Hamid, Inc., 1579 Broadway.  
Wolfe, Georgia, 137 W. 45th.

**Y**  
Yates, Irving, 160 W. 46th

## CHICAGO

**A**  
Allen-Sumner Theatrical Agency, 145 N. Clark st.  
American Theatrical Dramatic Agency, 36 W. Randolph st.  
Armstrong, Paul L., 119 S. Michigan Blvd.  
Associated Booking Office, 54 W. Randolph st.  
Athenum Harvey Thomas Theatrical Agency, 59 E. Van Buren.

**B**  
Barnes, F. M., Inc. (Fairs), 624 S. Michigan ave.  
Baxter, John, 119 N. Clark st.  
Bennett's Dramatic & Musical Exchange, 34 W. Randolph st.  
Benson Music & Entertainment Co., 64 W. Randolph st.  
Bentley, John H., 177 N. State st.  
Billshury, John H., Agency, 54 W. Randolph st.  
Borthwick, Al, Booking Agency, 22 Quincy st.  
Brandt, Alfred D., 22 Quincy st.

**C**  
Carrell's Theatrical Agency, 36 S. State st.  
Carrette & Valentine, 25 N. Dearborn st.  
Coffey, Joe, Amusement Co., 127 N. Dearborn.  
Continental Vaudeville Exchange, 180 W. Washington st.  
Crowl, Chas., 54 W. Randolph st.

**D**  
Danforth, Harry, Inc., 177 N. State st.  
Davidson's Orchestras, 64 W. Randolph.  
Davis, Col. W. L., 36 W. Randolph st.  
Doll & Howard, 36 W. Randolph.  
Doyle, Frank Q., 22 Quincy st.

**E**  
Eagle & Goldsmith, 177 N. State st.  
Earl & Perkins Theatrical Agency, 54 W. Randolph st.  
Ellis, Charles E., 130 N. State st.

**F**  
Fine, Jack, 159 N. State.  
Fine & Willeus, 159 N. State.  
Fisher Pony Enterprises, 177 N. State st.  
Friedman, Jesse, 159 N. State st.  
Friedlander, Robert, 180 W. Washington st.

**G**  
Gardner, Jack, 177 N. State st.  
Gardner, Earl, 159 N. State st.  
Gladden Booking Office, 36 W. Randolph st.  
Goldberg, Lew M., 54 W. Randolph st.

**H**  
Halperin-Shapiro Agency, 190 N. State st.  
Herman, Sam, 119 N. Clark st.  
Hewitt Bureau, 410 S. Michigan Blvd.  
Horwitz, Arthur J., 177 N. State st.  
Howard, Monte, 36 W. Randolph.  
Howard & Doll, 36 W. Randolph.  
Hubb & Weston, 35 W. Randolph st.

**I**  
International Vaudeville Exchange, 54 W. Randolph st.

**J**  
Jackson, Billy, Agency, 177 N. State st.  
Jacobs, Wm., 54 W. Randolph st.  
Johnstone, O. H., 36 W. Randolph st.

**K**  
Keith, B. F., Vaudeville Exchange, 160 N. State st.  
Keough, Ez, 54 W. Randolph.  
Kingston Vaudeville Booking Assn., 106 N. LaSalle st.  
Klein, Martin, 129 E. 31st at.  
Kraus, Leo, Inc., 177 N. State at.

**L**  
Levey, Bert, Circuit, 54 W. Randolph st.  
Loew, Marcus, Western Booking Agency, 540 694 Woods Theater Bldg.

**M**  
M. & E. Agency, 108 N. Dearborn st.  
MacDonald Groff Concert Co., 2825 W. Madison st.  
Mack & Berger, 177 N. State.  
Maine, Billy, 36 W. Randolph st.  
Marsh, Edward, Amusement Exchange (Fairs), 159 N. State st.  
Matthews, J. C., 300-301 Garrick Bldg.  
Morse Theatrical Agency, 159 N. State.

**O**  
Orpheum Circuit, 190 N. State at.

**P**  
Pantogea Vaudeville Agency, 36 S. State st.  
Patin, J., 22 Quincy st.  
Powell, Tom, 54 W. Randolph st.  
Powell-Danforth Agency, Inc., 51 W. Randolph.

**R**  
Raimond Booking Agency, 22 Quincy st.  
Rich, Frank, 177 N. State st.  
Roberts, Sam, 177 N. State st.  
Rogers Producing Co., 54 W. Randolph st.  
Robinson Attractions, Inc. (Fairs), 302 S. State st.  
Ruggio, John, 512 N. Wells st.

**S**  
Schallman Bros., 36 W. Randolph st.  
Schuster, Milton, 36 W. Randolph st.  
Symour-Shapiro, 36 W. Randolph st.  
Shon, J. Alex., 624 S. Michigan.  
Simma Agency, 54 W. Randolph st.  
Spingold, Harry, 54 W. Randolph st.  
Sternad Attractions, Inc., 64 W. Randolph st.  
Stewart, John R., 36 W. Randolph st.  
Summers, Allen, 145 N. Clark st.  
Sun, Gus, Booking Exchange, 36 W. Randolph st.  
Syranyi, M. L., 36 W. Randolph st.  
Symphony Amusement Office, 8 S. Dearborn.

**T**  
Taylor, Earl, 159 N. State st.  
Tee, Jack, 119 S. Michigan Blvd.  
Temple Amusement Exchange, 159 N. State st.  
Thomas, Harvey, Theatrical Agency, 59 E. Van Buren st.

**U**  
United Fairs Booking Assn., 624 S. Michigan ave.

**V**  
Van, Edward, 159 N. State st.

**W**  
Webster Vaudeville Circuit, 36 W. Randolph st.  
Western Vaudeville Managers' Assn., 190 N. State st.  
Weperson, Edw., 22 Quincy st.  
Wingfield, James, 139 N. Clark st.  
Williams, Chas. J., 159 N. State.  
World Amusement Service Assn., 624 S. Michigan ave.

**Y**  
Young, Ernie, 159 N. State st.

## BALTIMORE, MD.

McCaslin, John T., Vaudeville Agency, 123 E. Baltimore at.

## BOSTON, MASS.

Hub Amusement Co., 250 Tremont St.  
Keith, B. F., Vaudeville Exchange, 191 Tremont St.  
Quigley, John J., 181 Boylston St.  
Tammis & Joyce, 170 Tremont St.  
Walters, Louis E., 238 Tremont St.  
White Amusement Bureau, 150 Tremont St.

**RUFFALO, N. Y.**  
National Vaudeville Exchange, 617-619 Brownson Bldg.

**CINCINNATI, O.**  
Jones, Morris, Agency 511 Copple Bldg., Covington, Ky., near Cincinnati.  
Middleton, Jack, 21 E. 6th st.

## CLEVELAND, O.

Rendall, Norman, Room 302, 319 Huron rd.  
Miller, Mabel W., 417 Newban-Stern Bldg.  
Russell, Danny, Booking Exchange, 329 The Arcade.

## DENVER, COL.

H. & C. Theatrical Exchange, Room 2, E. & C. Bldg.

## DETROIT, MICH.

Butterfield, W. S., Film Bldg., 150 E. Elizabeth st.  
International Vaudeville Exchange, 2539 Woodward ave.  
Sun, Gus, Booking Exchange, 1504 Broadway.  
Zobedien's Theatrical Agency, cor. Broadway and Grand River.

## KANSAS CITY, MO.

Consolidated Amusement Co., 415 Lee Bldg.  
Feist, Ed F., Gladstone Hotel Bldg.  
Hammond, K. Bryan Swan, care Coates Home, 1034 N. Broadway.  
Kansas City Vaudeville Agency, 716 Chambers Bldg.  
Simpson, Karl F., 17 Gayety Theater Bldg.  
Western Vaudeville Mgrs. Assn., 211 Main-street Theater Bldg.

## NEW ORLEANS, LA.

Brennen, R. F., 155 University Place.  
International Entertainment Assn., 13rd Wood, mgr.: 118 Carondelet Bldg.

## PHILADELPHIA, PA.

Collins & Phelps, 1305 Arch.  
Consolidated Booking Office, Market & Juniper sts.  
Donnelly, Frank, Real Estate Trust Bldg.  
Dapkins, Ernest, Real Estate Trust Bldg.  
Griffiths, Wm. T., 1322 Vine st.  
Hammond & Hart, 122 S. 13th.  
Heller Entertainment Bureau, Keith Theater Bldg.  
Jeffries, Norman, Real Estate Trust Bldg.  
Keller Vaudeville Agency, Real Estate Trust Bldg.  
Kline Booking Co., 1305 Vine at.  
Krause & Seaw, Real Estate Trust Bldg.  
Russell, Mae, Vaudeville Agency, 21 N. Juniper st.  
Sabolky, David R., Keith Theater Bldg.  
Sommers Music & Entertainment Bureau, Hotel Adelphi.  
Suldar & Myers Booking Office, Room 30, Scherbert Theater Bldg.  
Spring Garden Entertainment Bureau, 619 Spring Garden street.  
Suter, Fred Albert, 1714 Chestnut st.  
Went, L., 1322 Vine st.

## PITTSBURGH

Malonglin, J. S., Putnam Bldg.

## ST. LOUIS, MO.

Dane, Oscar, Gayety Theater Bldg.  
Dunsford Sutters Entertainment Bureau, 620 Chestnut st.  
Hazen, Hobby, Gem Theater Bldg.  
Messari, Theatrical Exchange, Pineate Bldg., 504 Pine st.  
States Booking Exchange, Calumet Bldg.  
Thompson, A. A., Amusement Enterprise, 801 United Home Bldg.  
United Musical Comedy Exchange (tabloid), Calumet Bldg.  
W. V. M. A., Joe Erber, mgr., Arcade Bldg.  
Weber, R. J., Entertainment Bureau, Times Bldg.  
West, Bobbe, Entertainment Bureau, Gem Theater Bldg.

## TORONTO, CAN.

Canadian Booking Office, 3 Dundas st. West.  
Ontario Booking Office, 36 Yonge st. Arcade.  
Hamilton Vaudeville Booking Exchange, 244 Chestnut st.

## VI SHAFFER



Vi Shaffer, who is termed "the world's greatest comedienne," is to tour with Bert Smith's "Rainbow Wonders" Company, a miniature musical comedy.

LITTLE THEATERS

ALABAMA

Birmingham—Little Theater of Birmingham, 2111 Highland ave., Bernard Szold, dir. Mobile—Mobile Little Theater. Selma—Selma Drama League Players

ARIZONA

Phoenix—Arizona Club, Luma Bldg., 3 W. Jefferson st., Walter Ben Hare.

CALIFORNIA

Berkeley—Campus Little Theater. Berkeley—University English Club Players. Berkeley—Greek Theater. Berkeley—by the Sea—Little Theater Arts & Crafts Club. Fruitvale—The St. Elizabeth Players, 1530 34th ave. Los Angeles—The Potroller Players, 730 N. Broadway, Edmund Russell. Los Angeles—Los Angeles High School Players, Asa. Los Angeles—Los Angeles Theater Guild, 315 N. Hancock st., Frank Cantello, secy. Los Angeles—Fourth 11 Players. Oakland—Boulevard Little Theater Pasadena—Community Playhouse Assn., 83 85 North Fair Oaks Ave. Pomona—Gaiety Players, 146 E. Third st., Smith Russell, secy. Redlands—Redlands Community Players. San Diego—San Diego Players. San Francisco—Players Club. San Jose—DeMolay Players, 145 N. 3d st.; Ernest Monk, secy. San Francisco—The Farrington Players, Century Hall, 1335 Franklin st. Santa Ana—Santa Ana Players. Santa Barbara—Santa Barbara Com. Arts Assn. Santa Monica—Dramatic Club. Santa Monica Bay Women's Club, 1210 Fourth st. Whittier—Community Players, care of Y. M. C. A., Miss Marian H. Weed, secy.

COLORADO

Boulder—University of Colorado Little Theater, 1230 Grand View, G. F. Reynolds, dir. Colorado Springs—Colorado Springs Drama League. Denver—Denver Community Players, Inc., 1200 South High, Mrs. Clara W. Springer, secy. Denver—South High Dramatic Club, South Pearl & Colorado aves., Christine C. Buck, secy.

CONNECTICUT

Bridgeport—Little Theater League, 25 Laurel ave., Julia Farnam, secy. Bristol—Little Theater, Memorial High School, R. S. Newell, dir. Bristol—Bristol Community Players, 240 Main st., Greenleaf Farnham, secy. Hartford—Little Theater Guild of Hartford, 35 Sterling st., Esther Gross, secy. Leitchfield—The Leitchfield Players, Miss Inga Westberg, secy. New Haven—The Playcraftsmen of Yale University, 1847 Yale Station, Richard C. Lowersburg, secy. Westport—Little Theater Players, Charica Fable, treasurer.

DELAWARE

Wilmington—Air Castle Players, Victoria Hertz, secy. Wilmington—Wilmington Drama League.

DISTRICT OF COLUMBIA

Washington—The Arts Club. Washington—Capital Players, 2209 Eye st., N. W., John J. Campbell, mgr. Washington—Ram Head Players, Wardman Park Inn.

FLORIDA

Deland—Green Room Players, Stetson Univ., Irving C. Stover, dir. Jacksonville—Jacksonville Community Players. Palatka—Palatka Community Service. Pensacola—Little Theater, 24 E. Romana st., B. W. Sims, dir. Tampa—Community Players, 3910 Jefferson, Earl Stumpf, dir.

GEORGIA

Atlanta—Little Theater, Women's Club.

ILLINOIS

Bloomington—Bloomington Community Players, Ethel Gunn, secy. Champaign—Illinois Theater Guild, Ill. Union Bldg., Paul Wilson, dir. Chicago—Hull House Players. Chicago—College Players, 822 Buena ave., Fritz Beck, secy. Chicago—Studio Players, 826 N. Clark st.; Raylla Udell, dir. Chicago—The Art Club, care Mrs. John A. Carpenter, 710 Rush st. Chicago—The Boys' Dramatic Club, care Bertha Lee, dir., 430 Pine Arts Bldg. Chicago—Coffey-Miller Players, 631 Fine Arts Bldg., 410 S. Michigan Blvd. Chicago—Children's Civic Theater of Chicago, 410 S. Michigan ave., Bertha L. Lee, dir. Chicago—Rosary College Dramatic Club, 2454 Everett ave., Mildred North, secy. Decatur—Decatur Little Theater. Evanston—Campus Players, Northwestern Univ., Alex. Dean, secy. Galesburg—Knox College, C. L. Mense, secy. Lake Forest—Lake Forest Playhouse. Peoria—Peoria Players, 211 N. Monroe st., Miss E. A. Pulpipher, secy. Springfield—Community Players, 725 S. 7th st., Henry Howe, secy. Triang—Theater Guild of University of Ill. Wilmette—North Shore Players, Alex. Dean. Winnetka—Winnetka Community Playhouse.

INDIANA

Evansville—Drama League, 40 Washington ave., Clara Vickery, secy. Gary—Gary Musical Academy, 539 Broadway. Indianapolis—Little Theater Soc. of Ind., 136 E. 14th st., Lillian F. Hamilton, exec. secy. Indianapolis—Little Theater Soc., care Clarence M. Weener, the John Herron Art Institute. Indianapolis—Little Theater Soc., care Mrs. Wm. O. Bates, 736 Middle Drive.

IOWA

Ames—Masque Players, State College, Box 425. Sta. A. Nancy E. Elliot, secy. Bloomfield—Community Players. Cedar Rapids—Coe College Little Theater. Des Moines—Little Theater Associations. Grinnell—Play Production Class, Grinnell College, W. H. Trumbauer, dir. Iowa City—The University Theater, University of Iowa, Hall of Natural Science, Miss Dorothy McClellan, secy. Mason City—Drama Shop Players, 229 Second St., N. E., F. R. Treasel, secy. Mystic—Mystic Dramatic Club, Paul E. Hunter, secy.

KANSAS

Lawrence—University of Kansas Little Theater.

Manhattan—Purple Masque Players, State Agricultural College, Earl G. McDonald, dir. Pittsburg—Theat Alpha Pl. State Teachers' College, Prof. J. R. Deisma, secy.

KENTUCKY

Barbourville—National Theater, J. L. Hoffa, secy. Lexington—Campus Playhouse, University of Kentucky, Box 545, Prof. W. R. Sutherland, dir. Louisville—University of Louisville Players, 119 W. Broadway, Virginia Jarvis, secy. Louisville—Dramatic Club of Nazareth College, Louisville—Players' Club. Louisville—Y. M. H. A. Players, Second and Jacob sts., Louis M. Roth, pres.

LOUISIANA

Baton Rouge—Little Theater Guild. Lafayette—Community Service of Lafayette Parish, H. B. Skinner, dir. Morgan City—Teche Players, 608 Everett st., Frank L. Probska, secy. New Orleans—Dramatic Club, Tulane University. New Orleans—Dramatic Class of the New Orleans Conservatory of Music and Dramatic Art. New Orleans—Jerusalem Temple. New Orleans—Dramatic Society, Young Women's Hebrew Association. New Orleans—Fred Woods' Studio of Stage Crafts, 418 Carondelet Bldg. New Orleans—Jefferson College Players. New Orleans—Lettitt Theater Du Vaux Carre, 612 St. Peter st., Miss Ethel Crumb, secy. Shreveport—Shreveport Little Theater, Opal Barton, secy.

MAINE

Lewiston—The English 4 A Players, Bates College, Att. Prof. A. Craig Baird. Ogunquit—Ogunquit Village Studio.

MARYLAND

Baltimore—Baltimore Children's Theater, Lyric Theater, Mt. Royal ave., Frederick R. Huber, secy. Baltimore—Vagabond Players. Baltimore—All Univ. Dramatic Club, Johns Hopkins Univ., Albert G. Langehutz, Jr., secy. Frostburg—State Normal School, Loo st., Thelma Harvey, secy.

MASSACHUSETTS

Amherst—Roller Dramatic Soc., 88 Pleasant st., Edw. F. Ingraham, secy. Boston—Victory Play Shop, 3 Blackwood st., Raymond Gilbert, secy. Boston—Theater Guild of Boston, 417 Pierce Bldg., John Gutterman, secy. Boston—Children's Theater, care Emerson College of Oratory. Boston—Elizabeth Peabody Playhouse. Boston—Boston Stage Soc., 36 Joy St. Boston—Waban Neighborhood Club, Harry L. Tilton, mgr. Boston—The Outdoor Players, Pierce Bldg. Cambridge—Larchwood Players, Bungalow Theater, Larch road. Deerfield—Dramatic Society of Deerfield Academy. Framingham—The Wardrobe Club, Mrs. C. Fuller, 31 Warren road. Glendale—Little Theater Players, care of Harvard St. High School, Mrs. M. L. Green. Gloucester—School of Little Theater, Rocky Mt. st., Stuart Guthrie, secy. Holyoke—English Play Shop, Mt. Holyoke College, Chas. J. Auditorium. Lawrence—St. John Dramatic Soc., P. O. Box 22, W. Ridings, secy. New Bedford—The Campbor Players' Studio, 86 Court st., Mr. McEwen, dir. Northampton—McCallum Theater. Northampton—Northampton Players. Northampton—Senior Dramatic Soc., Smith College. Pittsfield—Town Players. Pittsfield—Lismouth Theater. South Middleboro—The Cape Players, Henrietta C. Wilbur, secy. Tufts College—Pen, Paint and Pretzels Dramatic Society of Tufts College. Williamstown—Cap & Bells, Inc., Robert W. Post, secy.

MICHIGAN

Detroit—Community Players of Detroit, 285 E. Ferry ave., J. A. Eckel, secy. Detroit—Dramatic Class of Northwestern H. S., Jos. Westosky, secy. Detroit—Theater Arts Assn., 10020 Esley ave., Albert Hidding, dir. Detroit—Detroit New Century Club, Harriette G. Locke, chairman. Detroit—Circle Theater & Vaudeville House, 2915 Hastings st., Harry Green, secy. Detroit—Temple Beth El Arts Soc., Frank V. Martin, secy. Detroit—Theater Arts Club, 711 Lake Shore road, Mrs. G. W. Zeman, secy. Hillsdale—Dept. of Dramatic Art, Hillsdale College, Prof. Sawyer Link. Petersburg—Little Theater, Lillian Mortimer, dir. Pontiac—Pontiac Little Theater. Saginaw—Mrs. M. C. Miller, 2025 Gratiot ave. Saginaw—Little Theater, Hoyt Library Bldg., Harry G. Miller, secy. Ypsilanti—Ypsilanti Players, 133 Rear North Huron st.

MINNESOTA

Duluth—Duluth College Club & A. A. U. W., Mrs. S. Shepard, dir. Minneapolis—MacPhail Little Theater Co., L. LaSalle at 15th, Jack DeVerre. Minneapolis—St. Stephen's Players, 1810 Lyndale ave., South, Suite 222, A. H. Faust, dir. Minneapolis—Univ. Dramatic Club, Univ. of Minn., 18 Music Bldg., A. M. Longwall, secy. Minneapolis—Studio Players, 624 New York Bldg. Montevideo—Montevideo Dramatic Club, Agnes E. Holstad, secy. Owatonna—Dramatic Students High School.

MISSOURI

Boonville—Kemper Dramatic Club (Kemper Military School), I. Logan Smith, dir. Columbia—The Masquers, State University of Missouri. Springfield—The P.H. Box Little Theater, 874 Boulevard Joseph P. Cook, dir. St. Louis—St. Louis Artists' Guild, 812 Union Blvd., Miss Grace F. Gooding, secy.

MONTANA

Bozeman—Bozeman Women's Club, 605 S. 8th st., Mrs. E. I. Powers, secy. Missoula—Missoula University Masquers. Red Lodge—Mask and Frolic Club.

NEBRASKA

Lincoln—Carroll's Little Theater, Neb. State Bank Bldg., Harvey H. Parroll, dir.

NEW HAMPSHIRE

Peterboro—Outdoor Players, Marie W. Laugh-ton, dir.

NEW JERSEY

Atlantic City—Boardwalk Players, Steeplechase Pier Park, George V. Hobart, dr. Bayonne—Bayonne Theater Guild, 98 W. 10th st., Mary E. Gormley, secy. Hightstown—Hightstown Players, Wilson Hall, G. W. Marque Maier, secy. Jersey City—Little Theater, Y. W. C. A., 43 Belmont ave., F. Fuller, secy. Newark—Catholic Young Women's Club. Newark—The Thailans, Barringer High School; Franklin Crosse, secy. Orange—Drama Guild of the Oranges, 211 Prospect st., J. J. Hayes, secy. Princeton—Princeton Theater Intime, R. McClenahan, secy. Summit—The Playhouse Assn., Tulip st., Mary Badau, secy. Trenton—Trenton Group Players.

NEW MEXICO

Santa Fe—Santo Fe Community Players.

NEW YORK

Albany—St. Patrick's Players, Central & Lake aves. Alfred—Wee Playhouse. Astoria, L. I.—Precious Blood Players, 393 Broadway; D. F. Barreca, secy. Astoria, L. I.—Astoria Little Theater, 497 Graham ave., Miss A. Peterson, secy. Auburn—Auburn Amateur Dramatic Club. Batavia—Crosby Players, Denio apartments; Harry D. Crosby, secy. Bay Ridge—Ovington Players, Bay Ridge High School. Brooklyn—Mission Relief Players, 45 Foxall st., Joseph P. Bretano. Brooklyn—St. Francis & St. Mary Missionary Players, 45 Foxall st. Brooklyn—Little Theater Committee, 126 St. Felix st., Judge F. E. Crane, secy. Brooklyn—Institute Players, 30 Lafayette ave., Chas. D. Atkins, secy. Brooklyn—Hensonhurst Theater Guild, 60 Bay 31st st., Bernard Katz, dir. Brooklyn—Clark Street Players. Brooklyn—Shaw Players, 120 Jackson St., Jos. Bascetta, pres. Brooklyn—The McLaughlin Players, 419 Flushing ave., Mary G. Burch, secy. Brooklyn—Acme Players, Acme Hall, 7th ave. & 9th st. Brooklyn—The Thespians, 149 Amherst st., Herbert G. Bliven, secy. Brooklyn—Brooklyn Drama League, 1172 President st., George Lieb, dr. Brooklyn—Court Players, 1728 Madison st., W. B. Kasparek. Buffalo—The Buffalo Players, Inc., 26 Irving Place, Marion de Forest, secy. Buffalo—Dramatic Society of the Canisius College. Buffalo—D'Yonville Players. Buffalo—Junior Class of Buffalo Seminary, Mrs. Alida White. Buffalo—Two-in-One Players of Buffalo, 1589 Broadway, Ed Sommer. Dunkirk—The St. George Dramatic Club, Mark Heigan, secy-treas. Elmhurst (L. I.)—Elmhurst Jackson Heights Players. Elmira—Elmira Community Service, 413 E. Water st., Z. Nespor, secy. Flushing, L. I.—League Players, League Bldg., Sarah C. Palime, secy. Forest Hills, L. I.—Garden Players, 11 Greenway Terrace, Helen Hoffa, secy. Glen Morris—Kitchmond Hill South Dramatic Society, 10752 111th st., Ed Mackert. Gouverneur—Gouverneur Players, care Howard Collins. Hamburg—Hamburg Women's Club, Mrs. H. P. Biomeyer, dir. Ithaca—Cornell Dramatic Club, Goldwin Smith Hall, LeVerne Baldwin, secy. Montclair—Montclair Players. New York—Children's Dramatic League, Hotel Astor, Elsie Oppenheim, secy. New York—Stuyvesant Players, Inc., 216 E. Tremont ave. New York—Civic Club, Drama Group, 14 W. 12th st. New York—Dramatic Dept., Community Service, 315 Fourth ave., George Junkin, secy. New York—Children's Theater, Fifth ave. & 104th st., Clare T. Major, secy. New York—Inter-Theater Arts, Inc., 42 Commerce st. New York—Playwrights' Soc., 158 W. 45th st., Fred Wall, secy. New York—Thomas E. Crosby, 350 Park ave. New York—The Proscenium Players, 200 Fifth ave., Room 1411, R. B. Gilbert, dir. New York—The Sparks', care The N. Y. Comedy Club, 240 East 68th st., Mrs. Danforth. New York—Washington Square College Players, 100 Washington Square, Thos. H. Mullen. New York—The Senior Players, Evander Childs High School, 184th st. & Creston ave. New York—Marionette Theater Studio, 27 W. 5th st., Florence Koeller, secy. New York City, 138 E. 27th St.—Bramhall Players. New York City—Cooper Players of Cooper Union Inst. New York City, 785 Madison Ave.—Cutler Comedy Club of Cutler School. New York City—Dramatic Association of Hunter College. New York—Lenox Hill Players, 12 Park ave. New York—Players League, 450 Madison ave., Della Mounts, secy. New York—The Triangle, 7th ave. & 11th st. New York City, 190th St. and Ft. Washington ave.—George Grey Bernard's Cloisters of St. Guilhem. New York City, 27 Barrow St.—Greenwich House Dramatic Society. New York City—Guild Players, University Settlement, 184 Eldridge st. New York City, Grand St.—Neighborhood Playhouse. New York City, 67 W. 44th St.—Union of the East and West Dramatic Society. New York City—Columbia University Players. New York City—Hunter College "The Pipers". New York—Strolling Players, 1121 West Farms road, Mabel DeVries, secy. New York University—Varsity Dramatic Society. New York—Community Service, 315 Fourth ave., W. Pangburn, secy.

New York—School of the Theater, 571 Lexington ave. New York—Irvine Players, 31 Riverside Drive, Miss Theodora U. Irvine, dir. New York—Cherry Lane Players, 40 Commerce st., Wm. S. Hainey, dir. New York—Lighthouse Players, 111 E. 59th st., Rosalie Mathieu, dir. Nyack—Nyack Players. Pelham Manor—Manor Club Players, H. E. Day, secy. Plainfield—Plainfield Theater. Poughkeepsie—Outdoor Theater, Vassar College. Poughkeepsie—Poughkeepsie Community Theater. Rochester (Argyle Street)—Prince Street Players. Rochester—Sagamore Laboratory Theater Arts, East ave., Mrs. J. J. Noble, secy. Rochester—The Towne Players, 156 East ave. Rockville Center—Little Theater. Rockville Center—Fortnightly Community Players. Saratoga—Women's Civic Club. Scarborough—Beechwood Players, Beechwood Theater. Schenectady—The Mountebanks. Schenectady—League Dramatic Club, 14 Willow ave., Ruth Winnie, secy. Schenectady—The Harlequinaders, John Loftus, secy., 209 Notch Terrace. Scarsdale—Wayside Players. Seneca Falls—Dramatic Club of Mynlerse Academy. Syracuse—Syracuse Little Theater. Tottenville, S. I.—Unity Dramatic Society, 7255 Amboy road, John Meehan Bullwinkel, secy. Troy—The Box and Candle Dramatic Club of Russell Sage College. Troy—Dramatic Society of Emma Willard School. Troy—Hlum Dramatic Club. Troy—Masque of Troy, Troy Times, J. M. Francis, secy. Utica—Players' Club, 128 Hawthorne ave., Frank Sterling, secy. Utica—American Legion Players, 233 Genesee st., C. H. Dugan, secy. Utica—The Samaritans, rear 108 Washington st., H. W. Bell, dir. Warner—Warner Players, Miss Ethel K. Cox, pres. Watervliet—The St. Bridget's Dramatic Club. West Point—Dramatic Society United States Military Academy. White Plains—Fenimore Country Club. White Plains—Fireside Players.

NORTH CAROLINA

Chapel Hill—The Carolina Playmakers; Geo. V. Denny, bus. mgr. Durham—Durham Community Theater. Raleigh—Raleigh Community Players, 307 Fayetteville st., Dr. R. P. Noble, secy.

NORTH DAKOTA

Fargo—Fargo Little Country Theater. Hamilton—New Grand Theater, Hollis E. Page, mgr.

OHIO

Akron—Civic Drama Association, Akron Play ers. Athens—Ohio Univ., Irma Volght, secy. Cincinnati—Cincinnati Art Theater. Cincinnati—Dramatic Dept. of Cincinnati Community Service, Greenwood Building. Cleveland—Thimble Theater Guild, Ohio Theaters Bldg., Samuel Bradley, secy. Cleveland—Playhouse. Cleveland—Carondele House, 3370 E. 93rd st., Mr. Dutton, secy. Cleveland—Library Players, Channing Hall. Columbus—The Players' Club—2641 N. Drexel ave., Mrs. Frederick Shedd, pres. Deerfield—Literati of Deerfield High School, Philemon Jones, secy. Delaware—Ohio Wesleyan Univ., Prof. R. C. Hunter, secy. East Liverpool—Gibbons Club, John Rogers, dir. Granville—Denison University Maquers; Miss Elizabeth Folger, secy. Mansfield—Town Players, 525 Park ave., R. G. Berchler, secy. Mansfield—Columbia Players, 304 S. Second st., Chas. Brassington, secy. Oxford—Ernst Theater. Plain City—K. of P. Dramatic Club, Ney S. Fleck, secy. Pitsmouth—Little Theater, 73 First Nat'l Bank Bldg., Lowell Ames Norris, dir.

OKLAHOMA

Tulsa—Little Theater Players, Mrs. P. Reed, secy., 1448 S. Denner ave. Tulsa—John W. Collins, Box 889. Tulsa—Little Theater Players, 309 W. 11th st., Mrs. J. P. Bowen, secy.

OREGON

Grass Valley—Little Theater, C. M. Faylor, secy. Salem—Little Theater Club, 193 N. Commercial st., D. H. Talmadge, secy. Silverton—Silverton Playmakers.

PENNSYLVANIA

Butler—Little Theater Group, 245 S. Main st., J. Earl Kaufman, secy. Erie—Erie Little Theater. Erie—Community Playhouse, Henry B. Vincent, dir. Germantown—Philadelphia Belfry Club of Germantown Academy. Germantown—Triangle Club, Germantown Boys' Club, 25 W. Penn st. Glen Rock—American Legion Players, J. H. Koller, dir. Lock Haven—Community Players, Community Service, George Junkin, secy. Philadelphia—University Dramatic Club, College Hall, Univ. of Pa., Mary Montague. Philadelphia—Philomathean Society of the University of Pennsylvania. Philadelphia—Three Arts Players. Philadelphia—Philadelphia Little Theater. Philadelphia—Plays & Players, 1714 Delancey st. Philadelphia—The Delphin Players, 1330 N. Alden st., F. V. Minster. Philadelphia—Junior Organization of Second Presbyterian Church, 1714 Delancey st. Pittsburg—Pitt Players, Univ. of Pittsburg. Pittsburg—Dept. of Drama in the Theater of the College of Fine Arts. Carnegie Institute of Technology. Pittsburg—Temple Players, 2303 Murray ave., L. Robin, secy. Reading—The Community Players, Mrs. A. Lyons, 414 N. 25th st. Shamokin Dam—Shamokin Dam School, H. E. Culp.

State College—The Penn State Players, 134 S. Gill st., A. C. Clough, dir. Titusville—Titusville Little Theater.

RHODE ISLAND

Pawtucket—Pawtucket Community Theater. Providence—Brown University Dramatic Soc. Providence—The Players, Talma Studios, 160 S. Main st., John Hutchinson Cady, secy.

SOUTH DAKOTA

Mitchell—Dramatic Society, D. W. College of Mitchell. Sioux Falls—Dramatic League. Vermillion—Univ. of S. D., Prof. C. E. Lyon, secy.

TEXAS

Austin—Austin Community Players, 2208 Guadalupe st., Morton Brown, secy. Bonham—Pied Piper Players. Corpus Christi—Miss Marie M. Barnett, 1411 Chaparral st. Dallas—Little Theater, Oliver Hinsdell, dir.

UTAH

Salt Lake City—Univ. of Utah, Prof. M. M. Babcock, secy.

VERMONT

St. Johnsbury—Little Theater, 13 Boynton ave., Madeline I. Randall, secy.

VIRGINIA

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Escanaba—Coliseum Rink, Richard Flath, mgr.
Grand Rapids—Coliseum Rink, Geo. E. Zindel,
mgr.
Ionia—Roller Rink, G. B. Jack, mgr.
Iron River—Cloverland Rink, Wheeler & Ed-
lund, mgrs.
Ironwood—Armory Roller Rink, Ray H. Palmer,
mgr.; plays attractions.
Muskegon—Merrill Roller Rink, Wm. E. Merrill,
mgr.; plays attractions.
Osego—Palace Rink, D. G. Chamberlin, mgr.
Saginaw—Plaza Roller Rink, Fred Jenks, mgr.
Tawas City—Roller Rink, Ben Sawyer, prop.

MINNESOTA

Princeton—Armory Skating Rink, W. C. Roos,
mgr.; no attractions.
Rochester—Skating Rink, Blanchard & McKugh,
mgrs.
Springfield—Roller Skating Rink, Martin
Wurm, mgr.
Winona—Wigwam Roller Rink, C. J. Bremer,
mgr.; plays attractions.
Worthington—Armory Roller Rink, Charles
Gberke, prop. and mgr.
MISSISSIPPI
Jackson—Livingston Park Rink, C. W. Payne,
mgr.
Winona—Pastime Roller Rink, J. R. Barrett,
prop.; O. J. Freeman, mgr.; plays attrac-
tions.

MISSOURI

Bonne Terre—Roller Rink, W. W. Purcey,
mgr.; plays attractions.
Hamilton—Imperial Roller Rink, H. E. White
& J. Houghton, mgrs.
Neosho—Sunset Lodge Skating Rink, H. H.
Petterhoff, mgr.
St. Louis—Palladium Rink, Rodney Peters, mgr.

MONTANA

Absarokee—Midnight Frolic Skating Rink, Dave
A. Martin, mgr.; plays attractions.

NEBRASKA

Ord—Bell's Rink, Fred Bell, mgr.

NEW JERSEY

Elizabeth—Armory Rink, Steve Fallon, mgr.;
plays attractions.
Dover—Elite Rink, E. S. Fries, mgr.
Perth Amboy—Auditorium Rink, Powers Bros.,
mgrs.

NEW YORK

Brooklyn—Broadway-Halsey Roller Rink, J. G.
DePolo, mgr.
Buffalo—Grand Central Roller Rink, Main &
Burton sts., Edw. J. Scott, mgr.
Endicott—Pastime Skating Academy, 105-107
Washington Ave., Jas. McClelland, mgr.
Fr. Plain—Pastime Skating Rink, the McClel-
lands, mgrs.
Franklinville—Casino Rink, FrankHoville
Amusement Co., mgrs.
Ithaca—Liberty Roller Rink, H. B. Sanford,
mgr.
Jamestown—Roller Skating Rink, Harry Teets,
mgr.
Rochester—Genesee Roller Rink, 110 South ave.,
Klein & Sullivan, props.

Troy-Bolton Hall Skating Rink, Mrs. M.
Oetelger, owner; Al Anderson, mgr.

NORTH DAKOTA

Grand Forks—Jack's Hollar Rink, W. B. Jack,
mgr.

OHIO

Addyston—Roller Rink, Wm. Berry, mgr.
Alliance—Alliance Roller Rink, Clam Knowles,
mgr.
Canton—Coliseum Skating Rink, Jack Huth,
prop. and mgr.
Cincinnati (North College Hill)—Hill Top Skat-
ing Rink, Harry Craig, mgr.
Cincinnati—Music Hall Rink, Al Hoffman, mgr.
Cincinnati—Relebrath's Rink, John Dawey,
mgr.
Cleveland—Luna Park Skating Rink, Luna Park
Am. Co., props.
Cleveland—Roller Palace, 46th & Euclid ave.,
Roland Cloni, prop. and mgr.; plays attrac-
tions.
Columbus—Smith's Skating Rink, Smith Park,
Pav. & Rink Co., props.; Rollie R. Birkblmer,
mgr.; plays attractions occasionally.
Elizabethtown—Arcadia Rink, K. O. Whitney,
prop.
Gal on—Roller Rink, Harold H. Kettle prop.
Harrison—Roller Rink, John Regar and Chas.
Hine, mgrs.; plays attractions.
Lorain—Gou's Skating Rink, A. W. Glen-
denning, mgr.
Merion—Armory Skating Rink, Gould Hurdutt,
mgr.
Toledo—Coliseum Rink, P. B. Bralley.
Zanesville—Palace Garden Skating Rink, H. B.
Kuhman, mgr.; plays attractions.

OKLAHOMA

Healdton—Dreamland Rink, Frank Westcott,
mgr.; plays attractions.
Oklahoma City—Merrie Garden Roller Rink, O.
W. Connelly, owner; C. L. Smith, mgr.; plays
attractions.
Picher—Skating Rink, George Boughton, mgr.;
plays attractions.
Ponca City—Skating Rink, W. T. Warner, mgr.

OREGON

McMinnville—Armory Auditorium Skating Rink,
Jes E. Little, mgr.
Portland—Oaks Amusement Park Skating Rink,
John F. Cordray, mgr.

PENNSYLVANIA

Allentown—Manhattan Skating Rink, Wm. J.
Bauer, mgr.
Arcadia—Arcadia Skating Rink, A. W. Mc-
Millen, mgr.
Bakerton—Welcome Auditorium Skating Rink,
E. S. Corey, mgr.; Elmore, Pa.; plays attrac-
tions.
Columbia (near Lancaster)—Armory Skating
Rink, Chas. DeFilippis, mgr.; Lancaster, Pa.;
plays attractions.
Greensburg—Roller Skating Rink, Jonas Riggle,
mgr.
Hazleton—Haste Park Skating Rink, Fierro &
Cherico, props.; James Stefan, mgr.; plays
attractions.
Lebanon—Rollerdrome Skating Rink, Billy Car-
penter, mgr.
McKeesport—Pallsadea Skating Rink, J. W.
Davenport, mgr.; plays attractions.
New Castle—Garden Roller Rink, Harry Teets,
mgr.; plays attractions.
New Kensington—New Ken Garden Skating
Rink, C. V. Park, prop. and mgr.; plays attrac-
tions.
Pimville—Roller Rink, Geo. Shaffer, mgr.
Portage—Garden Skating Rink, C. O. Baird,
prop.; Wm. Killinger, mgr.; plays attrac-
tions.
Red Lion—Fairmount Park Skating Rink, B.
M. Spangler, mgr.; plays attractions.
Scranton—Armory Skating Rink, Mr. O'Neill,
mgr.
Shenandoah—Auditorium Skating Rink, J. P.
Mayer, mgr.
Somerset—Palace Skating Rink, Chas. Revelle,
mgr.
South Philadelphia—Third Regiment Armory
Skating Rink, Martin Bain, mgr.; does not
play attractions.
Vandergrift—Roller Skating Rink, Jonas Riggle,
mgr.; plays attractions.
Warren—Warren Roller Rink, 12 Clark st.,
H. B. Sanford, mgr.
Washington—Peachontas Gardens Skating Rink,
Cliff Howard, mgr.

RHODE ISLAND

Pawtucket—Grand Skating Rink, D. O. Black,
mgr.; plays attractions.

TENNESSEE

Columbia—Grand Skating Rink, W. T. (Boley)
Butts, mgr.
Knoxville—Hollaway Skating Rink, J. Drum,
mgr.; plays attractions.

TEXAS

Ahlens—Skating Rink, C. O. Brecker, mgr.
Dallas—Gardner Park Roller Rink, Gardner
Amusement Co., prop.; D. C. Bell, mgr.;
plays attractions.
Dallas—Fair Park Roller Rink, P. G. Cameron,
mgr.
Ft. Worth—Columbia Skating Palace, Colum-
bia Am. Co., props.; Samuel W. Hellman,
mgr.; plays attractions.
Port Arthur—Port Arthur Pleasure Pier Park
Rink, Sandford & Erickson, mgrs.

VIRGINIA

Richmond—Coliseum Skating Rink, Edw.
Cowardin, mgr.; plays attractions.
Woodstock—Rollaway Skating Rink, W. E. Ir-
win, mgr.

WASHINGTON

Seattle—Woodland Skating Rink, George Vin-
cent, mgr.
Seattle—Koller's Rink, H. G. Koller, mgr.;
plays attractions.
Tacoma—Glide Skating Rink, Russ Hall, mgr.

WEST VIRGINIA

Chester—Roller Rink, Rock Springs Park, C.
A. Smith, Jr., mgr.
Hinton—Auto Skating Rink, Ewing & Peck,
mgrs.
Scarbro—Roller Skating Rink, Joe Wran, mgr.

WISCONSIN

Appleton—Armory Skating Rink, Chas. R. Ma-
loney, mgr.
Green Bay—Park Roller Rink, Winfred Um-
behann, mgr.
Kenosha—Coliseum Skating Rink, W. J. Frasier,
prop.; Peter Slater, mgr.
LaCrosse—Armory Roller Rink, Geo. Roelling,
mgr.
Milwaukee—Marigold Gardens Skating Rink,
Joseph W. Munch, mgr.; plays attractions.

CANADA

Hamilton, Ont.—Alexandra Roller Skating
Academy, Fred J. Ilicka, mgr.

(Continued to page 212)

SKATING RINK LIST

A List of Skating Rinks Containing Data of Indispensable
Value to Professionals Who Play Rink Engagements—
Additions and Corrections Will Be Made
as Quickly as Received

CALIFORNIA

Los Angeles—Lafayette Skating Rink, Alfred Peterson, mgr.
Los Angeles—Lincoln Park Skating Rink, Rolph
& Rutherford, props.; A. S. Rolph, mgr.;
plays attractions.
Madera—Madera Skating Rink, Chas. Szolove, mgr.
Oakland—Idora Park Skating Rink, Jack Clar-
rison, mgr.; plays attractions.
San Diego—Broadway Skating Rink, Edw. A.
Kirkham, prop. and mgr.; plays attractions.
San Francisco—Dreamland Skating Rink, E. J.
Lynch, prop.; Chas. Bernard, mgr.

COLORADO

Rocky Ford—Pastime Roller Rink, N. Schmitt,
mgr.

CONNECTICUT

Bristol—Auditorium Skating Rink, Jos. W.
Faith, mgr.
Danbury—Gym Roller Rink, Chas. E. Hendrick,
mgr.

DELAWARE

Wilmington—Auditorium Skating Rink, C. V.
Park, prop.

DISTRICT OF COLUMBIA

Washington—Central Coliseum Rink, E. S.
Whiting, mgr.; plays attractions.

IDAHO

Boise—White City Skating Rink, G. W. Hull,
mgr.; plays attractions.
Pocatello—Skating Rink, W. S. Williams, mgr.
Star—Roller Skating Rink, Geo. Attwood, mgr.

ILLINOIS

Abingdon—Skating Rink, J. T. Dickinson, mgr.
Carlinville—Skating Rink, F. J. Hartman, mgr.
Carter Mills—Skating Rink, Jas. Weigant &
Sons, mgrs.
Chicago—Madison Gardens Roller Rink, J. C.
McCormack, mgr.; does not play attractions.
Chicago—Riverview Roller Rink, Wm. Schmidt,
prop.; Joseph Donaubauer, mgr.; plays at-
tractions.
Chicago—White City Roller Rink, White City
Am. Co., props.; James Thoney, mgr.; plays
attractions.
Macomb—Holmes Park Skating Rink, L. L.
Butterfield, mgr.
Mantoloking—Skating Rink, Welch & Kaldler, mgrs.
Ohio—Dreamland Rink, Thos. J. Burke, mgr.;
plays attractions.
Salem—Skating Rink, Carroll & Garner, mgrs.
Sandwich—Cosmum Rink, H. Van Winkel, mgr.
Taylorville—Skating Rink, M. T. Dickson, mgr.
Ziegler—Skating Rink, G. M. Hubbard, mgr.

INDIANA

Columbia City—Stadium Roller Rink, Chas.
Cotter, mgr.
Ft. Wayne—Washington Skating Rink, Bell &
Manchoff, mgrs.; plays attractions.
Indianapolis—Riverside Roller Rink, Roy Byers,
mgr.; plays attractions occasionally.
Mishawaka—Roller Skating Rink, Eugene
Bock, mgr.

# FAIR SECRETARIES' CONVENTION

## Daily Proceedings of the Chicago Meeting

(The lead of this story appears on page 19 of this issue)

Altho practically all of the fair men attended the Showmen's League Banquet and Ball Tuesday night, they were on hand and ready for business at 10:30 Wednesday morning when Thomas H. Canfield, president of Fairs and Expositions, Association of Fairs and Expositions, called the meeting to order. President Canfield and Secretary Don V. Moore had been on the job for a couple of hours or longer—in fact, Don Moore, thru the 12 years he has been connected with the association, has been on the job at eight o'clock each morning with the exception of one year when he was sick, no matter how strenuous, hilarious or lengthy the festivities of the past night have been.

Secretary Moore called the roll and 62 out of a membership of 80 associations responded. Several other representatives arrived later.

The president announced that the National Association of Amusement Parks had extended an invitation to the fair men to visit the park exhibits at the Drake Hotel, and members were urged to accept the invitation if possible.

A. L. Sponster, secretary of the Kansas State Fair, Hutchinson, moved that a passage of condolence and a suitable floral piece be ordered sent to Mrs. Con T. Kennedy as a token of the esteem in which Mr. Kennedy was held by the association.

President Thomas H. Canfield then delivered his address, which follows:

### President Canfield's Address

At the annual meeting of an organization such as ours it is customary for the president to present a review of its accomplishments during the past year, to offer recommendations looking to its future, and perhaps to make some comment upon the general conditions surrounding the business of its members. However, the board of directors will make a report of the activities of the year, so any thoughts expressed herein may be considered the personal opinions of the speaker.

A number of years ago a president of this association in his annual address gave a summary of some statistics regarding the business of the fairs for that year. To me this seemed very interesting, and earlier this year I had contemplated the presentation of some such statement to our members at this time.

However, after ascertaining that our secretary last year obtained replies from but 50 to 75 per cent of our members to a questionnaire he sent out asking for the figures on certain data in connection with their business, I decided not to attempt to collect the information.

I thought the secretary intended to print this recapitulation in our annual report, but have found that he did not do so because, considering our membership as a whole, it was so incomplete.

Nevertheless I give here a few of the totals from the figures of those fairs replying, which may be interesting:

### RECEIPTS OF FAIRS, 1923

From national or Dominion sources, 7 fairs (all Canadian)	\$34,583.33
State or province, 35 fairs	1,202,608.54
County and, 12 fairs	81,805.43
City and, 6 fairs	62,000.00
Subscriptions and donations, 17 fairs	119,149.10
Receipts from grand stand and gates combined	191,105.37
Gate receipts (admissions), 44 fairs	2,582,427.57
Grand-stand receipts (admissions), 44 fairs	1,024,067.33
All other income, 50 fairs	2,913,305.07
<b>Total</b>	<b>\$8,211,051.74</b>

### EXPENDITURES

Premiums paid other than speed, 51 fairs	\$1,590,443.48
Boys and girls' club work, 40 fairs	142,921.15
Permanent improvements, 38 fairs	1,277,436.36
<b>Total</b>	<b>\$3,010,800.99</b>

Total attendance, 41 fairs	9,253,696
Total value of real estate and buildings, 48 fairs	\$44,767,489.00

The fairs in the last 10 or 20 years have undoubtedly shown rapid advancement. Large sums have been expended in addition to their permanent plants. The scope of their educational work has been broadened, and their entertainment features improved. Attendance and receipts have increased greatly. A very interesting and valuable paper of an historical nature could be prepared dealing, in concrete figures, with this progress. If the right information could be obtained.

Many States giving financial aid to county and district fairs require them to make uniform reports, which in turn are tabulated and published, but there has been no association or government authority collecting statistics relating to the operations of the larger fairs. There has not even been any provision made for bringing together in one publication a summary of the reports of the county

and district fairs already tabulated in the different State reports. Without data of this kind the fairs are losing many advantageous opportunities of presenting their problems to the people.

### School in Fair Management

In regard to constructive work done during the past year I believe the establishment of the School in Fair Management is of great importance. This will be mentioned further in the report of the board of directors.

The project was first discussed at the meeting of the directors last December. A committee of the board was appointed to draw up a plan and budget, to be presented at another meeting of the board in February. Several weeks were lost in attempting to make an affiliation with Northwestern University, which considered the matter but finally decided it could not offer the proper facilities. The University of Chicago was then approached, and after a few weeks of conferences a mutual understanding was reached which would allow of the conduct of the school under the joint auspices of the university and this association.

Since that date the School of Commerce and Administration, thru Dean W. H. Sponster, has given us wholehearted cooperation.

On account of the time deemed necessary to make preliminary arrangements, publish and circulate the prospectus and program, it was decided to hold the school during the month of May. Without any precedent to guide them your officers found it very difficult to decide upon the subjects of instruction. It was still more difficult to obtain the consent of ordinary fair executives to election as deans and professors in the faculty of this new school.

A program of 51-2 days' duration, later reduced to 5 days, was finally arranged. Only subjects which might be considered fundamental in relation to general business and the business of fair management were included in the school program. Of the 29 addresses delivered 15 were given by men or women officially connected with fairs and expositions and 14 by men not so affiliated. Of this latter number six were members of the faculty of the University of Chicago, and their addresses were invaluable. The university granted the use of the theater

of the Reynolds Club on the main campus for the sessions of the school, which location proved convenient and entirely appropriate. The school was voted a success by those present, who exceeded in number when the estimate of the possible enrollment when the budget for the school was adopted by the directors.

The affiliation with the university proved most advantageous, tho if the school be continued it is quite possible that the university may desire our association to establish a modest fund for research in a particular phase of fair work to be mutually agreed upon. During the meeting Dean Sponster will present the attitude of the university in regard to this matter.

I am fully convinced that the school will prove of great value to the members of our association and to the officers of all fairs, large and small, and that it should by all means be continued. The affiliation with the University of Chicago, already established, should be maintained.

I believe that the best enrollment should be increased and that the dates selected for the next school should be the second week of February.

The complete report of the addresses and proceedings of the school of last May we have on file in typewritten form, consisting of 656 pages. This report should be intelligently and carefully edited and greatly reduced in size. The only regret I have in connection with the school is that your officers were unable to find time, or perhaps they did not have the ability, to properly edit this report so that it could be published during the summer. However, some very valuable information is contained therein, which can be edited and published later.

### Central Office for Fairs

Two years ago, at our annual meeting in Toronto, I advocated the establishment of a central office for fairs in Chicago with a resident secretary of our association in charge.

It is related that a certain man prominent in politics, who knew President Coolidge very well, asked an old family friend of the Coolidges what kind of a man the President's father was. "Just like President Coolidge, only more so," came the reply. With two years intervening since the Toronto meeting, during which time I have acted as an officer of your association and therefore have become better acquainted with its methods of operation, I am not only favorable to the plan then advanced for a central office but "more so". This plan in brief was as follows:

To raise a fund of \$30,000 per year for three years thru an increase of dues.

To draw up a budget covering the scope of the work.

To engage a secretary for a term of three years, the best man available and one worth the money, at a salary of from \$10,000 to \$12,000 per year.

To establish a central office in Chicago.

It was recommended that some kind of an affiliation be made with the International Motor Contest Association to elect the same man secretary of both associations and to carry on their work jointly from one office.

A large number of duties for such a secretary in a permanent office, centrally located, were enumerated, including the publication of a house organ or newspaper for fairs.

After hearing considerable discussion of this matter during the past year or two, I have no very radical changes to recommend in the plan proposed except possibly that the cost could be reduced \$5,000 per annum.

It recently came to my knowledge that there are three or four rooms on the second floor of the old residence building occupied for offices by the American Trotting Association on Ashland boulevard, which are available for rental at a reasonable sum. These rooms would be adequate and the location advantageous for our office.

Now that a School in Fair Management has been held, with a possibility of its continuance in the future, a secretary in Chicago could much better carry out the arrangements, prepare the program and edit and publish the report than could a man elected from our number who cannot give full time to this work.

I realize that the greatest objection to the execution of such a plan would be the difficulty in arranging for the money required. In the first place, the annual dues of our association are \$35 for Canadian members and \$100 for fairs in the United States, but for four years only 50 per cent of the amount payable by fairs in the latter class has been asked for and paid. The collection of full dues from our present membership would bring in about \$7,500 per annum. The income of the International Motor Contest Association is better than \$2,000 per year.

For several years I have heard discussion as to whether a sliding scale of membership fees in this association of fairs would be more equitable, owing to the great variation in the size and resources of the different fairs.

The American Trotting Association and the International Motor Contest Association each has eight different classifications determining the amount of fees to be paid for annual dues or sanctions.

The present membership fee of \$100 could remain as a minimum in the International Association of Fairs and Expositions, and additional fees could be based on some sliding scale to be worked out by a survey of the fairs.

If a central office be established I

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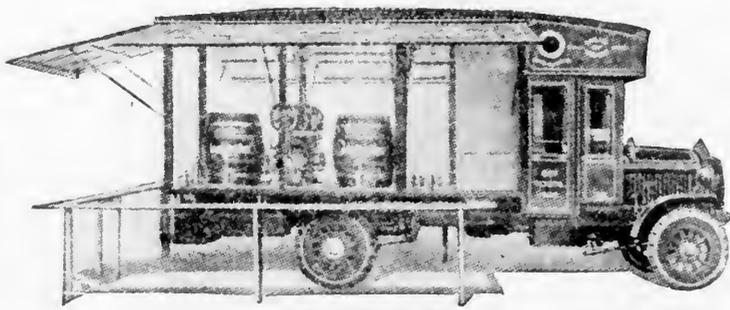
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Both sides of driver's cab equipped with specially constructed and electrically operated National Cash Registers, which print their own tickets.

Floor of truck covered with silver and equipped with Four Stein Washers, forms a work board with running water and complete plumbing.

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Storage tank for 350 gallons of water and 100 gallons Liberty Root Beer Syrup.

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would recommend changes in the articles of incorporation and by-laws as follows:

The board of directors now consists of president, vice-president, secretary-treasurer and two other persons, representing members of the corporation, all elected annually by the members for one-year terms. I think it would be better if the board consisted of president, vice-president and three other persons, the latter three to have two-year terms. This would necessitate one director being elected for a one-year term and two for two-year terms, when the change was first made. A further desirable change would be provision for election of a secretary-treasurer by the board of directors, which could thus elect one of its number or one who was not a director as deemed necessary.

The by-laws now limit the salary of secretary-treasurer to \$300 per annum, and this should be changed to allow the directors to set the salary according to the amount of work to be undertaken.

If it were decided that more money must be obtained of the members in the form of annual dues the by-laws governing them should be altered.

Some comment has been made about the plan for a central office and I trust much more will be forthcoming during this meeting after the addresses scheduled upon this subject.

A prominent member of our association said to me: "If you include in the plan the taking over of all the trotting horse associations, I am for it." Another said: "If this was done it would solve the money question."

When preparing that address two years ago I had thought of mentioning the possibility of amalgamation with the trotting associations. You have all heard the old adage: "Fools rush in where angels fear to tread." I for one would not censure the angels did they fear to tread within the preserves of the trotting horse associations, and tho I personally have not felt the sprouting of wings I thought that in this particular case I should prefer to be classed with the angels rather than the fools, and so left the whole subject to those who are far better acquainted than I am with horse racing.

However, a little discussion of this first question may not be out of place. There are three associations now controlling harness racing. Their names and the approximate number of members, according to reliable authority, are: the American, with 575; the National, with 450; the Union, with 60; total of 1,085 members.

Qualification for membership in the American Trotting Association is defined as follows:

"Any person, partnership, voluntary association or corporation, or any State, county or town agricultural society, or other organization having control of a track or ground for the trotting and pacing of horses may with the approval of the board of directors become a member of this association on the payment of such annual dues, and on such other terms and conditions as may be prescribed by the by-laws."

I suppose about the same conditions prevail in the other two associations.

By a conservative estimate at least 90 per cent, or about 1,000 of these members, are agricultural fairs both in Canada and the United States. A few fairs are members of more than one trotting association, and a few retain their membership, tho for the present they have omitted harness racing from their programs. Nominally and legally the fairs are in control of these associations.

The question is, do they actually exercise active control?

The American, the only one in which the fair I serve is a member, has more than 500 members, but I do not think I ever saw an annual meeting with a 10 per cent representation in person. A very large part of the vote is by proxies in the hands of a few officers who in past years have often had very little if any official connection with fairs. Such lack of personal attendance at annual meetings can hardly be considered a very healthy situation in any corporation.

At the meetings of the International Association of Fairs and Expositions we

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have a large proportion of our members present thru one or more of their officers, and for that reason I proposed at the last meeting of the American Trotting Association that its meeting be held this first week of December, as probably more conducive to a larger attendance.

The American Trotting Association and the International Association of Fairs and Expositions are corporations "not for pecuniary profit" under the laws of the State of Illinois.

I was unable to devote the time and had not the necessary data for making a complete survey of the territory covered by the activities of these trotting associations, the number of members of our association that have membership with them, the amount they collect in dues, etc., but you can realize how difficult of accomplishment this might be when one who officially represents a fair which is a member of the American Trotting Association is refused a list of members by the secretary. There is no question but that the organization just referred to has been operated along good business lines, as it has amassed a surplus of close to \$100,000, collecting dues of about \$20,000 per year, largely from fairs situated in but a part of our country.

There is another sport often connected with fairs and within the province of which angels never attempted to tread—they only fly around or over and therefore may be considered more lucky than some of us who have left the paddock with unredeemed tickets in our pocket. I refer to the running horse race which is becoming more and more popular.

From very early times horse racing has been the chief form of entertainment at the agricultural fair. In recent years the automobile has come into favor. Of the three sports of harness, running and automobile racing, some fairs offer to their patrons one kind only, some two and some three. Would it not be the logical thing to do, and much better from the point of view of the fairs on the one side and the horsemen and automobile race promoters and drivers on the other, for the International Association of Fairs and Expositions to become a strong, centralized organization and to make the rules and control the conduct of these sports?

The fulfillment of such a plan would not mean the tearing down, other than in name only, of any business structures erected in the past for carrying on the work of this kind.

The fairs control their own association; they control in various groups the other associations mentioned. If enough of the fairs represented thruout these different associations believe the more comprehensive plan is best for the greatest number, a gradual and easy realignment of forces and readjustment of business practices can be consummated. The whole question should be approached with a broadminded spirit of fairness and tolerance and with the unselfish desire to further the larger interest of those most concerned.

### County and District Fairs

If this association attempts any forward program such as has been mentioned above, the friendship and close affiliation of the county and district fair executive is of major importance.

Both here and at home we have upon occasions been referred to as highbrows by men connected with the smaller fairs. We of the larger and of the smaller fairs are engaged in exactly the same work. We are bound together by a fraternity of interests, and after 14 years connection with one of the so-called larger fairs I have never seen anything done or heard any remark made on the part of a representative of one of the larger fairs derogatory to the accomplishments of the so-called smaller fairs. On the contrary, we extend a helping hand in every possible way.

The county and district fairs in most States have well-organized associations with annual meetings of two or more days' duration, which are full of educational and inspirational value. The State and provincial fair organizations, provided they have 15 or more members, may be admitted to the International As-

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sociation of Fairs and Expositions, and six State organizations having about 400 members are now enrolled on our list.

While they have but one vote, they pay but one membership fee, and their officers or friends are welcome to join in our programs and discussions.

There has been a movement on foot to organize an association of county fair associations and if the interests of these fairs can be better served it would be a movement in the right direction. I should imagine no great number of county fair secretaries could travel far outside their State for an annual meeting. If that proves to be the case attendance at such a meeting might be better obtained largely thru delegate representation, and if that is the result, why could not all the State associations of county fairs join the International Association of Fairs and Expositions and elect and send delegates to its annual meeting? If only 30 such State associations sent an average of but five delegates what added enthusiasm these 150 county fair men would bring to this meeting. Were such a condition to be brought about another day could be devoted entirely to topics selected by the county fair men as part of the general program.

Another method adopted by large organizations regarding their educational programs is to conduct simultaneous meetings by sections in different halls, classifying the subjects so that the members may attend whichever meeting they desire.

An annual convention conducted in this manner would forestall the criticism which has been formerly made that the programs of our association meetings are not planned with subjects of any interest to the county fair men.

The opportunities of an educational nature offered by a School in Fair Management should be of greater value than any average program of convention addresses. Then again a central office, rightly established, can be of as much or more value to the small fair as to the large fair.

The International Association of Fairs and Expositions should therefore lead in working out plans of mutual accomplishment that will result in benefit to the smaller fair. We welcome their advice and their co-operation and we admit openly that we cannot succeed unless they also are successful.

**Government Exhibits**

There is just one thing further I desire to mention, and that is the matter of United States government exhibits at fairs.

It is but a few years since the government began furnishing any acceptable exhibits for fairs, and each year they show improvement. However, since the years of the war they have consisted almost entirely of exhibits from the Department of Agriculture.

I believe that the government should prepare and send out to fairs free of charge for cost of preparation and transportation exhibits of many other governmental activities. In other words, the taxpayer is entitled to know to as full an extent as possible how his money is being spent, and more taxpayers can be reached thru the medium of the fairs of this nation than in any other way. These exhibits should be prepared in a unit booth or panel type, so that they can be fitted to the best advantage to whatever space the fair has to offer.

With the amount of attention that is being paid now to agriculture in Washington it might be possible, if some man who is favorable to fairs receives the appointment of Secretary of Agriculture, that a movement could be started for a larger appropriation for exhibits to cover the expense of including exhibits from other departments of the government.

This is just one more kind of work which could be undertaken, with some possibility of success, if we had a competent man as executive secretary in a central office in Chicago.

I trust that you will all enter into the discussions following the addresses on the program and present any other matters in which you may be interested, within the limits of time during the two days of this convention, and that our deliberations will result in permanent good to our association and the fairs we represent.

Following the address of the president the reports of the board of directors and the standing committees were presented.

The Houston (Tex.) Fair and the Midland Empire Fair, Billings, Mont., were automatically dropped from the membership roll for nonpayment of dues.

An application for membership in the association was received from the International Live-Stock Association.

W. H. Stratton, secretary of the State Fair of Texas, next spoke on *The Industrial Exhibit at the State Fair of Texas*. He described the new Spanish-type building erected this year at a cost of \$60,000. This building was erected largely thru the co-operation of the retail merchants' division of the Dallas Chamber of Commerce, whose members went on the notes at the bank for the money needed for the building.

The old coliseum was converted into an agricultural exhibits hall. Last year, Mr. Stratton said, 48 counties took advantage of these facilities for exhibiting agricultural products. For the coming year 75 counties already have made application for space.

A new \$500,000 auditorium building will be ready for occupancy by September 1 next. It will seat 5,000 persons. A boys' and girls' building will be next constructed.

Mr. Stratton was asked how the fair association will finance its \$500,000 audi-



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Solid oak cabinet, polished nickel trimmings, COOPER improved reward indicator, special curved front and patented coin neck. Made also in 10c, 25c and 50c play, with or with inside gum box. Size, 15"x15"x23½". Weight, 65 lbs.



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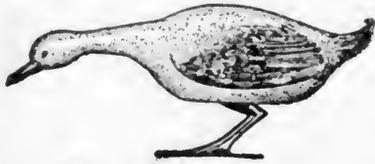
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torium. He explained that this will be done thru a co-operative plan backed by the city of Dallas. Dallas has a tax for amusement purposes which brings in about \$300,000 annually.

Industrial exhibits were formerly given a rate of 10 cents per square foot, but the retail merchants asked that it be raised to 35 cents, Mr. Stratton explained, with the understanding that no concessions be sold in the building.

The next speaker was E. J. Barker,

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BB. 12/87—"Goblo," the Gobbling-Goose, an entirely new and fascinating mechanical toy. Size, 9 inches long, 4 1/2 inches high.

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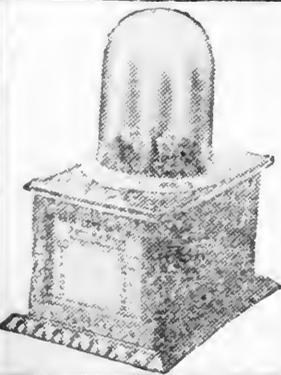


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Rockdale, Texas, December 8th; Calvert, December 15th.

president of the Indiana Board of Agriculture. He talked on *The Million-Dollar Improvement Program of the Indiana State Fair*. His address is published in full on page 116 of this issue.

Myers Y. Cooper, of Cincinnati, president of the Ohio Fair Boys, was the last speaker of the morning. Coming on at 12 o'clock he labored under somewhat of a handicap. Nevertheless his talk on *What the Fair Boys Have Accomplished for Ohio Fairs* held everybody and won unstinted applause. After the meeting fair executives from many States urged Mr. Cooper to speak at their annual State association meetings this winter.

### Wednesday Afternoon Session

W. H. Spencer, dean of the School of Commerce and Administration, University of Chicago, was the first speaker of the afternoon. It was Mr. Spencer who so ably directed the School in Fair Management last spring and did much toward making it a success.

Dean Spencer told what a school of business can and cannot do for students, pointed out the fundamentals of a curriculum of education, and explained what a school can do in the way of training men for fair management. At the present time, he said, fair men lack facts and materials upon which to base judgments. A school such as that of which Dean Spencer is the head can be of service to fair men by gathering such facts as are now lacking and making them available to fair men in general. The university can be of service by giving fair men the opportunity to go to the university to hear specially prepared lectures, by supervising research work and by offering courses which constitute the specialization which the students require. Mr. Spencer offered his hearty co-operation in any move which has educational value. He was asked what the cost of research men is, and stated that the cost varies from \$500 to \$1,500 a year, depending upon the type of man employed. He stated that at the present time the university has one man engaged in research work pertaining to fairs as an agency for marketing and production.

At the conclusion of his talk Dean Spencer was extended a vote of thanks.

*The School in Fair Management* was the next topic taken up, the speaker being Lucius E. Wilson, president of the General Organization Co., Chicago. Mr. Wilson, too, lent invaluable aid to the School in Fair Management last spring. He gave a general outline of the establishment and conduct of the school and also of the Chamber of Commerce school which originated in East Doreet, Vermont. The fair men, he said, are under obligation to the University of Chicago for its splendid co-operation. Tom Canfield and Don Moore, he said, had been unrelenting in their work for the school and deserve unstinted praise. He also commended R. J. Pearce and the various secretaries and others who gave of their time and talents to put the school over.

*The School in Fair Management*, Mr. Wilson said, will result in fair secretaries acquiring a better technique, which will in turn result in increased public recognition. He stressed the desirability of affiliation with the University of Chicago. Mr. Wilson was followed by G. R. Lewis, manager of the Ohio State Fair, who recommended that the records of the School in Fair Management be printed in the minutes of the International Association of Fairs and Expositions, and sketched briefly the work done by the school. Mr. Lewis said he would like to see a branch of the school established in every State. He also recommended that the school be held in April, at which time more secretaries and other fair men would be able to attend, he thought.

Ralph T. Hemphill, secretary-general manager of the Oklahoma State Fair and Exposition, Oklahoma City, gave a lucid and informing talk on *The Establishment of a Central Office for Fairs*. The School in Fair Management is one of the outstanding accomplishments of the International Association of Fairs and Expositions, Mr. Hemphill stated. One of the difficulties in conducting the school is the detailed work necessary for the president and the secretary of the association to do. The organization has no one who can afford to take the time to properly put this over, he pointed out. The International Motor Contest Association and the harness horse associations are largely made up of fair men, it was shown, and Mr. Hemphill thought it might at some future time be possible to bring all of these under the one control of the International Association of Fairs and Expositions. "That," he said, "is the only way I see in which a permanent office could be established. The organization is now too small. If all the States had fair organizations that would become interested in the school possibly the central office could be put over."

Mr. Hemphill recommended that the association set aside \$1,500 out of the \$5,000 now in the treasury for the employment of a research man at the University of Chicago, or to hire a competent man to be located in Chicago to look after the interest of the fairs.

Fred Terry, publisher of *The Horseman*, Indianapolis, also spoke on *The Establishment of a Central Office for Fairs*, pointing out its advantages and making some pertinent suggestions. He also stressed the value of the School in Fair Management which, he said, would largely eliminate errors and greatly improve fairs.

The concluding speaker on the Wednesday afternoon program was D. A. Wallace, directing editor of *The Farmer*, St. Paul, Minn., and one of the best known farm paper editors in the country. *The Agricultural Fair and the Farm Press*

was his topic. The farm press and the fair, he said, have much in common. Friendliness has much to do with the success of both. People go to the State and county fairs to renew friendships. Farmers, too, are looking keenly to the money side of their business, and they expect the farm press and the fairs to give them help along that line. Mr. Wallace gave it as the consensus of opinion of the farm press that people go to the fair for four main reasons: To meet friends, to catch the spirit of the times, for entertainment, and for education. He rated these in the order named. Mr. Wallace said that the farm press is very willing to co-operate with the fairs in a publicity way.

Don V. Moore in commenting upon Mr. Wallace's talk said that fairs are under obligation to the farm press for the co-operation the press has given.

## The Annual Dinner

With Jules Brazill of Toronto as master of ceremonies how could the dinner of the 34th annual meeting of the International Association of Fairs and Expositions be anything but a wonderful success?

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**WANTED** Partner for Lunch Stand, with \$500.00, to travel with show. Have complete outfit, only used three weeks. Best of references. Address BOX M-567, care Billboard, Chicago, Illinois.

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Synopsis It was a wonderfully pleasing event, probably surpassing any and all of those that have preceded it. The menu was as follows:

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- Tenderloin Steak, Fresh Mushrooms
- French Lima Beans Potatoes au Gratin
- Head Lettuce Salad, Russian Dressing
- Biscuit Tortoni
- Cafe

Cigarets Cigars Sparkling Manitou  
The entertainment features were furnished thru the courtesy of A. P. Thavlu, Ernie Young, Robinson Attractions, Western Vaudeville Managers' Association, and World Amusement Service Association, with music by Henshel's Orchestra, and the whole enhanced by the colorful direction of Jules Brazil.

Especially attractive were the scenes from one of A. P. Thavlu's productions and the episodes from Ernie Young's Revue. In the latter some 16 or more girls were used (the small space available made the use of a larger number impossible), and their singing, dancing and gorgeous costumes made a tremendous hit. The orchestra provided splendid music and was kept hard at work throughout the evening. At frequent intervals Jules Brazil enlisted the entire assemblage in singing old-time songs. The Hobbs troupe of acrobats, consisting of father, mother and four children, presented some remarkably good feats that were roundly applauded. There were no speakers at the banquet.

Those in attendance were practically the same as attended the Showmen's League Banquet and Ball.

#### Thursday Afternoon Session

The Thursday afternoon session opened with an address on *Fitter Families*, delivered by Mrs. Mary E. Watts, of Audubon, Ia. Mrs. Watts reviewed the progress made in the last few years by fairs in respect to fitter families. She informed her hearers that the Eugenics Society will in the future have charge of all fair work along this line. The society is doing this because it believes the fairs is the best place to accomplish the greatest good. Eugenics work the past year has been very satisfactory. Kansas did especially good work, as it has been doing for the past several years, and was given assistance by every university and college in the State. Mrs. Watts is chairman of the Committee on Eugenics Exhibits at Fairs, of the Eugenics Commission of the United States. She asked for endorsement of the movement.

W. T. Hill, former president of the South Dakota State Fair, and now a member of the commission of the United States Shipping Board, told the fair men of his new work and pledged his support to the association.

A. R. Corey, secretary of the Iowa State Fair, was the next speaker. His topic was *The Sunday-School Program of the Iowa State Fair and Exposition*. His address is printed in full on page 114 of this issue.

Ray P. Chase, State auditor of Minnesota, told the fair men something of what the State administration does with the taxes raised and sought to correct some misconceptions regarding the subject.

Joseph W. Hiscox, chief of the Office of



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This Radio complete with head phones, tube and batteries—2,000 Keys—1 lock and 2 master keys—entire deal for \$55.00.

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Big demand for these Key Deals everywhere. Terms, 20% cash with order, balance C.O.D.

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Kent's paper is published elsewhere in this issue.

The second topic was *The Amusement Park Within the Fair Grounds*. Frank D. Fuller was the first speaker on this topic. He described what has been done at Memphis during the past season. This was the first year the amusement park was in operation and it proved satisfactory. The ground comprising the park and fair grounds is owned by the city. There are several baseball diamonds, tennis courts, etc. Many of the fair buildings are used the year round. In winter there is indoor baseball, basket ball, etc., and at other times various other events. There is a swimming pool that cost \$100,000 and was financed by a city bond issue. The city bought the additional ground necessary for the amusement park, the fair association agreeing to conduct the park. The association does not own any of the amusement devices. All have been put in by outsiders on a percentage basis. There are a coaster, old mill, merry-go-round, whip, airplane swings and a mysterious knockout. Grounds are splendidly located on a highway circling the city. The amusement park was opened May 4 of this year. There was very little business done during the day, most of it being done after 6 p.m. In addition to the rides mentioned the park has a shooting gallery, a dance hall and the usual concessions. No gate admission is charged. Memphis has a population of 185,000, 40% of which is Negroes. Nevertheless, the park was splendidly patronized. Mr. Fuller stated, and business was unusually uniform throughout the season. There was a difference of but \$400 between low and high gross receipts during the season with the exception of the few special days like July 4. The park closed 10 days before the fair.

The swimming pool is operated separately by the city park board and not for profit. Only 15 cents is charged. Mr. Fuller expressed himself as very well pleased with the results of the first year's operation of the park and believes it will prove a valuable asset to the fair association.

Clifford R. Trimble, secretary of the Central States Exposition, Aurora, Ill., followed Mr. Fuller, speaking on the same topic. His address in full will be found on page 124 of this issue.

This concluded the speaking program and the business session came next. F. Edwards, manager of the Board of N. Y. Exposition, brought up the question of a uniform midway contract, advocating the use of such a contract by all members of the association. Secretary Don V. Moore stated that he and Mr. Edwards had settled upon what they considered a satisfactory contract.

They had brought the contract to the notice of the Showmen's Legislative Committee, which, however, did not offer any suggestions or appoint anyone to work with the International. Mr. Moore moved that the file be passed along to the next administration for its information. The motion was adopted.

The Board of Directors in its report called attention to the School in Fair Management which had cost only \$600 net. Printing of a report on the school,

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Exhibits, Department of Agriculture, Washington, D. C., gave a comprehensive review of the work that is being done by his department.

W. W. Lindley, manager of the Illinois State Fair, Springfield, spoke on *What the County Farm Bureau Does and Can Do To Assist the Fair*. He pointed out the value and importance of boys and girls' club work, which is largely fostered by the farm bureau and urged the need of the fullest co-operation between the two agencies.

Just two topics were on the Thursday

afternoon program. The first was *A Visit to the British Empire Exhibition, Wembley, England*. The paper, which was written by John G. Kent, managing director of the Canadian National Exhibition, Toronto, was read by Dr. H. M. Waters, Mr. Kent being unable to be present. Dr. Waters amplified the subject matter, telling in detail of the great diversity of exhibits, the many countries participating, the wonderful pageant (which, however, proved a failure), the splendid concerts, the amusement park, etc. A number of the immense posters used to advertise the exhibition were shown in the meeting room. Mr.

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Atlanta, Ga.

which had been deferred pending consent of the members of the association, was recommended.

The board recommended continuation of the School in Fair Management, appropriation for research work, amount to be determined after the scope of the work is settled upon; better co-operation, especially with regard to furnishing statistical information; establishment of a central office with paid manager to be further investigated. The board also called attention to the fact that in rate matters individuals must at all times work with local members of freight and passenger rate departments of the railroads to secure more equitable rates.

The report of the auditing committee showed the association to be in splendid financial shape and was adopted.

The trotting association committee, of which Don V. Moore is chairman, reported nothing done. A motion that the committee be continued or a similar one be appointed was adopted.

A. B. Corey, chairman of the Classification and Rules Committee, asked that the matter of changes be laid over until the February meeting.

The Board of Appeals reported that it had had one case, which had been amicably settled.

The committee on resolutions made the following report:

WHEREAS: We heartily commend the efforts of our officers in starting and inaugurating a school for fair managers in connection with the University of Chicago; we herewith recommend that it be the sense of this body that this school be continued, as we feel it offers an opportunity for service to the men in this profession.

We further recommend that the necessary steps be taken to affiliate with the University of Chicago for the continuation of this school and research work along such lines as may be decided upon by the Board of Directors of this association.

RESOLVED: That we favor a still closer co-operation with the Federal Government in fair and exposition work and suggest that the office of exhibits be expanded in scope to the end that exhibits may be secured from the various departments of government for the educational benefit of the citizens of the country, and to this end we pledge ourselves to co-operate with the officers of this Association to the extent of sending out such letters to our respective members of Congress as will aid and assist in securing the objects desired, and especially an increased appropriation for more extended research and demonstrational work for exhibition purposes.

RESOLVED: That, since the membership of this association is practically identical with that of the International Motor Contest Association, and since the secretary of each association is the principal working executive officer of his respective association, and since the duties of one do not conflict with the other, and in order that the secretary may receive a more adequate salary, we favor the adoption of the policy of the election of the same individual for secretary of both associations.

We request that all breed associations wishing to co-operate in prize offerings present their offer earlier in the year so that the premium list can be printed and distributed at the proper time.

We find a great deal of dissatisfaction and criticism among the membership regarding the time of printing and distributing the proceedings of our annual meeting. We would recommend that the secretary-treasurer be instructed to edit and mail to the members the proceedings of this meeting along with the proceedings of the School for Fair Managers of May, 1924, within thirty (30) days.

We wish to express our appreciation to the members of the Showmen's League for the hospitality and entertainment extended to fair men at the showmen's banquet.

We take this opportunity to express our appreciation and thanks to the various booking associations for the splendid entertainment furnished the fair men at their annual banquet. Also to *The Horseman* and *The Billboard* and other publications that have co-operated so willingly in helping to foster better fairs thruout America. We sincerely thank those who appeared on our program for the able and interesting addresses.

RESOLVED: That the officers of our association have fulfilled their duties in a very efficient manner and we most

## WANTED

Owners of Merry-Go-Round, Ferris Wheel, Scenic Railway, Shooting Galleries and Concessions of all kinds, for permanent location at pleasure beach on the West Coast of Florida, which will be a money maker twelve months in the year.  
Address

MANATEE LAND SALES CO., INC., Bradentown, Fla.

Merry Xmas  
Everybody!

AND SAY DID YOU SEE THE  
ROMANCE CHEST?

The greatest sensation in Chests ever created. Gold polychrome in colors. A flash you can't pass up.

SALEBOARD MEN, write for catalog of this real item IT WILL SURPRISE YOU.

Lamps  
Cedar Chests

Always  
Something New

Dolls  
Novelties

THE BERNI SUPPLY COMPANY, 2318 Olive Street. - ST. LOUIS, MO.

## STOP! LOOK! LISTEN!

All winter tour, FLORIDA, East Coast and the BAHAMA ISLANDS.

WANTED—A good, live Show that is capable of opening on Monday. Would like to hear from a good Ten-in-One. No exclusives on Concessions. JACKSONVILLE, FLA., till the 13th; DAYTONA and WEST PALM BEACH to follow. Write or wire TOM HASSON or J. L. CRONIN SHOWS.

## WANTED PARTY

Who has good Museum or Ten-in-One outfit for Storeroom Show, to work on percentage basis. Store at East Ninth and Superior.

JOHNNY BARTZ, 1731 East Ninth Street, - Cleveland, Ohio.

## DIXIELAND SHOWS

Week December 8th, Warren, Ark.; McGehee and Eudora following. Concessions all open. No exclusive. Wire John McKee, Asst. Mgr., as per route. Others write or wire J. W. HILDRETH, General Manager, Hotel Nicholas, Helena, Ark., permanent address.

## CONCESSIONS—WANTED—CONCESSIONS

THE BIG NEW YEAR'S SHOW.

### MONTE CARLO'S WINTER GARDEN

TYRIAN'S MILLION-DOLLAR MASONIC CLUB HOUSE.

Week of Dec. 29, 30, 31, Jan. 1, 2, 3. WILL SELL ten Merchandise Wheels on 5. Best week in the year. No one working between Xmas and New Year's. 2,500 members housing and first time this beautiful club has been open to the public. Write or wire

HARRY STEVENS, care Tyrians' Club, Broad and Oxford, Philadelphia, Pa.

## At Liberty—Harry Ramish

General Agent Metropolitan Shows, Seasons 1912, 1913, 1914, 1915, 1916, 1917, 1918 and 1919. Business Manager J. J. Murphy Shows, Seasons 1920, 1921 and 1922. Business Manager Frank West Shows, Seasons 1923 and 1924. First time at liberty in twelve years. Address by Western Union.

HARRY RAMISH, Karlovian Hotel, Franklin and Race Sts., Philadelphia, Pa.

heartily wish to commend and thank them for their service.

(Signed) A. L. SPONSER,  
G. R. LEWIS,  
W. R. HIRSCH,  
H. S. ROLSTON,  
BERT H. SWARTZ.

With regard to that portion of the resolutions referring to the International Motor Contest, Don V. Moore stated that, as the association mentioned is formed for profit, a consolidation with it would not be proper. It was then called to Mr. Moore's attention that no consolidation was intended, but merely that the same

secretary serve both associations. The matter was taken under advisement.

Three fairs were proposed for membership and were accepted. They are: Saginaw County Fair, Saginaw, Mich. W. F. Jahnke, secretary. State Fair of Alabama, Montgomery. Mort L. Bixler, mgr.

International Live-Stock Exposition, Chicago, B. H. Heide, mgr.

Election of officers was next in order, and E. F. Edwards, manager of the Rochester (N. Y.) Exposition, was nominated for president. On motion the rules were suspended and President Canfield

instructed to cast a ballot for Mr. Edwards as the unanimous choice of the association. Senator Frank D. Fuller, secretary-manager of the Tri-State Fair, Memphis, Tenn., was nominated for vice-president, and he, too, was unanimously elected. Secretary Don V. Moore then nominated Ralph T. Hemphill, secretary-general manager of the Oklahoma State Fair, Oklahoma City, for the position of secretary-treasurer. E. G. Bylander, of the Arkansas State Fair, Little Rock, also was nominated. Thirty-four votes were cast, 24 for Mr. Hemphill and 10 for Mr. Bylander. The latter suggested that the choice of Mr. Hemphill be made unanimous, which was done. In the balloting W. R. Hirsch and S. N. Mayfield acted as tellers.

As the terms of two directors, Frank D. Fuller and Sydney R. Francis, expire at the end of the year it was necessary to choose their successors. G. R. Lewis, manager of the Ohio State Fair, was elected and Sydney R. Francis re-elected.

Following the election, Don V. Moore introduced a resolution requesting the incoming board to provide the incoming secretary with \$1,200 to carry on the work of his office. The resolution was adopted.

The convention then adjourned to meet again February 16.

## Delegates to the Meeting

The following registered with Secretary Don V. Moore as delegates to the convention:

Ak-Sar-Ben, Omaha, Neb.—Chas. L. Trimble, sec'y-gen. mgr.; Chas. Gardner, Alabama State Fair, Birmingham—J. L. Dent, sec'y.

Arkansas State Fair, Little Rock—E. G. Bylander, sec'y-gen. mgr.; E. L. Gardner, supt. publicity; N. P. Reed, supt. concessions; James Rice, supt. construction; James Lawson, supt. admissions.

Calgary Exhibition and Stampede, Calgary, Canada—Fred. Johnson, pres.; E. L. Richardson, mgr.

Canada's Great Eastern Exhibition, Sherbrooke, Que.—J. Harry Blue, vice-pres.; Sydney E. Francis, mgr.

Canadian National Exhibition, Toronto, Canada—F. F. Brentnall, treas.; W. H. Waters, spec. rep.; H. Cummings, supt. live stock; D. C. Ross, supt. attractions; J. B. Hay, publicity director.

Central Canada Exhibition, Ottawa, Canada—Geor. J. Pink, pres.; E. A. Stephens, vice-pres.; James K. Paisley, mgr.-sec'y; H. W. Cooper, ass't. treas.

Central States Exposition, Aurora, Ill.—Clifford R. Trimble, sec'y-gen. mgr.

Inter-State Fair, Chattanooga, Tenn.—Mrs. W. L. Brandon, Lemma P. Boles, ass't. sec'y.

Colorado State Fair, Pueblo, Col.—D. A. Jay, mgr.

East Tennessee Division Fair, Knoxville, Tenn.—H. L. Faust, sec'y.

Eastern States Exposition, Springfield, Mass.—John C. Simpson, vice-pres.; Charles A. Nash, gen. mgr.; Milton Danziger, ass't. gen. mgr.; Frank H. Kingman, chief clerk.

Edmonton Exhibition, Edmonton, Can.—P. W. Abbott, pres.; W. J. Stark, mgr. Erie Exposition, Erie, Pa.—Frank Baeder, sec'y.

Florida State Fair, Jacksonville, Fla.—R. M. Striplin, sec'y.

Inter-State Fair, Sioux City, Ia.—R. A. Geynor, pres.; F. L. Eaton, chairman Board of Directors; D. V. Moore, sec'y.

Inter-State Fair, Fargo, N. D.—Sam T. Crabbe, sec'y.

Iowa State Fair, Des Moines—C. E. Cameron, pres.; J. P. Mullen, vice-pres.; A. R. Corey, sec'y; E. J. Curtin, dir.; E. A. Tow, dir.; H. O. Weaver, dir.

Iowa Fair Managers' Assn.—M. E. Bason, pres.; E. W. Williams, sec'y; H. S. Stanberry, dir.; E. S. Estel, dir.

Indiana State Fair, Indianapolis—E. J. Barker, pres.; Thomas Grant, Levi P. Moore, R. C. Jenkins, G. R. Kemper.

Kansas Free Fair, Topeka—Phil Eastman, sec'y.

Kansas State Fair, Hutchinson—A. L. Sponser, sec'y.

Kentucky State Fair, Louisville—J. E. Fahey, sec'y; C. Coleman.

Michigan State Fair, Detroit—G. W. Dickinson, sec'y-gen. mgr.; Albert E. Stephenson, John I. Haggerty, Thomas E. Newton.

Minnesota State Fair, Hamline—C. M. Johnson, pres.; Thomas H. Canfield, sec'y-gen. mgr.; W. F. Sanger, F. E. Millard, Lee F. Warner, J. L. Mitchell, John Stoneberg and J. V. Bailey, directors; Henry J. Lund, dept. of publicity; Ray P. Chase, State auditor.

# MAKE YOUR XMAS AND OUR XMAS A MERRY ONE BY USING OUR NEW PATENTED (REGISTRY No. 780086) VEST POCKET TURKEY SALESBOARD



Beware of Imitations This registry number is your protection against receiving substitute boards. Beware of Imitations

## 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  
WOOLLEN 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. R. OFFICE HELP  
PORTERS  
SHIPPING CLERKS

SHOE FACTORIES  
BAGGAGE AGENTS  
BANKS  
BELL CAPTAINS  
BOX FACTORIES  
CALL BOYS  
CALLERS  
CAR SEALERS  
CHECKERS

# REMEMBER EVERYBODY WANTS A TURKEY FOR CHRISTMAS and NEW YEAR'S

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 \$600.00 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.

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.) 24-26 W. WASHINGTON ST., CHICAGO, ILL.

Mississippi-Alabama Fair, Meridian, Miss.—A. H. George, sec'y-gen. mgr.  
Mississippi Valley Fair and Exposition, Davenport, Ia.—M. E. Bacon, sec'y.  
Montana State Fair, Helena—B. T. Moore, mgr.  
Nebraska State Fair, Lincoln—George Jackson, pres.; E. F. Purcell, vice-pres.; H. J. McLaughlin, director; E. R. Danielson, sec'y.  
Nebraska Assn. of County Fairs—H. J. McLaughlin, pres.; E. J. Mitchell, vice-pres.  
New York State Fair, Syracuse—Fred B. Parker, commissioner; Miss E. B. Glosser, Mrs. Fred B. Parker.  
North Carolina State Fair, Raleigh—E. V. Walborn, sec'y.  
North Dakota State Fair, Grand Forks—E. R. Montgomery, sec'y.  
North Mississippi-North Alabama Fair, Tupelo, Miss.—R. H. Mullen, sec'y.; L. G. Milam, vice-pres.  
Northern Wisconsin State Fair, Chippewa Falls—A. L. Putnam, sec'y.  
Ohio State Fair, Columbus—G. R. Lewis, mgr.; Chas. Truax, dir. of agr.  
Oklahoma Free State Fair, Muskogee—J. H. McDonald, pres.; Jack H. Bixby, director; Edwin W. Watts, director.  
Oklahoma State Fair and Exposition, Oklahoma City—Ralph T. Hemphill, sec'y.; Vera G. McQuillin, ass't. sec'y.  
Provincial Exhibition, New Westminster, B. C.—D. E. Mackenzie, mgr.  
Rochester Exposition, Rochester, N. Y.—Edgar F. Edwards, sec'y.  
Saginaw County Fair—Saginaw, Mich.—Wm. F. Jahnke, sec'y-mgr.  
Saskatoon Exhibition, Saskatoon, Sask.—L. G. Calder, pres.  
South Dakota State Fair, Huron—Thos. Erick, pres.; M. L. Tobin, director; R. N. Stiles, director; John F. White, sec'y.  
Southeastern Fair, Atlanta—R. M. Striplin, sec'y.  
South Florida Fair and Gasparilla Carnival, Tampa—P. T. Strieder, mgr.  
South Texas State Fair, Beaumont—E. Claude Bracken, sec'y.  
State Fair of Louisiana—Shreveport—W. R. Hirsch, sec'y.; R. T. Carr, first vice-pres.; G. L. Fox, ass't. sec'y.  
Tennessee State Fair, Nashville—Litton Hickman, chairman; Jas. A. Cayce, W. C. Clark, Jas. Ewell, Roger Caldwell and Joe Holtman, directors; J. W. Russwurm, sec'y.

Texas Cotton Palace, Waco—W. V. Crawford, pres.; S. N. Mayfield, sec'y-mgr.  
Texas-Oklahoma Fair Assn., Wichita Falls, Tex.—C. V. Verschoyle, director; H. E. Shepherd, sec'y.  
Texas State Fair, Dallas—W. H. Stratton, sec'y.  
Trenton Fair, Trenton, N. J.—J. Fred Margerum, mgr.  
Tri-State Fair, Aberdeen, S. D.—L. P. Wells, sec'y.  
Tri-State Fair, Memphis, Tenn.—C. A. Gorber, pres.; E. D. Fuller, mgr.; Gene Demont, com. mgr.; Gene Demontville, Tri-State Fair, Superior, Wis.—L. G. Ross, sec'y.  
Vancouver Exhibition Assn., Vancouver, B. C.—H. S. Rolton, sec'y.; J. J. Fry.  
Virginia State Fair, Richmond—W. C. Saunders, sec'y-mgr.  
Western Fair, London, Ont.—W. D. Jackson, sec'y.  
West Tennessee District Fair, Jackson, Tenn.—W. E. Barry, sec'y-mgr.  
West Virginia State Fair, Wheeling—Bert H. Swartz, sec'y.; Thos. W. Burke, West. Va. Dept. of Agr.  
Wisconsin State Fair, Milwaukee—J. D. Jones, Jr., Comm. of Agr.  
Wisconsin Assn. of Fairs—A. W. Pruhn, pres.; Jas. Malone, sec'y.  
Office of Exhibitions, United States Department of Agriculture, Washington, D. C.—Joseph W. Hiseox, chief.  
C. A. Lindstrom, in charge of distribution; H. T. Baldwin, in charge planning; C. H. Cross, chief clerk; H. F. Maitis, exhibition engineer.

### Notes of the Convention

It was the general opinion that this year's meeting was the best the association has ever held.  
On every side were heard words of commendation for the work accomplished by President Thomas H. Canfield and Secretary Don V. Moore.  
O. E. Remy, former secretary of the Wisconsin State Fair, Milwaukee, was circulating among the boys.  
Chas. W. Palne, secretary of the California State Fair, Sacramento, and E. W. Hunt, a member of the California

Fish and Game Commission, were in attendance. Two splendid gentlemen, entertaining conversationalists, and the editor of the fair department only regrets he had not the opportunity for a more extended visit with them.  
Chet Howell, secretary of the Michigan Association of Fairs, will not return to Kalamazoo as secretary of the fair there, having decided to devote all of his time to the auto racing game, in which he has been successful the past season. Chet is secretary of the Michigan Auto Racing Association.  
Another prominent Michigan fair man who probably will get out of the game is W. B. Burris, of Jackson, at the present time president of the Michigan Association of Fairs. Mr. Burris feels that it is time for him to relinquish the strenuous duties that he has been called upon to take care of in his several capacities, but it is probable that his activities will still have a connection with fairs, as several firms dealing in fair supplies have made him excellent offers.  
General regret was expressed at the absence from the meeting of John G. Kent, managing director of the Canadian National Exhibition, Toronto, and Joe Curtis, of the Inter-State Fair, Chattanooga, Tenn. The Canadian National was, however, well represented at the meetings, five of its officials being in attendance, and the Chattanooga Fair was well represented by Mrs. W. L. Brandon and Miss Lemma P. Boles, assistant secretary.  
F. L. Eaton has retired as president of the Inter-State Fair, Sioux City, Ia. Ralph Geynor has succeeded him. He's a live wire and one of the youngest fair presidents in the country.  
"Dick" Jay, manager of the Colorado State Fair, Pueblo, was a newcomer who found much to interest him. He is a clean-cut, likable young man, with apparently just the sort of personality that makes for success, and so far he has handled his new job very well indeed.  
W. F. Jahnke, secretary of the fair at Saginaw, Mich., had to leave at the end of the first day's sessions, but he was

quite active during the time he was on hand. Mr. Jahnke has been connected with the Saginaw Fair for twelve years. He also is prominent in fraternal and political circles of his city.  
A new figure at the convention this year was Ed R. Salter, publicity representative of the Johnny J. Jones Exposition. He was far from a stranger, however—in fact, it was hard to find anyone who didn't know the Colonel, who was as debonair as usual.  
Tex Sherman is indifferent to rain himself, but he was handing out umbrellas aplenty to those who visited the display room of the John Clark Products Co.  
For some reason that press agents' union didn't function very satisfactorily. Perhaps there were not enough derby hats.  
Myers Y. Cooper, of Cincinnati, was one of the "high spots" on the speaking program. He made a wonderful hit with the fair men and added materially to the fame of the Ohio fair boys.  
Jules Brazil, of Toronto, can't understand why people consider him entertaining. But the people themselves don't

### XMAS SUPPLIES

FULL LINE XMAS MDSE.  
Decorations and Toys  
BRIDGE LAMPS (Polychrome)  
With Silk Shades, Pull Cords, Metal Bases and Fancy Top Ornaments. 6 to Crates. Each \$7.25  
In less than Crates Lots. Each 7.75  
FLOOR LAMPS  
Polychrome, with Silk Shades, Metal Bases, Pull Cords, Fancy Top Ornaments. 6 to Crates. Each 10.00  
In less than Crates Lots. Each 10.50  
Smoking Stand (Polychrome)  
28 in. high, with Fancy Metal Base and Colored Glass Ash Tray. Packed 6 to Crates. Each 2.00  
In less than Crates Lots. Each 2.25  
BOOK ENDS  
Big and Attractive Selection.  
SAUNDERS NOVELTY COMPANY  
620 St. Clair, West. Cleveland, Ohio.  
Terms: 25% with order, balance C. O. D.

THE GLOBE PRODUCTS COMPANY

ANNOUNCE THE OPENING OF THE NEW

MILLION-DOLLAR CARNIVAL SUPPLY HOUSE

ORGANIZATION:

The urge of an honest-to-goodness haven for concessionaire needs was the incentive for organizing this house. Heretofore there has been no carnival supply house that catered exclusively to the trade—it's here now. Backed by unlimited capital which assures us immense buying power, we are here to stay.

AIMS:

We are out to serve our customers expediently and with dispatch at all times. New items will be manufactured and added to our stock as they come out. At this moment we have already two entirely new surprise knockout winners which will prove a revelation to the carnival world this spring.

LOCATION:

St. Louis, Mo.—the most centrally located shipping point in the country. The gateway to the Southwest and the mecca of the Middle West. At 112 N. Broadway, in the heart of the down-town section, in our own large and spacious building.

PERSONNEL:

The personnel consists of men who know the racket—know what the concessionaire needs, wants and should have. All of them have been raised in

the game and have been identified in this business for years. And this means they know how to do things right.

MERCHANDISE:

We carry the largest supply of Carnival Supplies in this section. The best and flashiest manufactured in Aluminum, Candy Wheels, Jewelry, Novelties, Blankets, Robes, Leather Goods, Silverware, Dolls, Clocks, Floor Lamps, Knives, Laydowns, Beaded and Mesh Bags, Pearls, Salesboards, Pipe Sets, Manicure and Toilet Sets, etc.—in fact every solitary item desired by the concession man.

SERVICE:

An immense stock of every item will always be kept on hand, enabling us ever to make instantaneous shipments. Knowing the importance of speed in delivery, every order will be packed and called for within an hour after receipt of order.

PRICE:

Consistent with quality our prices will always be right—in fact lower than our competitors, keeping in mind that it is volume business which will benefit the boys on the midway. Tremendous capital and output assures us of the best factory prices everywhere, which benefit we will give the trade.

RESULT:

"THE MILLION-DOLLAR CARNIVAL SUPPLY HOUSE."

TO THE CARNIVAL WORLD

"Good Health, Peace and Prosperity for 1925" and a Merry Christmas

We are operating our own \$100,000.00 Candy Factory, and for this reason are able to quote Candy Prices that will astonish you. Two and Five-Pound Cedar Chests Our Specialty.

SEND US YOUR NAME TODAY SO THAT YOU GET OUR FIRST CATALOG AS SOON AS IT IS OFF THE PRESS

THE GLOBE PRODUCTS COMPANY, SAM GORDON, Gen'l Mgr. 112 N. BROADWAY Local and Long Distance Phone: Central 5848 ST. LOUIS, MO.

have any trouble in doping it out. Jules has a wonderful personality, and he knows how to induce an audience to enter wholeheartedly into the spirit of the occasion, whatever it may be.

Not many aviators were in evidence at this year's meeting. The writer met but one, Billy Brock, tho there may have been others present. Billy, looking "like a million dollars", is always on hand at the December meetings.

"Bill" Hilliar had a sort of mysterious air about him, and we're wondering—

Chas. Watmuff and his charming wife attended both the Showmen's League ball and the fair men's banquet. Charles will be in Chicago for some time, as he is now with the W. V. M. A.

"Bill" Breitenstein, looking nifty as usual, was meeting numerous friends in the Auditorium lobby. Bill, who is with the house of Hankinson, is thoroly at home in New York or Los Angeles. He's truly a cosmopolite, and, withal, a dandy fellow.

Another house of Hankinson man who was on the job was Earl F. Newbery, erst-while well-known band leader. Earl is a popular fellow, a good business man, and just now he has in hand a big Christmas fiesta at Detroit. A little later—when things get going good in Florida—he no doubt will lie himself southward.

Last year "Bob" Lohmar had on exhibition at the Morris & Castle display room a model of a midway, showing the various riding devices, shows, etc., and it made a big hit with all who saw it. This year he has surpassed his previous effort, and many were the compliments passed upon his model fair ground, which shows in miniature the exhibit, administration and other buildings usually found on a fair ground, the grand stand, the midway with its ferris wheel, merry-go-round and other devices, and everything that goes to make up a complete fair plant. Several of the riding devices are kept in motion, being driven by motors. The model is attractively painted, everything ideally arranged, and the exhibit is a splendid tribute to Mr. Lohmar's ingenuity, skill and patience.

Two well-known "rubes"—Rube Liebman and Gus Henderson—were greeting friends at the meeting. Liebman acts as announcer at many of the larger fairs. Henderson plays only the smaller fairs as a rule, but he is very well known and liked, and no doubt will soon be playing the big ones.

"La Belle" Pearls Special Closeout Price Only 10,000 Strands Left—While They Last At



\$1.75 PER STRAND

Regular \$10.00 Value

No. B. 98—La Belle Pearls, 24-in. strands, carefully graduated. Fine quality, guaranteed indestructible pearls in Rose or Pearl Tint color, with 14-K patent cross leg clasp, set with genuine diamond, in fancy show box. A real sensational value at this price. This is the last of a very large purchase we made at special reduction price.

PER STRING

\$1.75

Rohde-Spencer Co. Wholesale Jewelry, Watches, Premium Goods 215 W. Madison St., Chicago

Joe Hay, publicity director of the Canadian National Exhibition, and undoubtedly one of the best publicity men in America today, not only absorbed a great deal of information at the meeting but had a good time as well. In the latter he was ably assisted by his good friend, W. J. Moffatt, passenger agent of the Canadian National Railways.

The following had display rooms at the convention: Roy Mack, Inc.; Ernie Young, John Clarke Products Co., Thearle-Puffield Fireworks Co., World Amusement Service Association, Western Vaudeville Managers' Association, Potts Fireworks Co., Wirth & Hamld, Gus Sun Exchange, Macroy Fireworks Co., Pain's Fireworks Co., Gordon Fireworks Co., and Morris & Castle.

Morris & Castle had a banquet for a number of their friends Wednesday night at the Congress Hotel, at which there were refreshments and entertainment aplenty. Those who participated in the festivities were: Mrs. F. M. Barnes, Mrs. W. H. Stratton, Mrs. Vera McQuilkin and lady, Mr. and Mrs. James Conliffe, Mr. and Mrs. James Harrison, Mr. and

Mrs. C. D. Odom, Miss Julia Hirsch, Mr. and Mrs. John R. Castle, Milt Morris, E. L. Lohmar, Dave Morris, Joe Bixby, Edw. Watts, Ralph Hemphill, E. G. Bylander, E. H. Robbins, W. R. Hirsch, E. C. Bracken, Ray P. Spear, Henry Lund, Robt. Carr, Happy Fox, Joe Tannehill, Phil Little, Tommy Thomas, Joe Schollbo, N. P. Reed, R. J. Pearce, Mr. Stoneberg, N. Mitchell, Raymond Lee, Curtis Johnson and Wm. Sanger.

American Dairy Federation

The annual meeting of the American Dairy Federation was held at the Auditorium Hotel December 3. The program was as follows:

- 10:30 a.m. Call to Order. Roll Call. President's Address—Hon. F. O. Lowden. Appointment of Committees: Nominations, Finance, Next Year's Program. Secretary's report. Treasurer's report. Report of Auditing Committee. Reports of standing committees:

- 1. Amendment of By-Laws—J. D. Miller.
  - 2. Establishment of Dairy Bureau—C. C. Hill.
  - 3. Dairy Tariff—J. D. Miller. New Business and Resolutions. Unfinished Work of the Federation.
  - 1. Unification of Dairy Laws. Discussion opened by Mr. Frisbie U. S. Department of Agriculture. Discussion by C. Oscar Ewing, F. V. Hovey, Dr. George L. McKay and others.
  - 2. Fighting Fraud and Substitution in Sale of Imitation Dairy Products. Discussion opened by statement of trend and status of Oleomargarine sales—A. M. Loomis. Discussion by N. P. Hull, Dr. McKay, Mr. Balderston, M. D. Munn and others.
  - 3. Promoting Greater Consumption of Dairy Products. Discussion opened by M. D. Munn. Discussion by John Brandt, W. A. Wentworth, J. T. Meredith, Oscar F. Soule, H. C. Hooks and others.
- Report of Committee on Nominations. Election of Officers. Discussion of Next Year's Program. Adjournment.

The British Empire Exhibition, Wembley

Note.—Paper by John G. Kent, managing director of the Canadian National Exhibition, read at the annual meeting of the International Association of Fairs and Expositions, Chicago, December 4, by Dr. H. W. Waters.

In order to properly grasp the significance of the British Empire Exhibition it is necessary to understand, to some extent at least, the conditions under which the idea was born. In the early years of the colonization period of English history the colonists very naturally gave themselves to the production of food stuffs for their own needs. As time went on they produced considerably more than they could consume. This surplus they disposed of to the Motherland. In turn they purchased from England manufactured implements, articles of clothing, etc., for their own requirements.

In England a great change came over the character of the employment of the people. Agriculture had been the chief employment, but now grain could be produced more abundantly and cheaply in the colonies, owing to the more advantageous climates, with the result that in England there was an exodus from the

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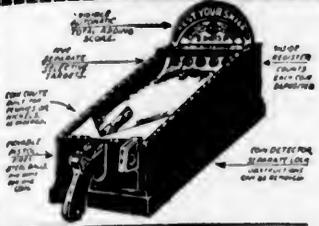
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farms to the cities and the people became employed chiefly in the production of manufactured goods, having the various colonies as profitable markets. Thus England became a manufacturing country dependent upon other countries for its food supply, hence the development of its great and historic navy for the protection of the ocean lanes, the freedom of which is so vital to the life of England.

As the years have passed the situation in the colonies has largely changed. In Canada, for instance, not only is sufficient grain grown for her own requirements and for a large export trade, but, by the help of American and British capital, she manufactures the greater part of the manufactured products needed for herself and in many lines produces a surplus which she is anxious to sell in the Motherland and other markets.

The situation then which confronts England at the present time is that she must buy food abroad or die of starvation, and in order to secure the money with which to buy the necessary food supply she must find markets for her surplus of manufactured products. With the ever-increasing competition on the part of foreign nations, such as Germany, France, U. S. A., and even certain of her own dominions and colonies, she finds this more and more difficult to do; in fact she finds it extremely difficult to hold on to her own home market, owing to the fact that for several reasons certain lines of manufactured goods can be produced more cheaply by other nations.

Opinion in England has for many years been divided as to the solution of her industrial problem. Some maintain that a high protective tariff would set matters right, while others maintain that Free Trade will in time work out its own salvation. The Free Trade party is afraid that if a tariff is placed on manufactured goods that will only be the thin end of the wedge, and that eventually a heavy tariff would be placed on all the food stuffs, thus raising the cost of living for the working man and instantly relieving the income tax on the rich by supplying funds for the government in this way. Those who believe in a protective tariff are quite well aware of the fact that such a measure would only secure to the English manufacturer the home market, but would not improve the situation so far as foreign markets are concerned. Then there is the danger that such a policy might offend some of the Free Trade colonies, thus creating further difficulties within the Empire.

That the industrial situation in the British Isles is very acute is seen by the fact that at the present time there are more than one million people registered with the government as out of work and these are being kept largely by the government on what is known as the dole system. The problem has to some extent been aggravated by the war, but still the war cannot be entirely blamed for the situation seeing that it existed in a very serious measure before the war.

In recent years a new solution has been advanced for England's industrial difficulties. Men of vision have seen that if England could only have sufficient preference in the markets of her own dominions and colonies her marketing difficulty would be solved. In order to secure this preference they are willing in return to give preference to the dominions and colonies in the purchase of raw materials; in other words, if the dominions and colonies could see their way to favor British-made goods by a low preferential tariff, or no tariff at all, Great Britain would return the compliment by preferring raw materials from the dominions and colonies. The idea is referred to as Imperial Preference, or preference within the empire.

It was with this in mind that the late Lord Strathcona, who was the Canadian High Commissioner for Canada in London, with his knowledge of the Canadian National Exhibition in mind and its value as a country builder, advanced the suggestion that a great British Empire Exhibition should be organized for the purpose of promoting the Imperial Preference idea by placing before the people of the British Isles and visitors from the dominions and colonies displays showing the natural resources and products of the various parts of the empire. The war prevented the immediate realization of this project, but plans were made and as soon as the war was concluded arrangements were completed with the various governments of the dominions and colonies, and in spite of many difficulties

the Exhibition was formally opened April 23 and continued to Nov. 1, 1924.

Bearing in mind the fact that the exhibition was promoted to propagate the Imperial Preference idea, and thus to stimulate trade between the various parts of the Empire, it must be admitted that it was a great success, especially when viewed from the political standpoint. Without doubt the influence of the British Empire Exhibition played a very important role in deciding the issue at the recent election in Great Britain.

Judged by the variety of products and the wonderful exhibits displayed the exhibition more than justified its existence in proving conclusively that within the Empire are produced in almost unlimited quantities every kind of raw material required in today's exacting industry, to-

gether with all the necessary food stuffs. Many expressed themselves as absolutely surprised to discover that within the British Empire are to be found the greatest wheat-growing country in the world, the greatest gold, silver, diamond and ivory-producing countries, and that there are produced within the Empire, in unlimited quantities, tea, coffee, flax, hemp, sisal, cotton, sugar, rice, tobacco, wool, leather, furs, fish, fruits, dairy products, meats and many other essential products, also machinery and manufactured products of every kind.

It is evident that, as we would say on this side, the exhibition "put it over" and that a large section of the British public are sold to the idea of Imperial Preference. It only remains to be seen how long the new prime minister and his government will take to set the ma-

chinery in motion to bring it about. That the government of the dominions and colonies have been sold to the idea is evident from the fact that they were willing to spend sums ranging up to 1,000,000 or more dollars each to show their natural resources and products.

### Attendance

The exhibition was attended, according to the final statement given by the Prince of Wales at the closing ceremony, by 15,000,000, of whom 5,000,000 were children. The adult attendance included visitors from every country in the world, and the exhibition was honored by visits from members of all the royal families of Europe.

### Organization

As exhibition men you will be thoroughly acquainted with the difficulties of exhibition organization work, especially with an exhibition that has to be built up from the ground floor. When it is remembered that all the governments of the dominions and colonies were persuaded to take part in the exhibition it will, no doubt, be conceded that the British Empire Exhibition was one of the greatest pieces of organization work ever accomplished in the history of exhibitions. Dealing with individual concerns and organizations is difficult enough, but dealing with governments is the most difficult of all, and in the case of the British Empire Exhibition every government in the Empire numbering more than 50, was persuaded to take an active part, most of these governments building and operating their own beautiful buildings.

The working organization of the exhibition was not perfect, and certain criticisms were heard here and there, but it must be borne in mind that England is not an exhibition country in the same sense, nor to the same degree, as Canada and the United States. She has no convention of fairs and exhibitions, hence very few expert exhibition men are produced and therefore available. When it is considered that the exhibition was manned by amateurs in the exhibition business it was a great surprise that things worked as smoothly as they did, and this was due, no doubt, to the fact that, as one has said, "The Englishman is the most successful blunderer in the world."

There is no doubt that the exhibits in the various buildings have never been exceeded. The exhibits of machinery in the Machinery Palace were the amazement of all, as were also the exhibits in the Palace of Industry. The criticism, if any, cannot be attached to the exhibits, tho in some instances the manner in which some groups of exhibits were displayed was open to criticism according to our accepted standards on this side of the water. The Canadian Pavilion was spoken of very highly by all, and in our estimation this was due to the fact that in that building the exhibits were better displayed than in any other building with the exception, perhaps, of the Australian Building, which, if not of equal merit, was a fairly good second.

### Architecture and Lighting

As regards architecture and lighting the British Empire Exhibition was not the equal of the San Francisco Exhibition and other international fairs held in the United States and other places, but this was not due to the fact that England could not build such elaborate buildings, but rather to the fact that the British government looked beyond the exhibition and insisted upon the buildings being built of such a permanent character and construction that they would be useful for many years to come, not only for exhibition purposes but for the purposes of the government should they be required.

### Special Attractions

The special attractions were always given a secondary place. As a matter of fact during the greater part of the exhibition there were no special attractions. The three outstanding attractions were the Rodeo, the Pageant of Empire and the Military Tattoo. The latter proved to have the greatest drawing power. The Pageant of Empire was intended to be the greatest attraction of the exhibition, but was largely a failure, thru the very bad weather and poor management. Another thing against its success was that the government paid all expenses and gave the show free for educational purposes, not knowing apparently that a free show of this kind is usually very poorly attended. It was rather pathetic to see the men on the gates standing with their hands full of tickets urging the public to accept them.

(Continued on page 212)

## MEMBERS AND DATES

### Of the International Association of Fairs and Expositions

Not all of the dates of members of the International were handed in at the Chicago meeting, and some of those given are subject to change. Most of them, however, will stand.

- Ak-Sar-Ben Exposition, Omaha, Neb.; Chas. L. Trimble, sec'y. Sept. 29-Oct. 10.
- Alabama State Fair, Birmingham; J. L. Dent, sec'y. Oct. 5-10.
- American Live Stock Show, Kansas City, Mo.; F. H. Servatius, sec'y.
- Arkansas State Fair, Little Rock; E. G. Bylander, sec'y. Oct. 12-17.
- Calgary Exhibition, Calgary, Alta.; E. R. Richardson, sec'y. July 6-11.
- Canada's Great Eastern Exhibition, Sherbrooke, Que.; Sydney R. Francis, sec'y-mgr. Aug. 22-Sept. 5.
- Canadian National Exhibition, Toronto; John G. Kent, managing director. Aug. 27-Sept. 8.
- Central Canada Exhibition, Ottawa, Ont.; James K. Paisley, mgr.-sec'y. Aug. 22-29.
- Central States' Exposition, Aurora, Ill.; Clifford R. Trimble, sec'y. Aug. 21-25.
- Chattanooga Int.-State Fair, Chattanooga, Tenn.; Jos. R. Curtis, sec'y. Oct. 3-10.
- Colorado State Fair, Pueblo; D. A. Jay, mgr.
- Eastern States' Exposition, Springfield, Mass.; Chas. A. Nash, gen. mgr. Sept. 20-26.
- East Tennessee Division Fair, Knoxville, Tenn.; H. L. Faust, sec'y-mgr. Sept. 26-Oct. 3.
- Edmonton Exhibition Assn., Edmonton, Alta.; W. J. Stark, mgr. July 15-18.
- Erle Exposition, Erie, Pa.; Frank Baesler, mgr. Sept. 7-12.
- Florida State Fair and Exposition, Jacksonville; R. M. Striplin, sec'y. Nov. 19-23.
- Illinois State Fair, Springfield; W. W. Lindley, sec'y-mgr.
- Indiana State Fair, Indianapolis; Wm. M. Jones, sec'y. Sept. 7-12.
- Inter-State Fair, Fargo, N. D.; Sam P. Crabbe, sec'y. July 20-25.
- Inter-State Fair, Sioux City, Ia.; Don V. Moore, sec'y. Sept. 20-26.
- Iowa State Fair and Exposition, Des Moines; A. R. Corey, sec'y. Aug. 26-Sept. 4.
- Kankakee Int.-State Fair, Kankakee, Ill.; Len Small, sec'y.
- Kansas Free Fair, Topeka; Phil Eastman, sec'y. Sept. 14-19.
- Kansas State Fair, Hutchinson; A. L. Sponser, sec'y. Sept. 19-25.
- Kentucky State Fair, Louisville; Jas. E. Fahry, sec'y-gen. mgr. Sept. 13-19.
- Memphis Tri-State Fair, Memphis, Tenn.; Frank D. Fuller, sec'y-mgr. Sept. 26-Oct. 3.
- Michigan State Fair, Detroit; Geo. W. Dickinson, sec'y-mgr. Sept. 4-13.
- Minnesota State Fair, Houlton; Thos. H. Canfield, sec'y-gen. mgr. Sept. 5-12.
- Mississippi-Alabama Fair, Meridian, Miss.; A. H. George, sec'y-gen. mgr. Oct. 12-17.
- Mississippi State Fair, Jackson; Mabel L. Stire, mgr. Oct. 12-17.
- Mississippi Valley Fair and Exposition, Davenport, Ia.; M. E. Bacon, sec'y-mgr. Aug. 15-22.
- Missouri State Fair, Sedalia; W. D. Smith, sec'y. Aug. 15-22.
- Montano State Fair, Helena; B. T. Moore, sec'y.
- Nebraska State Fair, Lincoln; E. R. Danielson, sec'y. Sept. 6-11.
- New York State Fair, Syracuse; J. Dan Ackerman, Jr., sec'y. Sept. 14-20.
- North Carolina State Fair, Raleigh; E. V. Walborn, mgr. Oct. 12-17.
- North Dakota State Fair, Grand Forks; E. R. Montgomery, sec'y. July 27-Aug. 6.
- North Mississippi-North Alabama Fair, Tupelo, Miss.; R. H. Mullen, sec'y. Oct. 6-10.
- Northern Wisconsin State Fair, Chippewa Falls, Wis.; A. L. Putnam, sec'y. Sept. 14-18.
- Ohio State Fair, Columbus; G. R. Lewis, mgr. Aug. 31-Sept. 5.
- Oklahoma Free State Fair, Muskogee; Ethel Murray Simonds, sec'y. Oct. 3-10.
- Oklahoma State Fair and Exposition, Oklahoma City; Ralph T. Hemphill, sec'y-gen. mgr. Sept. 26-Oct. 3.
- Oregon State Fair, Salem; Mrs. Ella S. Wilson, sec'y.
- Pacific International Live Stock Exposition, Portland; O. M. Plummer, gen. mgr.
- Provincial Exhibition, New Westminster, B. C.; D. E. MacKenzie, sec'y-mgr. Sept. 7-12.
- Quebec Provincial Exhibition, Quebec, Que.; Georges Morisset, sec'y.
- Rochester Exposition, Rochester, N. Y.; Edgar F. Edwards, sec'y.
- Saskatoon Industrial Exhibit, Saskatoon, Sask.; Sid W. Johns, sec'y-mgr. July 20-25.
- Savannah Tri-State Fair, Savannah and Georgia State Fair, Savannah.
- South Carolina State Fair, Columbia; D. F. Eford, sec'y.
- South Dakota State Fair, Huron; John F. White, sec'y. Sept. 14-18.
- Southern Term Fair, Atlanta, Ga.; R. M. Striplin, sec'y. Oct. 8-17.
- South Florida Fair, Tampa; P. T. Strieder, gen. mgr. Feb. 3-14.
- South Texas State Fair, Beaumont, Tex.; E. Claude Bracken, sec'y. Nov. 12-21.
- State Fair of Louisiana, Shreveport; W. R. Hirsch, sec'y-mgr. Oct. 29-Nov. 8.
- State Fair of Texas, Dallas; W. H. Stratton, sec'y.
- Stamton Fair, Staunton, Va.; C. B. Raiston, sec'y-mgr. Sept. 21-26.
- Tennessee State Fair, Nashville; J. W. Russwurm, sec'y. Sept. 21-26.
- Texas Cotton Palace, Waco; S. N. Mayfield, sec'y. Oct. 24-Nov. 8.
- Texas-Oklahoma Fair, Wichita Falls, Tex.; R. E. Shepherd, sec'y.
- The I. and I. Fair, Danville, Ill.; Geo. M. McCray, sec'y.
- Trenton Fair, Trenton, N. J.; M. R. Margerum, sec'y-gen. mgr. Sept. 23-Oct. 3.
- Tri-State Fair, Aberdeen, S. D.; L. P. Wells, sec'y.
- Vancouver Exhibition, Vancouver, B. C.; H. S. Rolston, gen. mgr. Aug. 8-15.
- Virginia State Fair, Richmond; W. C. Saunders, sec'y-gen. mgr. Oct. 5-10.
- Western Fair, London, Ont.; W. D. Jackson, sec'y. Sept. 12-19.
- West Tennessee District Fair, Jackson; W. F. Barry, sec'y-gen. mgr. Sept. 14-19.
- West Virginia State Fair, Wheeling; Bert H. Swartz, sec'y. Sept. 7-12.
- Wisconsin State Fair, Milwaukee.
- Wyoming State Fair, Douglas; Alfred H. Hale, sec'y.
- Iowa Fair Managers' Association, E. W. Williams, Manchester, Ia., sec'y.
- Minnesota Federation of County Fairs, R. F. Hall, Minneapolis, sec'y.
- Nebraska Association of County Fairs, W. H. Smith, Lincoln, sec'y.
- North Dakota Association of County Fairs, E. R. Montgomery, Grand Forks, sec'y.
- Virginia Association of County Fairs, C. B. Raiston, Staunton, sec'y.
- Wilson Association of County Fairs, J. F. Malone, Beaver Dam, sec'y.

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Broilo, S., 2c
Brooks, D., 2c
Brown, Jack, 10c
Chandler, W. H., 8c
Clark, I., 2c
Clark, Angie Bell, 35c
Connot, S. E., 10c
Cullens, J. H., 4c
Cummings, W. E., 2c
De Freese, F. M., 4c
Duke, Dare-Devil, 10c
Dyer, Mrs. Victor, 15c
Esmonde, Elsie, 8c
Fallon Bros.' Show, 2c
Ferb, Henry, 4c
Fink Animal Act, 2c
Freeman, Mrs. 6c
Steele, M. A., 2c
Groff, W. H., 10c
Hall, Homer, 2c
Hannah, Billy, 11c
Hart, Stella, 2c
Holston, Jack, 9c
James, Buck, 8c
Kane, Maxwell, 2c
Keelner, B., 14c
Kennedy, Vic, 2c
LaVaro, Margaret, 2c
Laundry, Ruth, 2c
Leder, Marie, 2c
Linkenhoker, G., 3c
Tyler, 3c
Low, Joe, 2c
McCleod, Ella, 3c
Mack, W. E., 4c
Mackay Sisters, 10c
Maginnis, T., 2c
Montana Muchie, 2c
Nigara, E., 2c
Nye, Theo, F., 19c
O'Brien, Fred J., 2c
Powell, Fred E., 2c
Rafale, J. Gifford, 4c
Ruth, Del, 4c
Sawyer, Easaw, 10c
Shannon, Violet, 30c
Shaw, Ed, 2c
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Taylor, Geo., 2c
Tindal, Mrs. C., 8c
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Whelan, F. D., 4c
Wilson, Tex, 3c
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Wire, Mrs. Sidney, 2c

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- Allub, Sisters
Adams, Dora
Adams, Mrs. Gussie
Adams, Mrs. Mox
Adams, Thompson
Adams, Vera
Agnew, Miss M.
Ahrens, Peggy
Allen, Mrs. Viola
Allen, Mary B.
Allen, Mary G.
Allen, Julia, Shows
(All)Allen, Mrs.
Allen, Mrs. Wm. J.
Allen, Loreta
(All)Allen, Mrs.
Allison, Betty
(All)Allman, Lillie
Alpine, Sylvia
(All)Anderson,
Anderson, Dorothy
Anderson, Mrs. Helen
Anderson, Judith
Anderson, Lillian J.
Anderson, Lillian
Anderson, Mrs. Pauline
Anderson, Mrs. M.
(L)Andreas,
Appelby, Mrs. Chas.
Appleton, Audrey
Archer, Babe
Archer, Mrs. J. V.
Arnold, Mrs.
Aretley, Dollie
Arthur, Mrs. E. W.
Artist, Heroldine
Arway, Dixie
Asher, Mrs. Frank L.
Augar, Mattie Z.
Austin, Lola
Avery, Mrs. Billy
Avery, Ethel
Baehrs, Mrs. Jerry
Balrd, Flo
Baker, Mrs. W. F.
Baker, Mrs. Honora
Baldwin, Hecabah
Baldwin, Maxine
Bailland, Mrs. L. F.
Barber, Fanime
Barehill, Jennie M.
Barkwell, Helen
(All)Barnett, Mrs.
Bessie Barrett Maurice
(L)Barrymore, Mabel
(All)Bascome, Mrs.
Bascom, Mrs. H. K.
Bates, Dottie
Bates, Snyder
(All)Bates, Patricia
Bazinet, Mrs. Lou
Bealock, Nell
Beasley, Beulah
(All)Bedwell, Mrs.
Beeson, Mrs. Margaret J.
Bell, Isabelle
Bell, Dorothy
Bell, Mary
Bell, Myranda
Belie, Billie
Bence, Mrs. Bert
Bendell, Gall
Benlow, Annie
(All)Bennett, Mrs.
Benson, Mrs. John
Benson, Mrs. Jos. C.
Benson, Virginia
Benway, Mrs. Mildred
Bergere, Frances
Bernard, Mrs.
Bernard, Mrs. Floyd
Bernard, Mrs. Hazel
(All)Bern, Ester
Besly, Violet
Bessent, Lillian
Bigger, Mrs. W. J.
(All)Blabop, Lucille
Bloom, Miss D.
Blackaller, Mrs.
Blackler, Mrs. Morris
Avery, Mrs. Kate
Block, Mrs.
Blackaller, Louise
Blake, Mrs. Ben
Robbins, Helen
Blake, Mrs. Roy

- Bligh, May
(B)Bliven, Mrs. J. B.
Bonford, Madeline
(All)Bolt, Mrs. Nellie
Bowler, Mrs. Alice
Bowers, Betty
(All)Bowman, Tillie
Bowman, Mrs. Tillie
Braschens, Mrs.
Brenon, Kathleen
Brent, Princess B.
Brimer, Mrs. Pearl
(All)Brinkley, Mrs.
Brooks, Peggy
Brooks, Dorothy
(All)Brown, Mrs.
Brown, Clara
Brown, Bert
(All)Brown, Betty
Brown, Co.
Brown, Aldis
Brown, Bobby
Brown, Jean
(All)Brown, Mrs.
Brownie, Merle
Bryant, Ruby
Buckley, Mrs. C. H.
Bullock, Mrs. Clara
Bullock, Mrs. J. S.
(All)Bunyon, Mrs.
Bureel, Mrs. Billie
(All)Burch, Mrs.
Burch, Mrs. R.
Burch, Doris
Burgdorf, Mrs. Sam
(C)Chester, Billie
Christensen, Mrs.
Chronicle, Vera
Claire, Doris
Clark, Margie
(All)Clark, Mrs.
Clarke, Hazel
Claude, Mrs. Mae
Clark, Rosetta
Clayton, Dolores
Claxton, June
Claxton, Margaret
Clements, Mrs.
Cleo, Millie
Cleo, Pauline
Clegg, Lucille
(All)Clifton, Maxie
Clime, Grace
Coffey, Mrs. L. M.
Coffey, Mrs.
Clementine
Coffey, Mrs. Dave
Cohen, Mrs.
Cohen, Mrs.
Cohn, Margie
Cobert, Adeline
Cole, Claire
Cole, Mrs. Geo.
(All)Cole, Mrs. P. H.
Cole, Mrs. Betty
Collins, Mrs. M. T.
Collins, Mrs. M. T.
Colman, Mrs. B.
Colson, Lillian
Compton, Myrtle
Concotti, Pauline
Devoro, Mrs. Chas.
Diamond, Mrs. B.
Diel, Anna
Diaz, Virginia
Dill, Helen
Dobson, Laura
Dodsworth, Lillian
Dodsworth, Peggy
Doll, Baby
Domier, Pauline
Duser, Princess
Doolley, Mrs. J. Francis
Dot, Missouri
Douglas, Mrs. Roland
Douglas, Edith
Dove, Mrs. J. P.
Dove, Mrs. J. P.
Doyle, Mrs. Margaret
Drake, Mrs. Beatrice
Drake, Mrs. Vera
Drain, Ethel
(L)Drescher, Mrs. L. W.
DuFresne, Rose
Dushane, Annes
Duke, Florence
Duke, Mrs. Lynn
Dumas, Venus
Duncan, Mrs. Grace
Duncan, Mrs. J. L.
Duncan, Ruth
(All)Duncan, Crystal
DeWolfe, Mrs. Linton
Dean, Bridgetta
Dean, Lillian
Dean, Billie
Decker, Nancy
Dellman, Annabelle
Dellmar, Ethel
Demarco, Mrs. Joe
Delgen, Mantia
Denmead, Mrs. M. L.
Derry, Violet
Dierker, Mrs. Chas.
Diamond, Mrs. B.
Diel, Anna
Diaz, Virginia
Dill, Helen
Dobson, Laura
Dodsworth, Lillian
Dodsworth, Peggy
Doll, Baby
Domier, Pauline
Duser, Princess
Doolley, Mrs. J. Francis
Dot, Missouri
Douglas, Mrs. Roland
Douglas, Edith
Dove, Mrs. J. P.
Dove, Mrs. J. P.
Doyle, Mrs. Margaret
Drake, Mrs. Beatrice
Drake, Mrs. Vera
Drain, Ethel
(L)Drescher, Mrs. L. W.
DuFresne, Rose
Dushane, Annes
Duke, Florence
Duke, Mrs. Lynn
Dumas, Venus
Duncan, Mrs. Grace
Duncan, Mrs. J. L.
Duncan, Ruth
(All)Duncan, Crystal

- (All)Harris, Helen
Harrington, Mrs.
Harris, Mildred
Harris, Mrs. Howard
Harris, Mrs. Honey
Harris, Mrs. Samuel
Harris, Mrs. Jackie
Harrison, Galt
Hart, Chlo
Hart, Mac
Hart, Tessie
Hatter, Lavone
Hathaway, Hazel
Hathaway, Mrs. Lorraine
Hastkinson, Mrs. J. M.
Hastings, Pat
Haven, Lillian
Havis, Mrs. B.
Hawkins, Myrtle
Hawkins, Fern
(All)Hawn, Lucille
Hayden, Mrs. Will
(H)Hayes, Mrs. Fred L.
Heath, Bobbie
Heath, Mrs. Al
Heck, Phyllis
Heckner, Mrs. Jimmie
Hegman, Violet
Henderson, Mrs. Maud T.
Henry, Mrs. Geo.
Herrig, Mrs. Hazel
(H)Herris, Crystal
Hernandez, Cleo
Herrick, Mrs. Carl
Hewitt, Fern
Hickman, Mrs. Nellie
Hicks, Mrs. Mary
Hill, Mrs. Babe
Hill, Mrs. Hallie E.
Hines, Mrs. Earnest
Hite, Eleanor
Hodge, Clara
Hodges, Mrs. K.
Hodgson, Nonie
Holeman, Geo. W.
Holeman, Lucille
Holiday, Ina
Holms, Haroldine
Holston, Mrs. R.
(H)Holt, Billie
Hook, Mrs. E. C.
Hoover, Mary J.
Hoover, Mrs. J.
Hopper, Grace G.
(H)Horn, Mrs. J.
Hopkins, Nan
Hopkins, Mrs. J. W.
Hopkins, Mae
Hopkins, Martha
(H)Hornaday, Mrs. Harlette
Hosht, Mrs. Bertha
(H)Houston, Mrs.
Howard, Connie
Howard, Mrs. H. E.
Howell, Mrs. Hay
Howey, Fern
Hughes, Rose
Hull, Dorothy
Hull, Edna
Humphrey, Mickey
Humes, Marie
(H)Hunt, Mrs.
Huntley, Thelma
Hunt, Mrs. Della
(H)Hutchinson, Mrs. Billy
Hutchinson, Mrs. Vera
Hvat, Mrs. Roy
Hyton, Nellie
(H)Irby, Mrs. J. E.
Irwin, Flo, Circus
Irving, Mrs. Anna
Ivey, Mrs. Hill
(S)Jackson, Mrs. Jean
Jackson, Myrtle
(All)Jacobs, Polly M.
James, Mrs. Nestel
Larkin, Loubo
LeVelle, Billie
Lester, Babe
LaMonte, Bobbie
Murray, Gene
Murphy, Mrs.
Murphy, Mrs. Lou
Murphy, Kathleen
Murray, Peggy
Murray, Mrs. Alley
Lavario, Vivian
Lee, Emilie
Leach, Mrs. Rice
Leach, Miss Hugh
Leal, Babe
Lee, Mona
(L)Lee, Retta
Lee, Mrs. Jack
Lee, Peggy B.
(L)Ledlin, Mrs. Ruth
Leigh, Mabel
Lennon, Mrs. J. H.
Lenore, Madam
Leonard, Bertha
Leslie, Miss Joe
Lesley, Louis
Leslie, Mona
Lewis, Lea
Lewis, Isabel P.
Lewis, Mrs. Jack
Lewis, Mrs. Grace E.
Lincoln, Mrs. E. A.
Lindenstruth, Mrs.
Jones, Miss M. E.
Jones, Irene
Jones, Mrs.
Jones, Homer V.
Jordan, Marion
Jung, Hee
Kaco, Mrs. Thos. W.
Kahn, Mrs. Helen
(K)Kald, Mrs. Elsie
Kama, Mrs. Buck
Kamaka, Mrs. Chas.
Karr, Stella
(K)Kasper, Emma
Kattelle, Marie
(K)Kato, Mrs. Maude
Keene, Mrs. Day
Keovil, Mrs. Harry
Kelley, Alice
Kelly, Mrs. Agnes
Kelly, Marion
Kelly, Loretta
Kidder, Mrs. C. B.
Kilina, Mrs. Hazel
(K)Kinke, Mrs. Mary
King, Grace
King, L. maw
King, Mrs. Molly
Kirk, Hazel
Kirk, Mrs. Wayne
(K)Kirland, Mrs. Ruby
Kirnan, Mrs. Tommy
Kirnan, Mrs. Bea
Kiste, Florence
Klein, Dorothy
Kline, Mrs. K.
Kilgibille, Nonie
Knapp, Mrs. M. W.
(K)Knose, Ruth
Koch, Mrs. Edw.
Kramer, Lillian
Kriedler, Mrs. Lillian
Kulman, Baba
Kulman, Dollie
Kunas, Mrs. Bob
(K)Kurtz, Marion E.
(L)Kurtz, Julia
(L)Kurtz, Florence
LaDelle, Mrs. B.
(L)Fan, Mrs. Jack
LaFrance, Josie
LaFrance, Baby
LaMonte, Lillian
(L)LaPorte, Mrs. Irene
LaRose, Kathleen
Laitue, Jyes
Laitue, Bobette
Laitue, Dorothy
Laitue, Arlio
(L)Laure, Mrs. W. M.
Laird, Mrs. Louise
Lamadard, Nita
Lamb, Rene
Lambert, Mrs.
Lane, Mrs. R. P.
Langenhan, Christine
Langford, Mrs.
Larimer, Ella
Larkin, Mrs. Della
Latstetter, Margaret
Lautner, Mrs. Carl
Layne, Mrs. H.
Layton, Loubo
LeVelle, Billie
Lester, Babe
LaMonte, Bobbie
McCarthy, Frances
McCracken, Ethel
McCrory, Hazel
McDevitt, Mrs. Margio
McElroy, Frances
McGee, Katherine
McGoldrick, Gladys
McKay, Ivy
(M)McKay, Peggy
McKenzie, Mrs. Lonie
McKurdy, Mrs. Mack
McLemore, Anettis
McNally, Bobbie
McNutt, Helen
Macbath, Marie
MacPherson, Grace
Mack, Mrs. Viola
Mack, Billy
Mack, Addie
Mack, Dorothy
Macgoof, Marie
Marks, Mrs. Geo. W.
(M)Malm, Olive
(M)Manning, June
Mann, Betty
Mann, Mrs. Nat.
(K)Marlette, Babe
Marquette, Betty
Martin, Mrs. Billie
(M)Martin, Mrs. Gladys
Marrett, Mrs. Stella
Marsh, Mrs. Jerry
Mastin, Mrs. C.
Mastin, Mammie J.
Martine, Mrs. Jack
Mason, Alice
Mason, Mrs. C. P.
(M)Maater, Mrs. Frank
Matarses, Carola
Matthews, Mrs. F. S.
Mathews, Mrs. M. L.
Maxine, Maxine
May, Madam Elsie
Mayer, Mrs. J.
Mayer, Mrs. Victoria
McCam, Mrs. Pearl
Mechranis, Mrs. Joa
Mechan, May
Melado, Miss I.
Menzling, Mrs. Ralph
Meyera, Mrs. Irene
Micheil, Peg
Miller, May
Miller, Delta
Miller, Mrs. L. S.
Miller, Mrs. Margaret
Miller, Margaret
Miller, Mrs. Babe
Miller, Mrs. Z.
Miller, Lillian
Miller, Mrs. Peggy C.
(K)Mills, Anne
Mills, Madam
Minnick, Arde
Mismore, Mrs. R. D.
Mitchell, Mrs. M. J.
Mitchell, Mrs. Cio
Mitte, Princess
(M)Mowatt, Mrs. O.
Monsky, Mrs. R. A.
Montague, Mrs. Margaret
Monte, Della
Montgomery, Mrs. J. H.
Montgomery, Evelyn
(M)Morrell, Mrs. Louise
Morris, Mrs. B.
Moore, Clara J.
Moore, Edna
Moore, Emma
Moreland, Chick
Morzan, Leona
Morzan, Madam
(M)Morris, Marcla
Morris, Mrs. H. I.
Morris, Mrs. L.
Morton, Ethel
(M)Moss, Martha
Motta, Mrs. Fred
Moulay, Mrs. Tom
Mullen, Babe
Murray, Gene
Murphy, Mrs.
Murphy, Mrs. Lou
Murphy, Kathleen
Murray, Peggy
Murray, Mrs. Alley
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Larimer, Ella
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Latstetter, Margaret
Lautner, Mrs. Carl
Layne, Mrs. H.
Layton, Loubo
LeVelle, Billie
Lester, Babe
LaMonte, Bobbie

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 Between Sixth and Seventh

St. Louis, Dec. 4.—Back to St. Louis and the folks—happy to be among familiar faces. I want to take this opportunity to thank my many friends in the show world for the beautiful gifts, wires, cards and letters of congratulations and well wishes on my marriage. To say I was astonished is putting it mildly—I never dreamt there would be the deluge I received.

**Attractions**  
 The Dolly Sisters in *Sitting Pretty* is the attraction at the Shubert-Jefferson this week in opposition to the *Ziegfeld Dollys*, which is getting \$4.40 top at the American Theater and drawing big. Next week Edith Tullaferris in Gilbert Emery's *Tomahawk* and Eva LeGallienne in *The Sign* will be the legitimate offerings. The *Missouri* change in *Fads and Fancies*, a style revue, is an added feature at the Missouri Theater this week.

The Woodward Players this week are presenting *The Bad Man* at the Empress, with *Wandering Wives* to follow. The Pershing Theater, home of the second company of the Woodward Players, closed its doors two weeks ago on account of poor business. The house is still dark.

Four plays will be given by the Artists' Guild December 16, 17, 18 and 20 at the Little Theater under the direction of Joseph Solari. The program will include *The Importance of Being Earnest*, by Oscar Wilde; a costume play by Lunas, and two melodramas. Beginning in January a new play will be presented once a month by the Guild. The cast for the first plays is Hazel Ewald, Clara Niedringhaus, Gruner, Betty Lord, Mathilde Watson, Antoinette Bailey, Felix Rozier, Percy Ransay, Gordon Sommers and Norman Bailey.

Boris Thomashofsky, celebrated Jewish actor, and his New York company appeared at the Odeon last night in the musical comedy, *Dance, Wine and Song*.

**The Columbia Players**

The Columbia Theater opened November 23 with a new policy of melodramas, after being dark since spring, when W. V. M. A. acts were presented. The well-rounded company is under the capable direction of Albert Dwight. It opened with *Human Hearts* and is this week presenting *The Rosary*, in which the following take part: Frederick Harrington, Trevor Bland, Richard Earle, Jack Bradley, John Brady, Hilda Graham, Phillomena Audette and Virginia Lee Calhoun. Business has been beyond expectations thus far, and from the outlook it seems as if the new venture will be a success.

Maurice L. Greenwald, of the Western Vaudeville Managers' Association, and Sam Tishman, of the Junior Orpheum Circuit were in town last week conferring with Jack Stanfield, manager of the Palace Theater, which offers colored attractions.

L. J. Zeleno, in advance of Gaskell & Smith's production of *The Shepherd of the Hills*, with W. B. Paston as Penechin Bill, advises from Butte, Mont., that business has been very good en route to the coast.

Al Butler, the past season general contracting agent of the Ringling-Barnum Circus and now in advance of *The Passing Show*, was in the city last week while the circus was playing the Shubert-Jefferson Theater.

James Brennan, manager of the Grand Opera House, is increasing the number of his friends daily and already is one of the most popular managers in St. Louis.

Chet Wheeler has returned after spending several months in Dayton, O., and Cincinnati. He expects to remain here for some time, and may return to the road in spring.

Prince Omwah infers that while playing Cheney, Wash., he and his crowd visited in Spokane and renewed old acquaintances with Dr. Canning, who was playing at a theater. The Prince advises that he has practically the entire company with which he left St. Louis—the only real change being the closing of "Novelty", piano accordionist, and the substitution of James Bean, clown contortionist.

George Ryan, formerly legal adjuster for Howe's Great London Circus, and his wife are here for a short stay.

H. T. Carey, steward of the John Robinson Circus, was a visitor yesterday, coming from *The Billboard* office direct to the Alton Brothers' Hospital here. He expects to be confined for two weeks. Following his release from the hospital he will take things easy in the country and, in all probability, will not troupe next season.

Mr. and Mrs. Bob Romola and daughter, at present with the Great Alton Brothers Show, recently passed through St. Louis. They are headed for Florida.

Thomas Elmore Lacey, poet-humorist, advises from Utah that he will close his lyricum tour in Dodge City, Kan., Decem-

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17-Inch Dolls—Dressed in Silk Hoop Dress, Bloomers, trimmed with marabou.	Per Dozen	\$7.75
17-Inch Dolls—Dressed in Satin Hoop Dress, Bloomers.		6.75
17-Inch Dolls—Dressed in Satin Hoop Dress, Bloomers, trimmed with marabou.		7.50
20-Inch Dolls—Dressed in Fan Dress, one Line Ostrich, one Line Tinsel; very attractive.		9.50
Play Balls—41 Inches Circumference		6.00
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GEO. W. LA MANCE, Green Cove Springs, Fla., this week. Per. Addr., 37 Fortress Ave., Atlanta, Ga.

ber 15, following which he will come to his home here for the holidays.

Sammy Clark, brother of Sylvia Clark, has been playing St. Louis and surrounding territory the past few weeks with his single turn.

Walter F. and Chas. G. Driver, of the Driver Bros., Chicago, were *Billboard* visitors Thanksgiving Day. It was the final visit of their trip from Chicago to Key West, Fla., during which they visited numerous shows. From a business viewpoint the trip was the most successful they ever made.

C. S. Shaw advises that he is still playing the *Musical Walkers* thru the Southwest.

John O'Shea, popular in the carnival world, and the past two seasons with the D. D. Murphy Shows, has purchased a new bungalow at 427 Sacramento street, where he is settled comfortably for the winter.

Ed. L. Brannan, general agent and traffic manager of Robbins Bros. Circus; Tony Ballenger and Arthur Hepper were among circus fraternity visitors in St. Louis the past two days.

Gregg Wellingshof, capable secretary of the D. D. Murphy Shows, has been here since the close of the show in Maple Bluff, Mo., several weeks ago, making daily trips to winter quarters, where work on new wagons and paraphernalia for 1925 has already started. Mr. Wellingshof is in complete charge of things in St. Louis during the absence of Mr. Murphy and Les Brophy.

E. Harts, and Punch Allen, with the Morris & Catlin Shows the past season, drove thru St. Louis en route north. During the trip Allen is playing picture and independent at vaudeville houses with his Punch and Judy show.

F. Mortimer Mitchell is back in St. Louis with friends and relatives, having recently closed with *Lightning*.

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, left yesterday for Detroit to appear as soloist with the Detroit Symphony Orchestra today and tomorrow. He will return to St. Louis in time to conduct the popular concert of the St. Louis Symphony Orchestra at the Odeon Sunday.

**Shethor Bros.' Circus**

Was Great White Top Organization in the Seventies

During these winter evenings, now that the trouper of the white tops is home from his whirl of the summer and looking down the vista of the past, the writer (Dr. Alfred R. Crain, of Richfield Springs, N. Y.) wonders who survive of the Shethor Bros.' Great Continental Circus of the '70s? The scribe had his first introduction to the "mystic circle" with this company thru Wm. T. Aymar, one of its officers, and the greatest "Pete Jenkins" of his time, if not the richest author of the act. It was one of the first shows to adopt rail transportation, moving with two day coaches, one baggage car and five flats. It was considered by professionals as well as the laity as one of the strongest one-ring performances ever witnessed. Certainly the press of the cities carried this idea, labeling it as the circus unusual.

The 100-foot round top with the interior quarters decorated with beautiful papers of all nations together with a big United States flag draped over the ushers in white duck with bra's buttons, gave the patrons an inkling of a profitable superior performance. They were not disappointed, for it was high class in every particular. Even today it would hold its

own by comparison of larger and more pretentious circuses. The parade, altho small, was unique, Sig. Dean leading in a swell runabout with a long whip, guiding the bridled beautiful trick horse, Rosewood. The golden band chariot, drawn by eight snow-white horses with Oriental trappings, was a picture long to be remembered. The band of 16 German musicians called forth applause all along the line. The riders of the show, four abreast in beautiful costumes, and other performers a-tride, followed. With the usual clown act, suffice to say it drew crowds to the lot. The side-shows did a smashing business and turnaways for the big show were frequent.

Pete Conklin was heavily featured as clown. He was then in his prime and appeared with Abalardo & Clarinda Lowande, the principal riding act of the show. "The human fly", Harry Hurdio, amazed audiences by his trapeze flight thru the air. The writer has yet to see a duplication of this artist's daring. In the acrobatic field were the Ashtons, the Rogers and Kinaid families and a host of others whom the writer does not recall. The side-shows were directed by "Snake-arm" McIntyre, Sig. Blitz, Jew Myers, Mike Rinnir, McClain Bros. and Gus Stewart were active members. The troupe quartered at hotels and restaurants, as no cooking outfit was on the lot. I. Putnam, formerly of the Barnum show, was master of canvas and Frank Queen, superintendent of stock.

**Dodson's No. 2 Shows**

Weslaco, Tex., Dec. 4.—Weslaco, the first town in the Rio Grande Valley for the No. 2 Dodson's World's Fair Show, is proving very good for everyone. Summer-like weather prevails and during the day many excursions are enjoyed by members of the company to the border, which is a few miles away.

Manager W. J. K. how passed another milestone in life Tuesday. He received many presents and was host to members of the company at a banquet.

Everyone connected with this show was grieved to learn of the serious injury in an automobile accident. Thanksgiving night, of Mrs. Ed. Bauer and Mrs. Irish. While en route to the show from Corpus Christi to Bishop the machine they were riding in was struck by an auto and badly damaged. Mr. Bauer, Mr. Irish and the driver were unharmed, but Mrs. Irish suffered a compound fracture of the collar bone, a slight concussion of the brain and severe bruises and Mrs. Bauer was painfully injured about the body. The victims were taken to their apartments at the Horne Hotel in Corpus Christi.

The C. Jack Snafer Show leaves the valley this week for Robstown, Tex., and J. George Loos enters at Harlingen. The writer just returned from a week's visit with Mr. and Mrs. Walter F. Stanley in San Antonio. MRS. W. J. KEHOPE, (for the Show).

**P. Price Amusement Co.**

Carter, Ok., Dec. 4.—The P. Price Amusement Co., still playing spots in Oklahoma, has bright prospects ahead. The show, because of a late arrival here due to a delay in the railroad movement, did not open here until Tuesday, when everything was in readiness and a big crowd was on the midway. Fair business was recorded for all pay attraction and concessions.

Last week at Pess, proved only fair prospects, however, were practically lost because of unfavorable weather conditions. At this writing all members of the show are in good health. Mr. Smith joined with two concessions. Mr. Horstman is away on business. Mrs. P. Price is expecting her mother to visit her the latter part of this week. All of which is according to an executive of the above shows.

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“ALL GOD’S CHILLUN”

WITH AND WITHOUT WINGS

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HOTEL KERMAC,

206-208 West 43rd Street, New York

Bronks “Started Something” While Aboard Ship

New York, Dec. 6.—While 60-foot waves were sweeping over the decks of the Rochambeau last week in one of the roughest trips the boat ever encountered in crossing the Atlantic the excitement was intensified when 10 Wild West contest bucking horses broke loose from their stalls and started a stampede, it was learned on the arrival of the steamer here Wednesday. The whole crew spent a frenzied few hours corralling the frightened animals and returning them to their stalls.

The bronks were brought back from England, where they appeared in the Wembley show. There were 19 altogether, and the others were so seasick that they could do nothing else but lie down. To make sure that the horses would behave the rest of the journey the ship’s carpenters reinforced their stalls. They came off the boat none the worse for the trip.

The Reeds Still in Cincinnati Vicinity

After spending about three pleasant weeks as guests of old friends, a former circus family, at Newport, Ky., Mr. and Mrs. A. H. Reed last Thursday moved in their “home on wheels” to Florence, Ky., where they expect to remain for some time—out in the open, at the fair grounds—for the benefit of Mr. Reed’s health. This veteran circus man, now in his 70s and for more than 40 years a circus owner, mostly overland, is recovering from injuries suffered in an automobile accident two years ago in Mississippi, but there still remains a trend of neuritis that is greatly relieved when he lives entirely out of doors—that is, outside of houses. Mrs. Reed is in excellent health.

A. T. Schultz Judged Guilty of Second-Degree Murder

Accomac, Va., Dec. 4.—Early today A. T. Schultz, one of the four men being tried in the Accomac County Circuit Court in connection with the fatal shooting of Ralph Beach a few months ago during the Tasley (Va.) Fair, was found guilty of second-degree murder and sentenced by Judge Westcott to five years in the Virginia State Prison. Attorneys for the defense intimated that most likely an appeal would be made to a higher court.

Schultz was granted a severance in trial of the joint indictment. His trial will be followed, starting today, by that of Girard Loezzo, an Italian, and the case of Charles E. Miller and Frank West will then be placed before the court.

“Mother” Corning’s Sympathy to Mrs. Con T. Kennedy

In a letter from Mrs. Elizabeth (“Mother”) Corning, of 1046 Marton avenue, Elgin, Ill., she wishes to express thru *The Billboard* her most sincere sympathy to Mrs. Con T. Kennedy in her deep bereavement thru the death of her beloved husband. The passing of Mr. Kennedy was especially touching to “Mother” Corning, as only last summer during his shows’ engagement at Elgin this prominent showman and Mrs. Kennedy sponsored an impressive memorial service at the grave of her own departed husband, the late “Daddy” Corning.

The British Empire Exhibition, Wembley

(Continued from page 207)

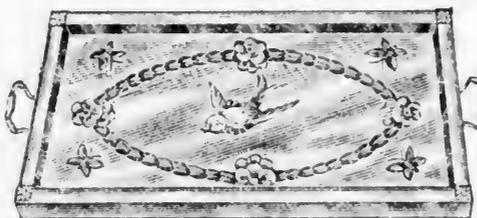
and to go in and see the pagant. Several attempts were made to develop carnivals and to successfully stage fireworks displays, but the weather was persistent in its determined effort to spoil any such shows.

Several attempts were made to stage great concerts in the large Conference Hall, but they were always a failure from the attendance point of view, as were the ballet dancers in the Conference Hall and massed choirs in the stadium, which seems to prove that an attraction must have a tremendous pull in order to

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draw and hold visitors for two or three hours when they have but a day in which to see the many attractions of an exhibition.

Concessions

The concessions were handled on the exclusive privilege basis. The restaurant privilege was sold to Lyons, the great London caterers, who endeavored to cater

to the three classes of the public, and managed it with a certain amount of success, tho on the very crowded days wished there had been a number of additional caterers, especially after standing in a long queue waiting for a meal.

Such concessions as photography, the printing and selling of catalogs, programs, etc., and even the entire amusement park were sold as exclusive con-

cessions. Unfortunately the amusement park concession fell into inexperienced tho ambitious hands with the result that as far as could be gathered it was far from being a financial success. The amusement park consisted of games, rides and a few selling concessions. There were no side-shows and no spilling was allowed. The authorities were afraid that if shows were allowed they would draw the undesirable element that usually congregates in such places as Clapham Common, whereas it was their wish to draw only the intelligent classes for educational purposes.

Advertising

The advertising was very well done; the poster work, in particular, was really wonderful; in fact, so much so that it led one to expect far more than he actually received. The posters were all designed by members of the Royal Academy, including the great Branwyn, whose reputation as a designer is worldwide.

Conclusion

The the exhibition was not a great financial success as far as can be gathered, it was, without doubt, a great success from the standpoint of having largely accomplished the object for which it was organized, and there is no doubt that if it is continued next year and the various colonies and dominions can be induced to take an active part as they did this year the exhibition will be a still greater success owing to the fact that the management and organization are now fully experienced in the development and running of such an exhibition.

SKATING RINK LIST

(Continued from page 198)

- London, Ont.—Simcoe Roller Rink; plays attractions.
- Montreal—Forum Roller Rink, Geo. F. Lum.
- St. Thomas, Ont.—Granite Rink, W. K. Cameron, mgr.
- Toronto, Ont.—Elvedale Skating Rink, C. W. Smith, mgr.

ICE SKATING RINKS

- MASSACHUSETTS
  - Boston—Arena; plays attractions.
- NEW YORK
  - New York—151st St. Ice Palace, J. Carroll, mgr.
  - New York City—Iceland, 239 W. 52d st.
  - New York City—Hunt’s Point Ice Glades, 167th st. & Westchester ave., Bronx. Co-Ad-Vend Co., mgrs.; plays attractions.
- OHIO
  - Cleveland—Elysium Ice Rink.
- PENNSYLVANIA
  - Philadelphia—Arena Ice Rink, 45th and Market sts., Jules Mastbaum, prop.; Jules E. Aronson, mgr.; plays attractions.
  - Pittsburg—Duquesne Garden, Paul Qualtrough, mgr.; plays attractions.
- WASHINGTON
  - Seattle—Arena Ice Rink, Arena Co., props.; plays attractions.
  - Spokane—Spokane’s Health Palace, Lew S. Hurtig, mgr.; plays attractions.
- CANADA
  - Halifax, N. S.—Arena Ice Rink, J. J. Condon, mgr.
  - Hamilton, Ont.—The Arena Rink, H. P. Thompson, mgr.; plays attractions.
  - Montreal, Que.—Mt. Royal Arena Rink, Oscar Benoit, mgr.; plays attractions.
  - Perth, Ont.—Perth Ice Rink, Ltd., George S. James, owner and manager; plays attractions.
  - Vancouver, B. C.—The Arena Ice Rink, Vancouver Arena Co., props.
  - Victoria, B. C.—The Arena Ice Rink, Victoria Arena Co., Ltd., props.; plays attractions.

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This is to notify those manufacturing or selling the illustrated toy aeroplane that patents were granted us November 23, 1921. Patented in U. S. and Foreign Countries. Aeroplanes Getting Stronger Than Ever. Wire deposit or send 17 St. Macey Order, 25% deposit on all C. O. D. orders.



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CHRISTMAS PAGEANT AT WANAMAKER'S

Artistic Production in New York One of Indispensable Features of Holiday Season

New York, Dec. 6.—The large attendance at this year's Christmas pageant at Wanamaker's indicates that this artistic production has become one of the indispensable features of the holiday season.

The tremendous task of planning, organizing and directing was again shouldered by William F. Larkin, chief of acts and decoration. He spared neither time, money nor expense in the preparations.

The result speaks for itself. Headed by a brass band of 15 pieces, under the direction of Lieut. Stuppert, famous leader of the European Band and of the 10th Infantry Band during the World War, the parade was a galaxy of fanciful ideas beautifully executed.

Next, marching two abreast, was a group of people headed by an Egyptian queen and her maids, who looked as they came from The Arabian Nights.

The Morris dancers, with their Toyland wooden horse, "Tinker Toy", preceded the famous 45-splitting clown, Joe Short, of the Ringling-Barnum Circus. It was he who manipulated the mechanical doll, Helen Enright.

Then there were four ukulele players in Hawaiian costumes. Harry Google and "Spark Plug" were headed with cheers by the kiddies.

Fresh cries of delight greeted the antics of the 20 or more clowns who, with hand-painted and saucer-eyes, showed how it looks "when the circus comes to town".

The crazy number made a big hit and was put on by a rube and three huge butlersque cats. The rube carried a large bag, marked entrap, and was followed by the fellows who danced in antic fashion and rolled their eyes in expectancy of a feast.

The enthusiasm with which the audience greeted the pageant was sufficient guarantee of Mr. Larkin's capabilities. These were proven not only by his planning of the parade, but also by the talent he utilized to make it a success.

The Ukulele Girls were Vera Condon, Cecily Lyons, Loretta McNeil and Margaret Sutton. Credit also is due William L. Fogarty, special assistant to Mr. Larkin, who acted as Grand Marshal, and to the staff of aisle managers, under the direction of Joseph Wessels, who kept things running smoothly.

This magnificent spectacle is not all that Mr. Larkin has in store for this year's youthful holiday visitors. A play entitled The Adventures of Jack and Jill is scheduled, with dialog by Sidney Lane, to be staged in the Auditorium.

Chief Electrician John McCaffray and

Teddy Thompson, stage electrician, will supply the lighting effects. All these things were but a part of the observations made in a morning at John Wanamaker's and give an idea of what is done in furnishing entertainment to the holiday visitors of a great store.

Indoor Circus

At Sioux City Falls, S. D., One of Largest and Most Successful Presented in That City

Sioux Falls, S. D., Dec. 5.—Tomorrow will bring to a close one of the largest and most successful indoor circuses ever presented at the Coliseum here.

Among the features is Abe Goldstein, clown cop, who passed time during the days directing traffic and creating amusement along downtown streets. He displayed his dexterity when he scaled the wall of a book building one afternoon and performed a number of tricks from the top of a fire escape.

MERRY-MAKERS AT WANAMAKER'S



In the center of this picture is Santa. Gus Beerman is the man in the whiskers, with Joe Short and Helen Enright, the mechanical doll, seated ahead. They are surrounded by a few of the girls taking part in Wanamaker's large annual Christmas pageant.

also was a comedy hit. The circus was officially opened by Mayor Tom McKinnon Monday night. The acts were presented as follows:

The Yama Yama Girls, balancing ladder; Abe Goldstein, assisted by Perlo and Snitkey, clown number; Barry's trained dogs and ponies, worked by Nina Taylor; Irene Baldwin, iron jaw and Spanish web; Barry lion act, with Henry Newmeyer, trainer; Prof. Karr, crystal gazer, assisted by Misses Homer and Thomas; the Alaskan Trio, ice skaters; Roy and Joy, comedy acrobats; Time and Ward, bicycle act; Prince O'Ray, foot slide; Carlo Sisters and Company, wire act, featuring back somersaults; Irene Baldwin in a 150-foot teeth slide; Barry's elephants; clown band; Ed Holter and Company with the famous mule, "Ebenezer"; Harold Johnson had charge of the 14-piece band. E. A. Hook & Company had charge of concessions, assisted by "Doc" Jones, Johnnie Mozart, Roy Van Nord, J. J. Browne and members of the Legion post.

Director Pollitt goes to Mitchell, S. D., to stage an indoor circus to begin December 12.

Seven Band Clubs Will March in Mummer Parade

Philadelphia, Dec. 6.—As in former years, the parade of the Mummer's Club will be held New Year's morning, and elaborate preparations are under way for the affair. Seven fun y, comic and string band clubs already have applied for permits to participate in the parade.

ing awarded the coveted prize of permit No. 1. Other clubs include: Charles Klein Fancy New Year's Club, Strouling String Band, Charles Dument Fancy Club, Young America Comic Club, and the Frank A. Collins Comic Club.

To Open Coliseum at Elgin With Mardi Gras

Mrs. Leo Vivian Schram-Eberink, well-known author and dramatic producer of Elgin, Ill., will promote the Mid-Winter Mardi Gras Frolic for the grand opening of the Coliseum building there about Christmas time.

Lively Ticket Sale

Detroit, Dec. 6.—Maxwell Kane, business manager for the Christmas Fiesta to be held under the auspices of the American Legion at Convention Hall, December 25 to January 1, is meeting with fine success and co-operation in the distribution and sale of merchant tickets with some of the leading downtown department stores and business houses.

Mr. Kane has more than a score of men and women ticket sellers under his personal supervision, who are canvassing the city and towns within a radius of 50 miles. To date more than 40,000 tickets have been disposed of.

does it nicely. Marjorie Gateson is the hero's mistress and handed the part well. The rest of the roles, and there are a lot of them, received good treatment from those cast for them.

Mr. Miller has made a tasteful production of The Man in Evening Clothes and he has given it a good cast of players. For all that, the play, save for the first act, is mostly uninteresting. The central situation is stretched far too thin to cover the three acts of the play. I am afraid he can hardly expect it to attract large audiences.

A slight comedy; well played. GORDON WHITE.

What the New York Critics Say

"The Student Prince" (Jolson's Theater)

WORLD: "Of the finest, most robust and most stirring of all American-made light operas."—E. W. Osborn.

EVENING WORLD: "The production is a gem of an even of the winter."—E. W. Osborn.

TRIBUNE: "Prodigious operetta, magnificently staged."—Percy Hammond.

POST: "Wonderfully beautiful in every respect. Should last for years."—Heywood Brown.

ST. N: "Has the finest aggregation of singers that has been heard on the light opera stage in many seasons."—Stephen Rathbun.

"Badges" (49th Street Theater)

WORLD: "If it made you think of nothing, it at least kept you from thinking of anything else, not a bad accomplishment in our theater this season."—Stark Young.

HERALD-TRIBUNE: "Another of those trick melodramas with a false bottom wherein all sorts of deceptions are practiced with considerable dexterity."—Percy Hammond.

WORLD: "It is a good holiday 'show', which still allows it plenty of room for entertainment."—Heywood Brown.

ST. N: "It proved to be steadily and agreeably entertaining."—Alexander Woolcott.

"The Little Clay Cart" (Neighborhood Playhouse)

WORLD: "It makes one of the most admirable entertainments in town."—Stark Young.

WORLD: "It is smartly and quietly amusing."—Quinn MacLure.

HERALD-TRIBUNE: "The Neighborhood Players have scored another artistic and popular success."

"Paolo and Francesca" (Booth Theater)

WORLD: "It is the interest beyond expectation."—Stark Young.

WORLD: "I should rank it as poetic drama belonging well up in the second flight. That makes it no, quite good enough."—Heywood Brown.

HERALD-TRIBUNE: "A handsomely produced and competently acted performance."

POST: "Highly commendable in some respects, and sadly deficient in others."—J. Ranken Towse.

"Music Box Revue" (The Music Box Theater)

WORLD: "Smooth, fast and highly competent."—Heywood Brown.

WORLD: "At all times up to the 'Music Box' standard."—Heywood Brown.

TRIBUNE: "The boss of them all."—Percy Hammond.

EVENING WORLD: "Dominant note is that of beauty."—E. W. Osborn.

ST. N: "A masterpiece of its kind."—Alexander Woolcott.

POST: "A showy bit, lavish and richly woven, built of and for the honor of the musical line."—John Anderson.

TELEGRAM: "A full and rich affair."—G. W. Gabriel.

"Lady, Be Good" (Liberty Theater)

POST: "Bang-up musical comedy."

TELEGRAM: "A wham of a musical comedy."—Frank Vreeland.

WORLD: "Just about the best musical comedy in town."—W. R.

ST. N: "Production as a whole is a high-class show."—Stephen Rathbun.

Streetmen, Canvassers

Advertisement for Chinese Horn Nuts. Includes an illustration of a nut and text: "Best seller on the market... CHINESE HORN NUTS... R. MASON JACKSON, 258 West 47th Street, NEW YORK CITY."

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Consisting of Shows, Rides and Railroad Cars. \$6,000 cash will handle it. Balance easy terms. Good reason for selling. Address BOX 1258, Billboard, Cincinnati, Ohio.

VENUS AMUSEMENT SHOWS

CAN PLACE for 1925, opening in April. Shows, Rides and Concessions. Nmas greetings to friends. CLIFF L. BELL, Manager, Billboard, Chicago.

SAN FRANCISCO

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San Francisco, Dec. 4.—Harry Pfau's Animal Snow, owing to an auto smashup, is laying up for a few days in San Jose for repairs, and while there, will remain and build some new props for the dog and pony circus. Billie Bell's novelty musical act will remain with the show during the winter. Harry Pfau writes that he may join an indoor circus later in the winter.

The world premiere of The Ship will be presented by Maurice Browne and his players at the Golden Bough Theater, at Carmel, tomorrow and Saturday night.

Beatty's Casino is to open Sunday. Continuous vaudeville and pictures, from noon to 11:30 p.m., is the plan. The vaudeville will be provided by the Western Vaudeville Managers' Association. For the initial week the bill includes Jimmie Kemper, assisted by Edna Hathaway and Howard Baker; Frank Bush, Pete Knox and Belle Inman in a sketch, The Collector; J. P. McLinn, equilibrist, and John Merlin, magician. Two added acts are Roy Stewart, motion picture star, and Mr. and Mrs. Orville Stamm, physical culture exponents.

Prices for matinees are 25 cents for any seat except loges, which will be 40 cents. In the evening loges will be 65 cents and the rest of the house 50 cents. The price for children is 15 cents at all times. Rudolph Wolmutz has been engaged as orchestra leader.

The Tivoli Opera House, hereafter to be known as the Columbia, announces its opening December 22, with the musical comedy, The Magic Ring, with Mitzl as the star.

J. B. Austin, of the Al G. Barnes Circus, was in town this week for a few days.

The San Francisco Boy Scouts are to have a two-ring circus at the Exposition Auditorium tomorrow night. More than 3,000 Scouts are to take part in the program.

Four recitals were held here Monday. Mieczyslaw Munz gave a piano recital. Chas. Courboin an organ recital, Henry Eichheim, Ethel Roe Eichheim and Arthur Bliss, violin and piano recitals, and Rose Reida Callicau, a song recital.

Madam Ernestine Schumann-Heink is to appear in concert at the new Columbia Theater early in January.

The St. Olaf Lutheran Choir is to give a concert Sunday afternoon, January 4, and also Tuesday evening, January 6, at the Exposition Auditorium.

The Excelsior Amusement Company has purchased property at Mission and Rolph streets and plans to erect a film theater costing \$150,000 and seating 1,000 people.

Alice Seckels left for New York Wednesday. While in the East she will be the guest of Mrs. Walter MacFarlane, who recently endowed the Master School of Musical Arts of California, which will open here in May.

Louise O. Maeloon, theatrical producer, and Mrs. Maloon, professionally known as Lillian Albertson, are here for a few days.

This week is birthday week at the Deum. With a special bill the theater is celebrating its 35th anniversary. It is the oldest house here.

Kolt and Hill will reopen the old Columbia, which is to be known as the Wilks Theater, January 11, and will offer their new production, In Politics. This show, which was rehearsed here, was taken on the road two weeks ago and is meeting with success.

The Green Room Players, offering stock at popular prices at the Plaza Theater, are in their 22d week.

Robert Warwick, in a one-act play, Bonds That Separate, is a hit this week at the Orpheum Theater.

Will King has a good revue this week in Town Follies.

An especially good bill at the Golden Gate Theater this week includes Nance O'Neil, Senator Murphy and Olsen and Johnson.

Peggy Wood, in The Clinging Vine, at the Curran Theater, is playing to crowdful houses.

The audience at the noon concert Sunday at the California Theater was given a musical treat by the playing of Max Dolin and His Orchestra and the singing of Mme. Stella Raymond-Vought. Not for a long time has a California theater crowd given any singer such vigorous applause as was accorded Mme. Vought.

How long the Duffy Players will offer



Table listing items and prices: 'Yecum', Smiling, Bobbing Fur, Yellow Kid, A King Amongst the Sales Boosters, Busy, 07 Bobbing Fur Clown, 1290 Black Running Mice, 393 Miss L.O.N.A. Tita Rege Walker, D-6 Long Jointed Wood Snakes, 680 Trixie Acrobatio Dog, Turns Somersaults, M41 Feeding Chickens, M42 'Winking Eye', Half-Moon Novelty, M56 Acrobat on Stick, with Spring.

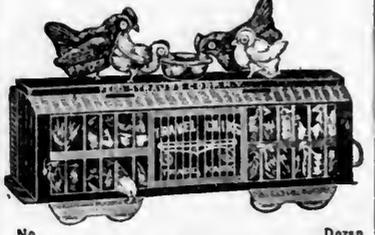


Table listing items and prices: 618 Jumping Fur Rabbits, 620 Jumping Fur Dogs, 60 Marathon Blades for Gillette Razors, 305/3 Imported Jointed Bisque Dolls, with Wig, 18 Inches, 305/11 As above, 24 Inches.

Table listing items and prices: 57 Travel Chicks, Mechanical Freight Car, with Chicks Going Through Feeding Movement, 61 Dandy Jim, the Jolly Mechanical Clown, 49 Texas Pele, a Real Gallinping Brocco Buster, with Cowboy Rider, 41 Bob McNutt, the Mechanical 'Goofy', 22 Scissor Grinder, Watch Real Sparks Fly, D32 Mechanical Walking Ducks, Rabbits, 408 'Kid Sneak', Mechanical Toy, 47 'Kid Flyer', Mechanical Toy, 130 Imported Dile Games.

Table listing items and prices: 352 High-Grade Ivory, with Amber Edge, Comb, Brush and Mirror Set, 1041 Decorated Ivory Comb, Brush and Mirror Set, 582 Amber Comb, Brush and Mirror Set.

TOILET SETS

PHILADELPHIA FRED'K ULLRICH
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Philadelphia, Dec. 6.—First-time attractions here this week are The Haunted House, at the Broad Street Theater, and Be Yourself, at the Garrick; Sally, Irene and Mary is at the Lyric. This piece had an immense success here last season.

A Merry Christmas and a Happy New Year to all.

Mme. Johanna Gadski, at Keith's Theater this week, drew large attendance. She is a great favorite in Philly and was accorded a reception at each performance.

The Pennsylvania R. R. Glee Club of 40 voices was a hit at the Earle Theater this week.

The Shriners' Fashion Show, held at the Metropolitan Opera House this week, was one of the largest affairs of the kind ever held here.

A Sousa Festival was held here all week at the Fox Theater. Monday night John Philip Sousa conducted the orchestra at two of the sessions. Big attendance.

Shows here Christmas week will be Meet the Wife, at the Broad Street Theater; Morgan, at the Garrick; George White's Scandals, at the Forest; The Dream Girl, at the Chestnut Street Opera House, and Sweet Little Devil at the same theater February 2. Hassard Short's Ritz Revue will be at the Shubert February 9.

The ice-skating season opened this week at the Arena. There will be morning, afternoon and evening sessions daily except Sunday. Day prices are 50 cents for adults and 25 cents for children. The night scale is \$1. Feature skaters and band music are offered.

R. E. Haney, special representative of

WE WILL GLADLY FURNISH BILLBOARD READERS WHO ARE LOOKING FOR CHRISTMAS GIFTS ANY ITEM IN OUR STOCK AT THE WHOLESALE PRICE

SALESBOARD AND PREMIUM ITEMS

Table listing various items and prices: Tom Thumb Harmonica Charts, Real Briar Pipes, Cigarette Holder and Pencil Combination, Pen, Pencil and Dice Combination, Silver Finish Pen and Pencil Set, Round 14-in. Silver Finish Tray, Decorated, Pair Military Brushes, in Case, Aluminum Corrugated Vacuum Bottles, 21-Pc. Manicure Set, in Leather Roll, 3-piece Sissors Set, in Fancy Case, 2-Cell Nickel Flashlight, Indestructible, Opalescent Pearl Necktie, in Gift Metal Jewel Box, 3-Pc. Men's Toilet Water Sets, Ladies' 3-Piece Perfume Set, in Box, E. A. Man Hawkeye Box Camera, Revolver Cigarette Cases, Imported Pipes, in Cases, American Movements, 4-Piece Military Brush and Shaving Set, in Box, Fancy Painted Imported Desk Clocks, 3-Piece Writing Set, in Fancy Box, 2-Piece Pipe Set, in Plush Box, 3-Cell Nickel Flashlight, Large Octagon Head, Gold Rim French Opera Glasses, in Bag, Indestructible Pearl Necktie, in Plush Box, Beautiful Porcelain Comb, Brush and Mirror Set, Metal Serving Tray, Bird Design, Silver Cloth Brush, Quadruple Silver-Plated Half-Pint Flask, Ebony Military Brush and Comb Set, 4-Pc. Pipe Sets, Silver-Plated Cigarette Case and Match Box Set, Superito Pen and Pencil Set, Ladies' Platinoide Finish Wrist Watches, Ladies' Silk Umbrellas, Shell Shaving Stand, with Mirror, Gilbert Mahogany Clock, Large Session Mahogany 8-Day Clock, Real Piano That Plays.

AUTO ROBES AND BLANKETS, Etc.

Table listing items and prices: Extra Large Size Greenwich Auto-robe, Chase 'Aradia' Steamer Robes and Shawls, American Woolen Co. Blankets, High-Grade Blanket Bathrobes.

M. L. KAHN & CO., 711-13 Arch St., Philadelphia, Pa.

the Traver Engineering Company, of Beaver Falls, Pa., spent some time in Philly last week and with The Billboard reporter, attended the opening night of the Chocolate Dandies at the Dunbar Theater.

Tom E. Kerstetter, well-known park manager from Newark, N. J., and Chir Orr, manager of Maple Grove Park, Lancaster, Pa., made a flying visit to Philly last week. We enjoyed a pleasant chat with them at Lusse Bros.' office.

A delightful presentation of the three-act farce, A Pair of Sixes, was given by Edward Peple at the Plays and Players' Club Friday night, and was well attended.

The University of Pennsylvania Glee Club, numbering 150 voices, was the added attraction at the Stanley Theater this week.

The Narder Bros.' Shows are cozily housed in winter quarters at Hog Island, and the Tip Top Shows likewise are in quarters at Kensington. Many folks of both shows are seen about town.

BOSTON JACK F. MURRAY
Phone, Beach 8800.
Hotel Stuart, 78 Carver St.
Hours, 9 to 10 A.M. and 4 to 7 P.M.

With the Shows

Boston, Dec. 3.—Managers along the Rialto are resigned to the fact that business from now until the holidays will be light, but they weren't expecting the setback of Monday night, when a cold spell broke and slender audiences were to be found at most houses. One manager stated it was the poorest Monday night he had this season.

Artists and Models leaves the Shubert Saturday and will be replaced by My Boy Friend (formerly Gus the Bus).

No other changes have been announced for next week.

Eddie Dowling, in Sally, Irene and Mary, will follow the motion picture, Janice Meredith, at the Majestic December 22. The Hearst picture hasn't been doing any too well, according to reports, despite the fact that some of the staff of The Boston American have been getting many "blurb" from officials and prominent folks around town.

Hazard Short's Ritz Revue will come to the Wilbur Theater December 29, when Moonlight leaves here.

Benefit Performance

The Community Service, Inc., in conjunction with the Association of Boston Theater Managers, gave a benefit performance at the Tremont Theater Tuesday afternoon, with 500 disabled veterans and about 1,000 others present. On the bill were many prominent stars of various shows in town, with Charles Irwin as master of ceremonies.

Actor Speaks at Forum Meeting

Frederick Paulding, actor-convert, of New Jersey, recently gave one of his dramatic reviews at the "common cause forum" in Franklin Union Hall. He presented Shakespeare's idyl of womanhood, Imogene, in Cymbeline. Paulding gathered his experience as an actor in the companies of Joseph Jefferson, William J. Florence and Mrs. John Drew.

Pavlova

Anna Pavlova charmed Boston audiences in Don Quixote, Novikoff's Ballet, seen here for the first time. In her opening performance at the Boston Opera House last evening. With her are Laurent Novikoff, Alexander Violinini, Hilda Butsova and a corps de ballet of exceedingly talented dancers.

The great Pavlova will remain here for the rest of the week, giving performances each evening and Thursday and Saturday afternoons. Her efforts were very well received by Boston critics and the public.

Hub-Bub

Paul Whiteman is scheduled to give a concert here tomorrow evening, but today's press carries no advertising nor has any paper been seen around town.

Samuel Shuman, who has the Boston Musical Comedy, recently arrived to take care of some bookings around this, his home city, and was a pleasant Billboard caller. His 18-people tabloid is playing around Baltimore and Pennsylvania preparatory to entering Canada.

Christmas greeting cards are beginning to arrive. The first one was from Linden Heavily, the wizard, now playing with Harley Sailer's Chautauquians.

Many of the dramatic stock houses thru this territory have already announced midnight shows for New Year's Eve.

Christy Bros.' Circus

Will Close at San Augustine, Tex., Dec. 13
The Christy Bros.' Circus will close its season of 39 weeks in San Augustine, Tex., December 13, and ship into winter quarters at Beaumont, Tex. The show will have covered 19,323 miles.

SOME PUSH TO WORK TO



The above picture was taken on a fair ground a few weeks ago in Georgia. Seems that for the instant everybody was eagerly looking for the photographer's "birdie". The center pitchman is Don Taylor, who was entertaining with his talking figure "Tommy" and selling whistles. Back of him is a medicine pitchman. Can't figure out who the youngster in front of Don is. But anyway that sure looks like a real tip.

**National Association of Amusement Parks Convenes at Drake Hotel**

(Continued from page 19)

five committee and that the organization is already known favorably in Washington.

"Sunday-closing fanatics are an ever-present menace," said Judge Wilson. "Bigotry has no head and cannot think; no heart and cannot feel. We must impress on solid citizenship our sincerity of purpose. We accept the gage of battle thrown down by the fanatics. This association stands for clean shows, clean contracts and clean management, conscientious of our obligations to our respective communities."

Frank Darling moved the adoption of the president's address and report, which was done. Before beginning his address, Judge Wilson asked the membership to stand in a half-minute silent prayer for the late Andrew McSwigan, former president of the association, and other deceased members.

A cablegram from E. J. Kilpatrick, in London, stated that "Kil" regretted he must miss the meetings. He wished the convention much good luck. A letter from W. H. Donaldson expressed regrets that his health would not permit him to meet with the park men. A telegram from Ralph Pratt stated that he was too ill to leave his home.

Judge Wilson announced that as President Coolidge would be in Chicago Thursday the Drake Hotel management had asked the N. A. A. P. to waive its rights to the main dining room for the luncheon hour and that the request had been granted.

C. G. Miller, chairman of a special committee named a year ago to prepare a code of ethical practices for amusement parks, announced that the committee was ready to report. Mr. Miller read the code as prepared by his committee, which had been printed and bound. It is somewhat lengthy, and, as it was decided to send each member of the association ten copies, it is not reproduced in this story. If space permits it will appear elsewhere in this issue. Harry Traver, Milford Stein, Frank Darling and others spoke in glowing terms of the general content of the code, after which a committee was appointed to revise it by making some minor changes.

*State Fairgrounds as an Amusement Park Until Fair Time* was the title of a paper read by Frank D. Fuller, secretary of the Tri-State Fair, Memphis, Tenn.

"Formerly fairgrounds were used only during fair time," said Mr. Fuller. "Our fairgrounds at Memphis has amusement features on a large scale. In fact, we use the fairgrounds almost every day in the year. The city owns the fairgrounds and a number of prominent local business men are on the board. The property makes more money under that arrangement than if the property was corporation owned. We feel that the combination of a regular fairgrounds and an amusement park is a success."

Before others who were to speak on the same subject were ready, President Wilson called on Dr. Leo L. Hardt, formerly with the Mayo Clinic and now a member of the teaching staff of the University of Illinois. Dr. Hardt spoke on *The Beneficial Effect of Outdoor Amusements Upon Health*.

"Our bodies are like batteries in an automobile," said Dr. Hardt. "They frequently need recharging. Amusement parks offer one of the good opportunities for this process of making us over. I think you will see the time come when a series of lectures on hygiene in your parks will be a popular feature of your program."

Getting back to Mr. Fuller's paper Judge Wilson called on Clifford R. Trimble, secretary of the Central States Exposition, Aurora, Ill.

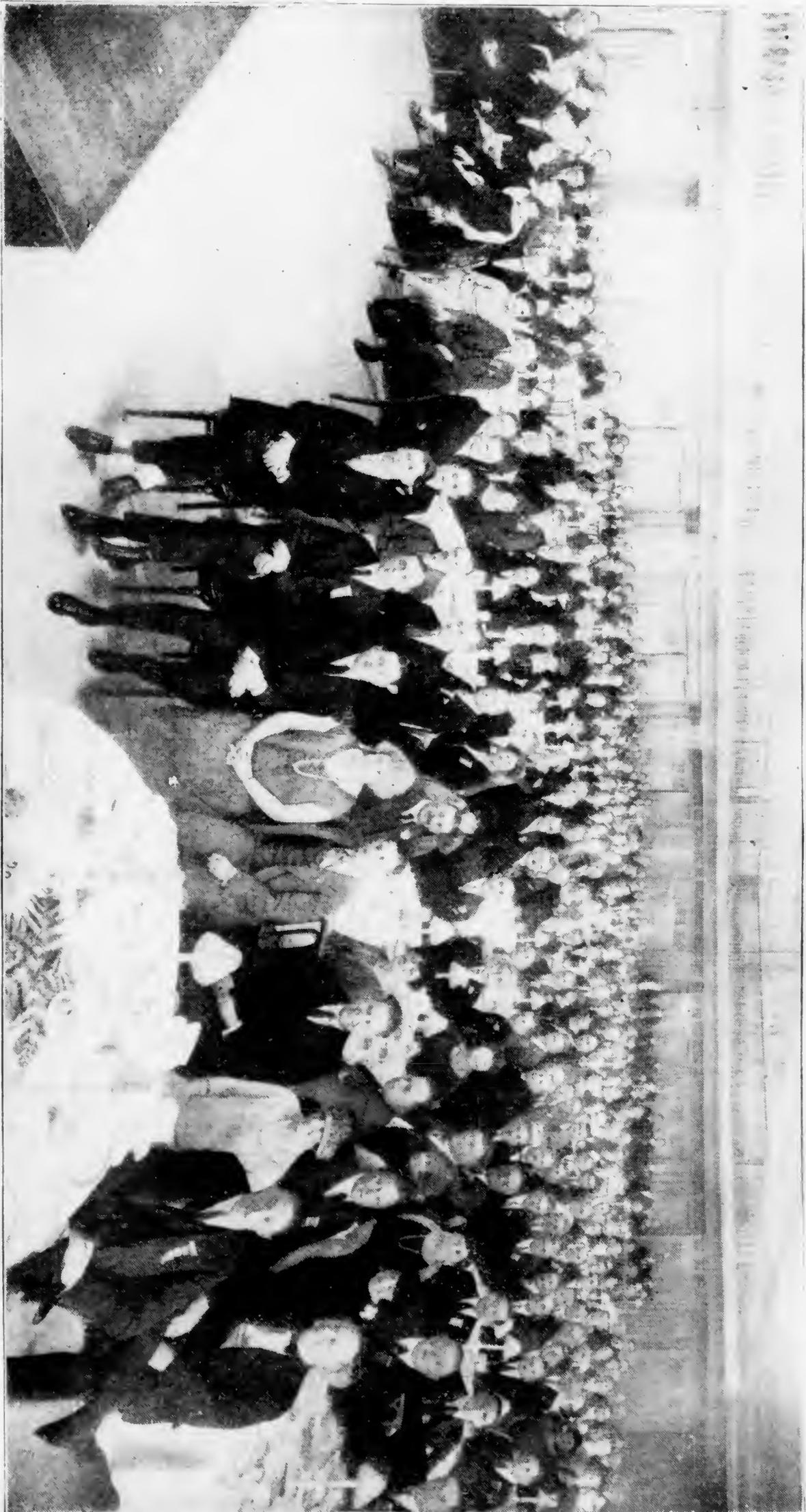
"We built our fairgrounds to use more than nine days in the year," said Mr. Trimble. "The founders of our fair planned it as a common meeting place for the people all the time. Lawns, trees, shrubbery and flower beds were among the earliest permanent improvements—not the last. All buildings were built as to allow for additions. We have spent \$1,250,000 on our plant up to the present time. One of our very biggest features is the swimming pool, 100x75 feet, which cost \$100,000 and in which more than 3,000 persons have drowned at one time and often. In the winter we have ice skating on the pool. Our amusement features in connection with the fair are very popular and successful. We also have a new dance hall on the way now. There is no gate on the park except during the fair season. We charge for automobiles during the fair only. We consider the beauty of our fairgrounds one of our best advertising mediums."

John J. Carlin, president of Carlin's Park, Baltimore, spoke on the same subject on the fairgrounds.

"My observation is that most fairgrounds are not suited for amusement parks," said Mr. Carlin. "However, the temptation to make such use of them is great. Usually the only excuse is the fact that the fair only uses the grounds a week or so. But when the fairgrounds are suited for amusement parks the idea is all right."

*Sunday Services in Amusement Parks* was the subject discussed by E. D. McKibben, manager of Cascade Park, New Castle, Pa. Mr. McKibben thinks this is a sound idea.

The revival of our park required the patronage of all classes to make it go," said Mr. McKibben. "We have dancing, bathing, camping outfits and religious services on Sundays. The latter feature



**Banquet of the National Association of Amusement Parks at the Drake Hotel, Chicago, Friday Night, December 5.**

was so popular we built a stand for the church people."

A. M. Beach, manager of Chippewa Lake Park, Chippewa Lake, O., spoke on the same subject as Mr. McKibben.

"We changed a 'bad one' into a big Sunday park. The regular park program runs right along with the religious services. Next year we will have more pastors and even better soloists. The church services have brought us a better family patronage." Mr. Beach's paper was read by State Senator Collison, of Ohio, in the former's absence.

Charles Hinkle read the paper of Charles W. Jacob, president of the John Bader Lumber Company, of Chicago.

"Decay in wood is not a chemical change such as occurs in the disintegration of steel," said Mr. Hinkle, "but a low form of fungus life. The idea is to poison the food supply of the fungi. Coal tar creosote and zinc chloride are most commonly used. Soft pine is the most easily treated, as it offers the best penetration. Hard pine and fir are difficult to treat, but it can be done."

Mr. Hinkle discussed the various woods desirable in erecting the large park rides.

How a free park was made to pay in spite of the worst possible weather conditions and a bad business depression during the season of 1923, was told by K. B. Hassard, president of the Mid-City Park, Albany, N. Y.

"It took some genuine hustling," said Mr. Hassard, "but hustle is what we did. We had numerous special days, Mardi Gras, advertised perpetually, used lots of free passes, had free rides on certain days, Kiddies' Day each Wednesday, amateur nights, gave away four Ford cars, had a Chevrolet Day and a lot of things. Also we had extremely capable employees and assistants which was of the utmost importance."

Judge Wilson took occasion to compliment the skilled manner in which the arrangements had been developed and completed for the reception of the delegates to the convention.

"Al R. Hodge is the most efficient, able and self-sacrificing secretary I ever knew in any line of effort requiring such an official," he said. "This organization is indeed fortunate in having a man of such rare fitness and breadth to look after its affairs as secretary."

The delegates evidently agreed with Judge Wilson in his estimate of Mr. Hodge, judging from their enthusiastic endorsement of his remarks.

Thursday's Proceedings

"We got a policewoman on the theory that she was better than a man," said J. H. Smith, of Cleveland, president of the Cincinnati Carousel Company, speaking of *Preventing Rowdiness in Park Concessions* at the opening of the convention Thursday morning.

"We especially thought a woman would be more effective around the fun houses and the dance hall. It is hard to know where to draw the line sometimes in what we might call rowdiness. So far as a policewoman is concerned the physical strain is the worst feature. Matrons to take charge of children are always a success."

George E. Carlson, president of the Boom Radio Company, spoke on *The Year's Developments in Radio for Amusement Parks*. Mr. Carlson's address had more to do with radio than it had to do with radio in parks however. As he said: "The trouble with radio men is they don't know the show business."

"Electric sound amplification in parks has had a noteworthy development the past season," said Mr. Carlson. "Particularly did Riverview Park, Chicago, show this development in a marked degree. Much depends on the proper location of sound amplification in parks as to its effectiveness. Also radio, has enormous advertising possibilities."

*Park Co-Operation With Newspapers* was the title of a paper read by A. B. McSwigan, president of Kennyswood Park, Pittsburg.

"The newspaper man is your best ally," said Mr. McSwigan.

"We park men haven't the many mediums for publicity that the theaters have. We haven't divorces, biographies or diamond thefts with which to make front-page copy. The only thing we can easily get on the front page is accidents and we battle to keep them off any page. We need a way to bring the newspapers to us. Co-operation with the stunts the newspapers sponsor themselves is one good way."

At this juncture it was moved that the greetings of the association be sent to President Coolidge, who was being entertained in the Drake at that time. A committee was appointed to draft the note, which was afterward approved by the body and sent to the president in the main dining room.

J. A. Miller, manager Shellpot and Brandywine parks, Wilmington, Del., spoke on the biggest day he had this season.

"We inherited a park with a bad name," said Mr. Miller. "We kept on till we got the women and kids interested, had contests, amateur shows and established a Children's and Mothers' Day."

The subject of *Children's Playgrounds in Parks* was discussed by Harry E. Tudor, manager of Thompson's Park, Rockaway Beach, L. I., N. Y.

"Playground apparatus involves no great outlay," said Mr. Tudor. "We give good drinking water and plenty of toilets for the boys and girls. We charge 10 cents a kid and have competent guardians for them. We have a sign over the entrance Park 'Em and Forget 'Em', and a smaller sign below it

# BILLIE CLARK

## PLANT CITY (FLA.) FAIR AND POULTRY SHOW

Six Days---Six Nights  
Week December 15th

Wants Concessions, Soft Drinks and Stock Wheels of all kinds. No exclusives.  
Address H. TISDALE, Manager, Plant City, Florida.

# COREY GREATER SHOWS

WANTED—For 1925, Shows, Rides and Concessions. Everything open. This will be our 16th consecutive season. Open April 22nd in one of the best Carnival towns in the East. Address E. S. COREY, Pottsville, Pa.

reading "But Don't Forget To Come Back."

Frank Darling announced that he will build a Kiddies' playground at Coney Island with 12 devices and sell 12 tickets for 50 cents. Judge Wilson said the Kiddiland feature at his Fontaine Ferry Park, Louisville, is the park's best investment.

Reports on Kiddies' Day were made by several park men. N. S. Alexander, president Woodside Park, Philadelphia, and A. B. McSwigan, president Kennyswood Park, Pittsburg, reported the day to be a big success. Rex D. Billings, manager Idora Park, Youngstown, O., said:

"We cut our rides to one cent for the day. They swamped us and we made a profit at a penny a ride."

Judge Wilson: "We called it National Kiddies' Day and Mothers' Free Carnival and it was the best day of the year, altho we hadn't intended to make money out of it. I think this day should carry the name of the National Association of Amusement Parks by every park manager."

Harry G. Traver, president Traver Engineering Company, Beaver Falls, Pa., spoke on *Exhibition of and Report on Investigation of Publicity of Parks During the 1924 Season*.

"Frank Darling is the best advertising man in our line of business," declared Mr. Traver. "He got the Prince of Wales and his mother, Queen Mary, of England, to ride on one of his rides and had the British newspaper reporters there and the papers grabbed it. I suggest the establishment of foreign days, State days and other days. Capitalize timely events and get the patronage of famous personages. Fireworks have been very effective the past season. Bands and balloon exhibitions have been only moderately effective."

Judge Wilson called over the list of exhibitors and a few of them responded. The rest were presumed by the chairman to be seeking a glimpse of the President of the United States.

Resolutions were passed on the deaths of the wife of Arnold Noble, of New York, and Diedrich Sanneman, of Freeport, Ill.

Several Canadian park managers who visited the convention were welcomed by President Wilson in a graceful little speech. The Canadians rose and bowed their acknowledgments, and were vigorously welcomed by the Americans. The Canadian representatives were C. E. Chambers, Commissioner of Parks, Toronto; J. Lockie Wilson, Superintendent of Ontario Fairs and Expositions, Toronto; W. S. Jackson, Secretary Western Fair, London, Ont.; E. W. Carroll, President Royal Winter Fair, Toronto, and A. P. Westervelt, Manager Royal Winter Fair, Toronto.

Friday's Proceedings

With the opening of the last day's session Friday morning the paper of Arthur Jarvis, manager Luna Park, Coney Island, N. Y., on the artificial swimming pool in competition with the ocean, lake or river, was read by George Lynch.

Mr. Lynch, who evidently had intensive knowledge of swimming pools, said the artificial pool, when exposed to the sun, warms up earlier in the season than other natural bodies of water.

"The pool is always a big feature," said Mr. Lynch. "We pay particular attention to women and children. Patrons like the pool better than the beach. We keep plenty of competent life guards. A pool is simply a splendid investment."

A number of delegates wanted to know why a pool cost so much money to build. They thought Mr. Lynch might give them some approximate figures.

"Speaking in general terms of course," said Mr. Lynch, "a pool big enough to take care of 5,000 people should be built for about \$100,000. Don't provide for too much deep water space in your pool. People go there to romp around in the water. Good swimmers, of which there is but a small percentage, don't go to pools anyway. A pool such as I have outlined ought to be about 200x100 feet in size. Don't use tile lining on your pools, as it cracks. Use plain, smooth concrete. It is durable and can be made to look neat."

The subject of insurance was discussed by George P. Smith, general manager of the Philadelphia Toboggan Company, Philadelphia. On motion a committee

was appointed to investigate the insurance conditions and report at the next annual meeting.

As always, the subject of *Free Gate vs. Pay Gate* caused each park man to lean forward and grasp the back of the chair in front of him. Several talked on the subject with spirit. It is a topic that wakes 'em all up regularly each year.

"Conditions change overnight," thought Fred W. Pearce, president of the Detroit company of that name. "I think the parks with the gate suffer the most when destructive elements happen along. My rides are holding their own and better with a free gate. They are losing in many pay-gate parks. Pay gates don't keep out rowdies either. Throw open your gate and hang out the sign of welcome. The gate is disappearing and the free gate is here."

"Pearce has covered the subject," declared D. S. Humphrey, president of the Humphrey Company, Cleveland. "On the pay-gate theory store owners should charge an admission at their doors. Our street railway had one line to our park and when we threw the gate away they double-tracked to the park and cut the fare to a nickel."

J. M. Mulvihill, president of Elitch Gardens, Denver, thought if the street railway double-tracked to his park and cut the tariff to five cents it might change viewpoints, but as matters stand he is for the pay gate.

"There are exceptions to all rules," observed Mr. Mulvihill. "Our people are willing to pay 10 cents at the gate. There were 80,000 paid admissions to our park theater in 10 weeks. My observation is that the public will pay for anything it wants. We give free rides on Kiddies' Day and last year spent \$60,000 in landscape work."

"Why have a gate at the fairs?" queried San Benjamin, general manager of Fairland Park, Kansas City. "The fair people charge because they want the money, of course. We charge at the gate. We started Fairland on a shoestring and now have \$100,000 in assets. A park is a cold-blooded business proposition and nothing else. The best class of people—the working class—will go to a park if you have what they want. We had 112 different outings in Fairland last season. We issue gate passes, but no concession passes. A free gate versus a pay gate is a local problem. The whole meat in the coconut is: What do you give them after you get them in?"

R. S. Uzzell, historian of the association, read an exhaustive and comprehensive annual report of the association's achievements. The document showed careful research, keen intelligence and the deep interest for which Mr. Uzzell is known in his summing up of association matters.

The youngest gentleman to be called a member of the N. A. A. P. was present at the meetings, which he viewed with only passive interest. He got away with it, however, which is more than Frank Darling, Milford Stern or Judge Wilson could do if they declined to join in the deliberations. He is Darwin Traver, son of Mr. and Mrs. Harry G. Traver. This was Darwin's second appearance at the N. A. A. P. convention. Last year when his parents brought him here he was but four months old.

The report of the legislative committee was read and adopted.

On motion it was decided to set the first Tuesday in August as Kiddies' Day in all parks and to feature the N. A. A. P. in the advertising of the parks on that day.

The treasurer's report was an admirable and comprehensive paper from end to end, and also contained an estimate on the present season. George A. Schmidt, treasurer, was roundly complimented on his excellent and succinct report.

The committee on amendments filed its report, which was adopted. In a most laudatory speech R. S. Uzzell moved that the unanimous thanks of the assembly be tendered Charles G. Browning and Frank Browning for unselfish services to the association and the unanimous thanks followed. Harry Tudor was voted the thanks of the association for his effective zeal in bringing in new members. The nominating committee appeared with its report and offered the names of

directors for the ensuing year as follows:

Charles A. Wilson, Louisville; George A. Schmidt, Chicago; Frank W. Darling, New York; John R. Davies, Philadelphia; A. C. Christensen, Salt Lake City; H. G. Traver, Beaver Falls, Pa.; R. S. Uzzell, New York; N. S. Alexander, Philadelphia; C. G. Miller, Cincinnati; L. B. Schloss, Washington, D. C.; Milford Stern, Detroit; J. J. Carlin, Baltimore; D. S. Humphrey, Cleveland; Fred W. Pearce, Detroit; R. C. Strifflow, Alameda, Calif.

Members of the advisory committee were named as follows. For one year, J. H. Smith, Cleveland; James H. Makin, Indianapolis; K. B. Hassard, Albany, N. Y. For two years, Sam Benjamin, Kansas City; Fred Church, Venice, Calif.; J. M. Mulvihill, Denver. For three years, A. B. McSwigan, Pittsburg; William H. Bentzel, Philadelphia; Rex D. Billings, Youngstown, O.

The board of directors elected offers for the new year as follows: Charles A. Wilson, president, Louisville; D. S. Humphrey, first vice-president, Cleveland; N. S. Alexander, second vice-president, Philadelphia; George A. Schmidt, treasurer, Chicago; Al R. Hodge, secretary, Chicago.

After the meeting was over several members of the association told a *Billboard* representative that the re-election of Judge Wilson as president was one of the best things the convention did. An able jurist, a skilled park manager, forceful, thoroly versed in parliamentary usage, kindly but firm and swift in judgment, Judge Wilson, they said, is one of the most highly qualified men in the entire country to head the association.

The writer has covered all of the past meetings of the N. A. A. P. for this publication. He believes this was the most constructive and successful convention the association has had. And just for good measure, and rounding out three splendid days, the banquet Friday night in the same room nearly took the laurels from the convention itself. The banquet fairly reeked with punch—but not the kind we had before Mr. Volstead spilled it all. The banquet was something to go down in the most pleasant narratives of N. A. A. P. history. The real spirit was there and brimming over.

Jules Brazil, the pint-size human dynamo, was master of ceremonies and waved the magic wand of the festival over it all. He had them going from the opening song, *America*. Going to the piano Mr. Brazil played the *Miserere*, from Verdi's *Il Trovatore*, with full orchestral support and enthusiasm ran over. The audience sang nearly all the old songs from *Annie Rowdy* to *Annie Laurie*, led by Mr. Brazil and after the little Scotchman had carried the evening thru the banquet period the entertainers came on. Among them were Harry and Wagner, songs and comedy; Lillian Bernard, in comedy songs; Lucille Gowey, soprano, in ballads; Lillian Brewer, trombone, piano, violin and songs; Tex McLeod, rope spinning and monolog; Ruth Pryor and Company, five dancing girls. The entertainment was excellent and was furnished by Boyto Woolfolk, of the Western Vaudeville Managers' Association. After the close of the entertainment program the guests danced until a late hour. Just before the dancing

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Send today for our BIG SPECIAL OFFER on TIME-SEVER NO-CEMENT SELF-VULCANIZING PATCH. Best known and most reliable Patch made. Repairs inner tubes, rubber boots, boat-water bags, etc. Sells to auto owners, drainers, 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 FRED particulars.

THE TIMESAVER COMPANY  
760 The Arcade, Cleveland, Ohio

## SCISSORS SETS

Sample Set, \$1.00. Postage extra. Price elsewhere double.

Special Quantity Price, \$9.00 Doz. 3 Pairs of Scissors. In an attractive leather top gift case, as illustrated. Best grade. 3 Scissors Sets, \$12.00 Dozen. Sample, \$1.50, postpaid.

This is a great salesboard and premium item.

25% deposit with order, balance C. O. D.

Needle Book Specialty Co.,  
661 Broadway, New York City.

## NOTICE! MR. SHOW MAN!

High Power Table Lamps at reduced prices.

400 C. P. \$6.50 and \$5.50

Special Price to Agents in Dozens. Lots. Write for circular.

WINDHORST SUPPLY CO.,  
1426 Chestnut St., ST. LOUIS, MO.

Judge Wilson addressed the guests in a brief speech. The State-Lake Theater Orchestra furnished the music for the banquet and the dance that followed.

List of Delegates

Those present at the meeting included: Robt. Lusse, Sr., Lusse Bros., Philadelphia, Pa.; M. M. Elmer, H. Dale Smith, Spanish Port Amusement Co., New Orleans, La.; R. E. Peterson, Electric Park, Waterloo, Ia.; J. J. McCue, A. Kistler, Humphrey Dispenser Co., Cleveland, O.; Mr. and Mrs. C. C. Macdonald, Summit Beach Park, Akron, O.; Hugh W. Hill, East Lake Park, Birmingham, Ala.; Elwood Sallsbury, J. A. Miller & Co.; J. J. Beckerman, Granada Park; R. J. Williams, R. J. Williams Co., Detroit, Mich.; A. A. McTigue, Kenneywood Park, Pittsburg, Pa.; J. W. Hartley, U. S. Fidelity & Guaranty Co., Baltimore, Md.; Lew G. Hurdig, Liberty Lake Park, Liberty Lake, Wash.; Chas. A. Wilson, Fontaine Ferry Park, Louisville, Ky.; Sam Gordon, Gordon Amusement Co., Chicago; Mr. and Mrs. F. B. Cook, Ideal Park, Johnstown, Pa.; Sam Benjamintetter, Williamstown, Pa.; Sam Benjamin, Fairlyland Park, Kansas City, Mo.; E. G. Vlah, Camden Park, Huntington, W. Va.; J. A. Miller, J. A. Miller Co., Detroit, Mich.; H. Ridgway, Eastern Engineering Trust, Boston, Mass.; Chas. Krug, New York City; Fred W. Pearce, Detroit, Mich.; Frank W. Darling, New York City; J. E. Pearce, Fair Park, Dallas, Tex.; A. J. Sterling, Detroit, Mich.; H. P. Blackwell, Luna Park, Hull, Quebec, Canada; R. W. Hood, L. J. Thebaud, H. C. Evans & Co., Chicago; W. C. Marks, Lakewood Park, Altoona, Pa.; E. H. Vlietman, American Locker Co., Chicago; Roy Mack, Frank Berger, Roy Mack, Inc.; C. S. Rose, State Fair Amusement Park, West Allis, Wis.; H. P. French, Warner Park, Chattanooga, Tenn.; A. B. Chaffee, Shotwell Mfg. Co., Chicago; F. E. Connors, Liberty Lake Park, Spokane, Wash.; Max B-m-kk, Ever-Ready Soda Fountain, Chicago; R. A. Morton, Losh's Products Co., Chicago; A. Master, Moore-Master Mfg. Co., Chicago; Mr. and Mrs. L. J. Drake, Silver Beach, St. Joseph, Mich.; Hal Halperin, Variety, Chicago; Chas. W. Jacob, Bader Lumber Co., Chicago; J. B. Sutton, D. R. Steinman, Concourse Amusement Co., Sandusky, O.; Col. Fred J. Owens, Chicago; F. J. Browning, Browning Bros.; Geo. Gautner, Riverview; Henry Belden, Riverview; J. Mandel, Wellington-Stone Co., Chicago; Mr. Mohr, Talvo Trading Co., Chicago; Gus Volkenhouer, Riverview; C. R. Slocum, Grover Corp., Chicago; Geo. F. Trier, Trier's Amusement Park; L. O. Wetzol, Trier's Amusement Park, Ft. Wayne, Ind.; Geo. Stumpf, Lake Hill Park, St. Louis, Mo.; Geo. F. Scott, Coney Island, Cincinnati, O.; John R. Davies, A. Sierst, Willow Grove Park, Philadelphia, Pa.; G. W. Dickinson, A. A. Stevenson, Michigan State Fair, Detroit, Mich.; L. H. McDanel, Frank S. Terrell, Savin Rock Park, West Haven; A. W. Seeley, Aero Cushion Rubber Products, Saginaw, Mich.; W. H. Munger, Waverly Beach, Beloit, Wis.; L. E. Lippit, Lakeside Park, Auburn, N. Y.; F. L. Curry, Bradford & Co., St. Joseph, Mich.; J. P. Frank, Mo. Paint & Varnish Co., St. Louis, Mo.; J. T. Benson, Hagenbeck Bros. Co., Inc., Hoboken, N. J.; K. D. Klenn, Electric Park, Kansas City, Mo.; Chas. Brownings, Riverview; A. G. Schwab, Monarch

Iridesso Ties Are Real Money Makers. We are swamped with repeat orders from coast to coast. You can clean up, too. Our SILK FIBRE KNITTED TIES are all guaranteed firsts. Full length. Beautiful patterns. Wonderful shades. Made in St. Louis and shipped to you direct from the mills. Best \$1.00 seller out. Go like wild-fire at 50c each, in holiday boxes. Beautiful and useful Christmas gift. Every American a customer. \$2.25 a Dozen — \$26.00 a Gross. SAMPLE DOZEN, \$3.00. Put up in individual Holiday Boxes, 75c per Dozen additional. 25% with order, balance C. O. D. Do not delay. This is a real opportunity with real goods. IRIDESSO KNITTING MILLS CO., 611 Central National Bank Bldg., ST. LOUIS, MO. SALES OFFICE: ST. LOUIS, MO.

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Halthwalte, John Unsworth, Park Amusement Co., Ltd., Leeds, England; Fred Potting, Wurllitzer Mfg. Co., No. Tonawanda, N. Y.; Geo. E. Carlson, Boom Radio Co., Chicago; P. J. Metzendorf, Willwood Park, St. Paul, Minn.; Chas. Birman, Variety; Geo. Rowley, Deep Eddy Bathing Beach, Austin, Tex.; M. C. Illions, Coney Island, N. Y.; Ellis F. Graham, Elitch Gardens, Denver, Col.; F. J. Newsbaum, Int. Amuse. Corp., Detroit, Mich.; E. W. Milani, Wis. De Luxe Doll & Dress Co., Milwaukee, Wis.; R. H. McEldress Co., Milwaukee, Wis.; Birmingham, Intosh, East Lake Park, Birmingham, Ala.; J. F. Miller, J. H. McGregor, Arm-our & Co., Chicago; J. Axelrad, Dreamland Park, Dayton, N. J.; Leo Kahn, Am. San Lock; F. M. Crabtree, B. N. O. Roodhouse, Ell Bridge Co.; Mr. and Mrs. J. M. Mulvihill, Denver, Col.; M. A. Spillman; Geo. H. Cramer; Mr. and Mrs. Harry Illions, Coney Island, N. Y.; J. Whitely, North Tonawanda, N. Y.; Howard A. Bauscher, New York; Harry C. 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Daymude, Building Department, Detroit, Mich.; Mr. and Mrs. Geo. C. Hall, Buffalo and Crystal Beach, Buffalo, N. Y.; Mr. and Mrs. Irving Cohen, Luna Park, Waterbury, Conn.; Leo Kathe, Cleveland, O.; F. D. Johns, Coshocton Lake Park, Coshocton, O.; Thos. E. Thorpe, Indian Lake Park, Russell Point, O.; John J. Stock, J. W. Ely Co., White Plains, N. Y.; R. N. Anderson, Youngstown, O.; P. Duffy, Youngstown, O.; E. R. Wooster, Chas. M. Weeks Co., Walden, N. Y.; D. Block, Chas. M. Weeks Co., Walden, N. Y.; J. E. D. Smith, Waf-foldog Corp., Washington, D. C.; R. A. Donnellan, Standard-Johnson Co., Chicago, Ill.; R. V. Cloonan, Lash's Products Co., Chicago; J. Wender, Alan Herschell Co., No. Tonawanda, N. Y.; Mr. and Mrs. D. Stone, Paragon Park, Nantasket Beach, Mass.; Edw. E. Rhoads, Carsonia Park, Reading, Pa.; Jas. G. Rhoads, Carsonia Park, Reading, Pa.; S. Shirley Watkins, Rhoad's Amusements, Willwood, N. J.; J. Howard Fritz, Carsonia Park, Reading, Pa.; J. J. 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Great Pacific Shows To Winter at Madisonville, Ky.

Manchester, Ga., Dec. 3.—The Great Pacific Shows, Billie C. Martin, owner and manager, brought their season to a close at Fort Payne, Ala., last week and will winter at Madisonville, Ky. The management plans to open the 1925 season about March 15. J. YOUNG (for the Show).

Walter Hays Head of M. P. T. O. of N. Y.

(Continued from page 19) of office to which Michael J. Walsh, of Youkers, was originally elected. This term expires next July. Walsh, who recently suffered a serious physical breakdown, is now in a sanitarium. Hays is an officer of the Mitchell H. Mack Realty Corporation, operating the Strand Theater in New York and numerous others up-State. The meeting also organized the Albany zone of the State organization. This organization has been pending ever since the convention last July, when it was voted to divide the State into three regional units, one with headquarters in Buffalo, one in New York and one in Albany. Meyer Schine, of Gloversville, was elected president of the Albany zone, and Uly S. Hill, of the Albany Strand Theater, was made treasurer. Both will serve on the board of directors, with Louis Buettner, of Cohoes; W. W. Farley, of Schenectady; Ray Candler, of Syracuse; William Benton, of Saratoga Springs, and Ben Apple, of Troy. W. W. Farley, Jules Michaels, of Buffalo, and John Manheimer, of New York City, were appointed a permanent legislative committee, and were instructed to draw up a bill for the repeal of censorship as one of their first duties. A larger legislative committee will be formed, which will embrace the entire State, and will include one exhibitor from each assembly district. The meeting's success was assured when a telegram was received from the Rochester M. P. T. O., informing Hays that it had decided to accept the invitation to rejoin the State body. The Rochester unit has been tagging along with the Cohen-O'Toole group, the M. P. T. O. of America, until this year, but has deemed it necessary to co-operate with the State organization, which split with the national body several years ago.

Walter Main Title to King Brothers

(Continued from page 19) tented institution which name is a household word. Its new possessors are proven and thoro circus men and their rise in the circus world as owners and managers has been a rapid and consistent one. Both are yet in their 30s, and without any outside aid they plan to have one of the best equipped 15-car circuses on the road. Floyd King's first circus experience was as a sandy butcher with Cherokee Ed's Historical Wild West. Later he served as a reporter on Memphis, Tenn., newspapers. The season 1919 found him the general press representative of the Al C. Barnes Circus and for the succeeding six years he held the same position with the Hagenbeck-Wallace Circus. Howard King's circus experience was gained thru his connections with the John Robinson Circus. In 1919 the King Brothers launched their first circus, a two-car show. Each succeeding year has found the organization growing in size notwithstanding they lost four elephants in as many years. Winter quarters of the Walter L. Main Circus will be maintained at North Jackson street and River road, Louisville, Ky. The show will open its season in April with practically all new equipment. The parade and menagerie will be important features, and it is believed that these enterprising showmen will maintain a high-class performance, with a number of innovations and novelties.

Love's Echo. By DOC WADDELL. In the excitement, shock and hurry of the moments it was overlooked that the birth name of the late Harry Potter was Underwood. His early education was in theology and he was the country's "first boy evangelist". He always was a Texan, but he was raised near Freeport, Ill. His first show experience was with the old Frank Leummen Circus, but his first carnival work was with the DeKrook Bros' Shows. To the late Clarence A. Worthum's No. 2 show he was invaluable as general agent and adviser. This was evidenced by the fact that during one season for Mr. Worthum he performed his arduous duties by going about on trains and streets and lots in a wheel chair. I witnessed his funeral services, heartfully and inspiringly performed by Chaplain Owens, of the Showmen's League of America. I saw his body laid to rest in the clay cliffs of Woodlawn Cemetery, Chicago, in "Showmen's League Rest"—the most hallowed burial plot I know of. By the side of the late Edward Warren, general agent, he sleeps. Quite appropriate and a lesson unto all for these two gladiators to rest side by side. As I looked upon the scene where are buried those who went out in the wreckage and flame of the Hagenbeck-Wallace Circus train catastrophe at Ivanhoe, and realized what the Showmen's League of America has done, is doing and proposes to do, I said unto God: "Amen!" I now know WHY every showman should be a member of "The League". Showfolk, are you dumb and blind? AWAKEN! AROUSE!

CHRISTMAS AND NEW YEAR'S SPECIALS

LAMP CARD No. 1—CO HOLES. Takes in \$21.55 Gives out (2 Lamps) 14.00 Your Profit, \$7.55.

LAMP CARD No. 2—100 HOLES. Takes in \$28.50 Gives out (2 Lamps) 14.00 Your Profit, \$14.50.

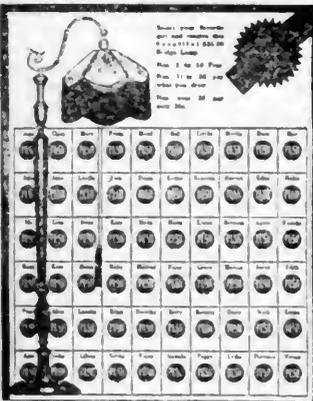
ELECTRIC ALARM CLOCK CARD NO. 3—75 HOLES. TAKES IN \$19.10—GIVES OUT \$12.50—PROFIT \$6.60.

Profits on these cards are figured on the same basis as our Turkey Cards—one prize to the winner and one to the party that draws the card. See our Half-Page Ad on Page 205.

Merchandise Cards, \$1.50 per dozen. \$10.00 per 100

TERMS: Full amount with orders under 100. 25% with all orders.

DIRECT SALES & SERVICE CO., 24-26 W. Washington St., CHICAGO, ILL.



General Agents' Assn.

Adopts Memorial Resolution for the Late Harry B. Potter

At a special meeting of the General Agents' Association held in the Auditorium Hotel, Chicago, December 3, the following resolution was unanimously adopted:

Resolved, That this organization goes on record as being terribly shocked and grieved at the untimely and unexpected death of Brother Harry B. Potter, whose many qualities, abilities and inherent sense of good fellowship endeared him to all he came in contact with; and it also is Resolved, That a copy of this resolution be sent to Mrs. Potter, to whom we extend our sincere condolence in her hour of grief, and to assure her that the memory of her late husband will always linger with us." (Signed)

- WILBUR S. CHERRY, A. H. BARKLEY, WILLIAM C. FLEMING, ROBERT L. ("BOB") LOHMAR, ED. C. TALBOTT, MIKE T. CLARK, M. B. ("DUKE") GOLDEN, H. B. ("DOC") DANVILLE, L. CLIFTON KELLEY.

Harry Potter's Funeral

Mortal Remains of Prominent Agent Interred at Showmen's League Rest

Chicago, Dec. 5.—All that was mortal of Harry B. Potter was laid to rest today in the Showmen's League Rest at Woodlawn Cemetery. Services were conducted by Showmen's League of America, Chaplain Fred J. Owens officiating. The chapel of the Western Undertaking Rooms was filled with friends who came to pay their last respects to their brother Showman. The casket was surrounded by a profusion of flowers.

The Lexington Quartet rendered several appropriate songs.

Among those who in the reporter saw were Col. and Mrs. F. J. Owens, Mr. and Mrs. F. G. Kenworthy, Mr. and Mrs. H. G. Melville, T. A. Wolfe, Harry Thurston, Mrs. J. L. Poyser, Mrs. Fred Beckman, Mr. and Mrs. E. P. Neumann, H. B. (Doc) Danville, Jean DeKreko, Chas. DeKreko, H. (Whitney) Lehrter, James Chase, William Country, Tom Rankine, W. D. Hindreth, Peter Rogers, Mr. and Mrs. Al Latta, B. B. DeCarlan, Sam Frankenstein, Doc Waddell, Clay Green, Edward A. Heck, W. H. Middleton, Sam Gluskin, Tom Davenport, Joe Scholbo, Sam J. Levy, Danny E. Howard, Mike T. Clark, Mike Smith, Ben Samuels, Walter F. Driver, Gabe DeKreko, Harry Dagle, Eddie Brown, Dan Meahan, Spike Hennessey, Tom Thomas, W. M. Murphy, Miss Morgan, M. B. Decker, R. L. Lohmar, Mr. and Mrs. Eddie Owens and J. J. R. H. The pall bearers were Jan and Gabe DeKreko, Tom Davenport, Dan Meahan, Harry Dagle and Peter Rogers.

Sammy Harrison Got the Reporters' "Goat"

The following (United Press dispatch) appeared in The Cincinnati Post December 5:

"Cleveland, O., Dec. 5.—Sammy Harrison, 10, child prodigy of Seattle, Wash., astonished newspaper reporters here when they interviewed him by launching into an apparently learned and molecular theory.

"The reporters, who cannot be outdone in quizzing, surrounded Sammy three deep and bombarded him with questions, which the boy answered with all the coolness and presence of a college professor.

"David Dietz, science editor of The Cincinnati Post, failed to frustrate Sammy, who completed a discourse on the nebular hypothesis and the molecular theory with a summary of other scientific problems in eight languages."

Sammy Harrison is well known to outdoor showfolk, he being one of the sons of Col. and Mrs. Hugh Harrison, who for many years have been prominent in sideshow circles, including their own organization, which, incidentally, was a special attraction at Chester Park's (Cincinnati) closing week carnival last year. Sammy's father, despite his advanced years, is

also a marvel in the discussion of almost any technical subject one should enter into with him.

Golden Bros.' Shows Closing

Will Winter at Montgomery, Ala.

Tallassee, Ala., Dec. 5.—The Golden Bros.' Shows, of which Lee J. Manskey is manager; H. A. (Happy) Holden, general representative, and R. L. Golden, treasurer, will bring their 12 weeks' season to a close next week, and will winter at Montgomery, Ala. The show has had a successful season, its engagements being mostly at fairs.

Monty Jaffee, secretary, will leave on a short visit to relatives in Hempstead, L. I., N. Y., after which he will return to look after business affairs at winter quarters. All members of the organization have been invited to a farewell banquet to be given at the Gay League Hotel, Montgomery, December 15, by George Baxevaris, owner and manager of the eating caporium with the show. Jack Lee's Circus Side-Show will go with the Kent Shows for the winter season. Flo. Irwin's Society Circus will stay in winter quarters, as will Henri French's attraction. It is yet undecided as to what will be done with the War Rides Show, managed by H. A. Gist. Ray Stipp will rebuild and paint his merry-go-round and is contemplating the purchase of another ride for next season. The merry-go-round and Ferris wheel are booked at parks for the winter. G. H. Caray and wife will go to Florida, Benny Wolfe and wife to New Orleans, Mr. and Mrs. H. A. Holden to Atlanta, Ga.; Harvey Johnson to Paris, Ky., and George Baxevaris and his crew to New York. Lee Manskey and wife will spend Christmas with Mrs. Manskey's mother at Raleigh, N. C.

ALBERT HAYES (for the Show).

Corey Greater Shows

Management Laying Plans for Next Season

Harrisburg, Pa., Dec. 5.—Manager E. S. Corey of the Corey Greater Shows, is going forward with progressive plans for his organization for next season. Work at winter quarters will commence after New Year's, when a force of men, headed by Ben Howard, scenic artist, will be busy with the rebuilding, painting and decorating of the paraphernalia.

Mr. Corey states that he has signed several novel attractions for 1925 and that he is now routing the show, which will open April 25 in Central Pennsylvania. Ted Shannon is returning to this company after a three years' absence and has

signed up and shipped his big illusion show to winter quarters. Word has been received from Lew Hollander, wrestler, who is wintering in South Carolina, that he will manage the athletic show for this organization. The show will carry 12 shows, six rides, two free acts, a band and about 25 concessions, and will play thru Pennsylvania, West Virginia, Kentucky and Alabama. Among recent visitors were J. D. Brown, P. J. Elmerty, J. H. Rogers, Mr. and Mrs. J. W. Long and Capt. Jim Berry. All of which is according to an executive of the above shows.

Coney Island Shows

Meigs, Ga., Dec. 4.—The Coney Island Shows moved here from Helena, Ga., and, despite a three-road 150-mile movement, everything with the show was in operation Monday and Tuesday nights were very cold for this season in this section of the country, but both midway attendance and receipts were gratifying. Wednesday night was warmer and there was resultingly much larger attendance. Manager Dick Dylman has reorganized the show to one that is in his opinion of the proper size and attractions to play this territory.

Ernie Damron, the former agent and manager of a show, and wife and Jimmie Catten closed at Helena and went to Augusta, where they are making arrangements to put on an indoor circus. Tom Sully, Bulldog Martin and Jamaica Kill have joined the Billie Clark Broadway Shows. "Humpty", as he is known to showfolks, has been very sick the past three weeks, but is up and around again. The writer, who was an agent for the Mimic World Shows for three years, is now acting in that capacity for this organization.

HARRY BURTON (for the Show).

Atkinson Circus

The engagement of the Atkinson Circus at Azusa, Calif., proved a good one. It is Manager Atkinson's intention to enlarge the show in the spring, but animal acts will remain the feature of the performance. Superintendent Joseph F. Bradley has his crew busy overhauling, painting and building new equipment. C. S. Atkinson, carpenter, has his crew busy building a new menagerie outfit for next spring. Wm. Ott has purchased a truck and will have charge of the privileges with the circus, reports Prince Elmer.

H. of A. S. C. Grants Request for Life Membership

Jimmie Cooper, in Burlesque, First Performer To Be Accepted—Dave Stevens To Leave Outdoor Shows

Kansas City, Mo., Dec. 3.—Jimmie Cooper, owner and producer of Cooper's Black and White Revue, on the Columbia Burlesque Circuit, is the first performer to be accepted as a life member of the H. of A. S. C. Showman's Club. While on a visit last fall, Mr. Cooper inquired how much it would cost to become a life member, and while the club had never before considered this issue, a price of \$100 was quoted for a life membership, and Mr. Cooper quickly bought one. A brother, Dave Stevens, also is a member of this club and one of its biggest boosters. Dave is to join Jimmie next year as a performer and assistant manager of the Cooper show.

Dave has long been interested in the outdoor show world, having been with the Parker Shows in their early days, the Wortham Shows, Kennedy Shows, Jarvis Shows, Noble C. Fairly Shows, Mighty Perls Shows, Royal American Shows, and the past season with the Morris & Casell Shows, being with "Plain Dave" Morris as a partner in his concession interests. The burlesque field is not a new line for Dave, as he has had much experience as a performer. He leaves here next week to spend the winter in Los Angeles, and will return here April 1. Then he will go East to join his brother.

Kansas City is home for both of these boys. Jimmie started from this city 17 years ago and has steadily climbed the ladder until he is now one of burlesque's great producers and straight men. Barney Stevens, prominently identified with mercantile, charitable and philanthropic enterprises of this city, is the father of these clever boys.

Col. I. N. Fisk Confined

In a telephone call to The Billboard last Saturday Col. I. N. Fisk, whose home is in Westwood, Cincinnati, informed that he had been confined indoors nearly three weeks suffering a return attack of his "old enemy", rheumatism. Periodically the past six or eight years the locomotion of this veteran showman has been hampered by these attacks, increasingly so because of his heavy weight. He stated, however, that he was greatly improved and expected to make a trip downtown within a few days.

Incidentally, Col. Fisk had not yet learned of the death of Harry B. Potter, Con T. Kennedy, Harry M. Waugh and Robert L. Carroll, and his voice was moved to hushness when the facts were made known to him.

WHEN YOU HAVE READ

This issue of The Billboard, you will decide immediately that it's the best issue of this magazine you have yet seen. Then you will immediately get the idea that you can save a lot of worry about Christmas shopping by ordering a Christmas Billboard sent to those whom you want to remember at this Christmas time.

Send the names with 15 cents for each, and we will see that a copy, from those we have saved for that purpose, is sent. And along with the copy goes a Christmas card, with your best wishes.

Write the names here:

Dotted lines for writing names.



Still Acts Wanted

State what and how much. Wire, don't write. One week, December 15th-20th. Also Program Man. Join on wire. AMERICAN LEGION INDOOR CIRCUS Macomb, Illinois.

# THE SHOWMEN'S LEAGUE OF AMERICA

Extends thanks to all those who aided in making the eleventh Annual Banquet and Ball the great success that it proved to be.

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*If you are not a member of this great body of  
Outdoor Showmen*

## NOW IS THE TIME TO JOIN

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**Showmen's League of America**  
177 N. Clark Street, - - Chicago, Illinois

**Sam Levy Hands League Fat Purse**

(Continued from page 19)

J. Owens, chairman of the program committee, reported a profit of about \$1,500 from that source. Mr. Levy stated that \$5,840 was now in the bank ready to be turned over to the league and that the balance would be in by next Friday evening, at which time a complete report would be made.

This establishes a remarkable record of both profits and collections. A story of the banquet and ball, which was held Tuesday night, appears on page 180 of this issue.

Action of importance was taken by the league in the purchase of the plot of ground adjoining Showmen's League Rest on the west, and which has been under consideration by the league for the past two months. This will allow space for about 125 more graves. The present plot has space for only about 50 more graves.

The applications of nine prospective members were presented, some of which were old members returning to the fold.

**International Association of Fairs Meets at Auditorium Hotel**

(Continued from page 19)

and Don Moore, whose splendid work for the association is acknowledged by everyone. Thruout Mr. Canfield's administration he was always ready and willing to co-operate in anything that was for the good of the organization. I know from observation and experience that he was a hard and conscientious worker, always courteous and obliging, and he not only did much valuable work for the International Association of Fairs and Expositions but also made many new friends for the association. He is square and dependable.

And Don Moore—where could one find a more lovable personality, a more conscientious worker, or a squarer shooter? Don has given himself wholeheartedly to the work of the association. In the four years that he has been secretary-treasurer he has accomplished results that have brought the association to the fore as a positive agency for the advancement and improvement of fairs and has won it wider recognition than ever before. The Don has retired as an officer of the association, we would not be at all surprised to see a still wider field of usefulness open for him in his chosen line of work.

The new president, Edgar F. Edwards; the vice president, Frank D. Fuller, and the new secretary-treasurer, Ralph T. Hemphill, have been active workers in the association, enjoy the fullest confidence of the members, and doubtless will efficiently carry on the work of their offices.

A full report of the sessions of the fair men will be found on page 199.

**New Methods in Circus Advertising**

(Continued from page 19)

to adopt new ideas or rather methods of publicity which are new to the circus.

In former days any person who saw a billboard knew immediately that it was covered with circus advertising even without looking at it, because the circus was the only user of billboards, and the billboard was synonymous with the coming of the circus. Nowadays the view of the billboard no longer spells circus and the lure of billboard advertising has largely disappeared as far as the circus is concerned, because the populace is not always quick to discern the character of advertising on the billboards.

Ever since the close of the season the circus managements have been studying the situation earnestly as all are resolved something must be done to secure the full benefit of the vast fortunes they spend in advertising. The disposition is to resort to the daily newspaper as the chief basis for publicity, to use street-car signs, to use legitimate billboards, to mail advertising matter extensively and to discontinue the methods which are apt to muss up the towns or cities and to be objectionable along the highways.

The advertising ears would be used as heretofore, but instead of leading them with two or three dozen billboards they will be used as transient supply stations, to deliver the advertising materials for use in the vicinity of the exhibition stands, be the headquarters of press agents and their materials, and be provided with facilities for taking care of the vast mailing work that would be done.

Associations, circus men point out, are springing up all over the country whose purpose it is to either restrain or abolish outdoor advertising. Different cities are adopting regulations for outdoor advertising, consequently the advertising manager of a circus is confronted with a confusing mass of regulations and restrictions difficult of interpretation and often impossible to obey. Hence the circus man, as well as the commercial advertiser, says he must turn to methods of publicity which are approved as being legitimate and unobjectionable.

The proposed plan for future circus advertising, circus men aver, will very materially reduce the number of billboards used by them, will lessan the amount of lithograph printing required, and it will increase the expenditures with the press, the recognized billposting plants will be patronized more liberally



**While you are giving— give health**

THE greatest gift of all is health. You can give that priceless treasure of health to many this Christmas. Buy Christmas Seals. Everywhere are solitary sufferers and whole families stricken by the Great White Plague. Often they have no help except that furnished by the Tuberculosis Associations, which are financed by the annual sale of Christmas Seals.

Give—and feel the joy that comes with giving. Buy Christmas Seals. They have helped stamp out half the ravages of consumption. Buy Christmas Seals, and help stamp out the dread disease entirely.



STAMP OUT TUBERCULOSIS WITH CHRISTMAS SEALS

**The National, State, and Local Tuberculosis Associations of the United States**

and the post-office department will find its revenues considerably increased on account of the heavy mailing the circuses will do.

If anything further was needed, circus men declare, to clinch the determination to decide upon the new era of circus advertising, it developed last week at St. Louis, during a conference between general agents of circuses and the International Alliance of Billposters. At this conference they say the Alliance made demands upon the circuses for an increase in salary for their men, the proposed increase amounting to more than 70 per cent. The circus men say they very promptly rejected the proposition and submitted one of their own in which they declared they would be willing to pay the billposters they might require next season upon the same salary basis and terms of last season, with a very few minor changes.

The St. Louis conference adjourned without any agreement being made and without any arrangement for future discussions of the wage scale. The circus men say they will not declare any lock-out and are not hostile to the union, but that they are determined to keep abreast of the times by adopting the new system of publicity confident that it will be as effective and probably more so than the present antiquated system and more economical in the way of expense, and will reduce the free list.

The circus of this day is a national amusement. It is not any longer classed by any religious or other organization as objectionable and is recognized as a necessary and an elevating amusement, but henceforth the official invitation to the public to attend the circus performance will be extended in a little different manner than has been customary if the proposed plan materializes.

The following circus representatives were in St. Louis last week: W. H. Horton, of the Ringling Brothers and Barnum & Bailey Shows; Arthur Hopper, of the John Robinson Circus; R. M. Harvey, of the Sells-Floto Circus; Tony Ballenger, of the Sparks Shows; Joe Donahue, of the Hagenbeck-Wallace Circus; C. W. Finney, of the 101 Ranch Wild West Show, and Frank Ballinger, of the Robins Brothers' Shows.

**Swain's Side**

(Continued from page 19)

lows: This is a rush movement on account of the Swain Show having to arrive in New Orleans in time to erect its tent on Lafayette Square the morning of December 22 for the Times-Picayune ball and toy committee, where more than 2,500 deserving children, white and colored,

will meet Santa Claus and receive presents. The Illinois Central will make a special fast schedule for the Swain Show train. A transportation official will ride the train, also a representative of the doll and toy committee will meet the train at Hammond, La. The Police Commissioner of New Orleans will have a mounted patrol meet the Swain train upon arrival. Traffic officers have orders to stop all traffic and to give right of way to the Swain blue-ribbon, four-horse pulling wagons of the show to Lafayette Square, as the tent must be ready to receive the toys by 1 p.m., December 22.

The Swain No. 2 Show will close one week later.

Both shows opened the same date, 1923, and each show lost one day during the season. More than 40 people were continually employed on the No. 1 show. About 14 that opened will close on each show. The Swain firm will operate three shows in 1925.

The past season has been by far the most prosperous ever experienced by the Swain Company. This is gratifying to the management considering that this is the 31st year of the show and the 19th consecutive season over the same route.

Perhaps it is remembered by many of *The Billboard* readers, in a recent issue it was stated that unless Equity would rewrite the tent rep. contract, the Swain firm could not sign it. Our reasons were set forth in *The Billboard* article. However, so as not to cause any embarrassment to people who write in for work, we again refer to the matter. Our attorneys, Judge Sam Holding, ex-circuit judge, Columbia, Tenn., and the Honorable John R. Tally, Hattiesburg, Miss., advise us that if we wish to operate as a corporation and not to conflict with inter-state commerce, we must get from under the Equity yoke. We were the first to demand a first Equity show. Now we are the first to be forced to open shop. We are willing to submit the present Equity rep. tent contract to any union grievance committee for rewriting. Recently this contract was exhibited to a prominent member of a railroad grievance committee, Order of Railroad Conductors, who pronounced it drastic and exceedingly discriminatory, as it did not set forth any obligation of the actor to the manager nor any penalties for insubordination, nor did it state what constitutes a member in good standing or any specific qualifications necessary to become a member as required by other unions. Considering as here set forth and many other impossible stipulations of the Equity rep. tent contract, the Swain Show Company, Inc., cannot sign it. We will employ about 70 entertainers during the coming season and make contracts from one to five years.

**Equity's Side**

(Continued from page 19)

on the part of W. I. Swain, manager of the Swain Show Company, Inc., to work harmoniously with the Actors' Equity Association or the policy adopted by it, and owing to the fact that for many months the A. E. A. has received numerous letters from the actors employed on the above-named company, letters objecting to the way in which their contracts were being violated and of the treatment accorded them by Mr. Swain (the Justice of such complaints having been substantiated by a thorough investigation on the part of the officials of the A. E. A. and their traveling representatives, several of whom were compelled to visit the company at various times), it was decided that something would have to be done by the A. E. A. in order to bring about a more equitable state of affairs.

Subsequently a letter was written Mr. Swain by Frank Gillmore, executive secretary of the Actors' Equity Association, to the effect that, unless Mr. Swain would enter into some satisfactory written and binding agreement, with mutual bonds if necessary, he (Gillmore) would be forced to request the Council of the A. E. A. to pass a resolution advising members of the A. E. A. that it would be for the future welfare of the A. E. A. for all members to refrain from working, or signing contracts to work for, the W. I. Swain Show Company after January 1, 1925.

As Mr. Swain chose to ignore this letter entirely, the Council of the A. E. A., at its meeting on Tuesday, December 2, passed a resolution to the effect that "all members of the A. E. A. are advised to refrain from signing any contract of employment with, or from working for, the W. I. Swain Show Company or any company which said W. I. Swain directly or indirectly, alone or in combination with others, produces or manages, subsequent to January 1, 1925."

It was deeply regretted by the A. E. A. officials and Council that the above resolution should be necessary, and every effort was made to bring about a more harmonious relationship between Mr. Swain and the members of his company without having to take this step. Every traveling representative in the employ of Equity had visited this company at one time or another (some of them two and three times), and only recently one representative—Mr. Sterling—was compelled to make a special trip from Chicago to Lewisburg, Tenn., and had to remain with the company for 14 days, according to his report: "On account of the tactics employed by Swain." Only a few days after Mr. Sterling had apparently adjusted all matters satisfactorily it was found that again it was necessary that the A. E. A. send a representative to visit the company.

This time Frank R. Dare, the Chicago representative of Equity, and Harry Munn, one of the Chicago attorneys of Equity, were instructed to endeavor to bring about a permanent adjustment. They accordingly jumped from Chicago to Columbia, Tenn., where they were compelled to remain four days before being able to adjust the various controversies. After all disputes had been settled in Columbia, Tenn., Mr. Swain gave his word to Mr. Dare and Mr. Munn that there would be no further necessity for Equity to send a representative to visit his company, unless said trouble was induced by one of its own members. Needless to say, perhaps, but it was only a short time later that conditions on the company were apparently as bad as before. It was then that the decision was made that the time had come when a final "showdown" was necessary.

Among other violations of the contract since Mr. Dare and Mr. Munn visited the company are:

1. Employment of a non-Equity member who refused to join the A. E. A.
2. A fully paid-up Equity member who joined the company by wire and who was discharged at the end of the fourth day with only four days' salary, instead of the two weeks' notice, as provided for by the contract; and others, the details of which will be given in a later issue of *The Billboard*.

Mr. Dare says: "Equity is, at all times, for fair dealing on the part of both the manager and the actor. When this cannot be accomplished by patience, effort, offered co-operation and every assistance that could possibly be accorded in the spirit of Equity, then it would seem to us that Equity would be much better off to disperse with any manager or actor who cannot conform himself to Equity's slogan of, *One for All and All for One*. And All for Equity, which means Fair Play."

The resolution referred to above and which will be printed in *Equity* and sent out in full A. E. A. Deputy reports follows:

**Important Notice**

"Members of the Association will please note that the following resolution of the Council is in full force and effect:

"WHEREAS, It is the opinion of the Association that its members cannot otherwise procure satisfactory working conditions.

"RESOLVED, That on and after January 1, 1925, all Equity members shall refrain from making contracts with W. I. Swain or his shows, and that as and when they may lawfully do so, all Equity members on and after January 1, 1925, cease to work for W. I. Swain or his shows. This resolution will remain in effect until otherwise ordered by the Council.

"As is well known, the Equity has won the esteem of practically all tent show

and rep. managers. Mr. Swain is one of the few exceptions. With him there has been constant friction. Equity is satisfied that the only way to straighten out the situation and get for its members the fair dealing to which it considers they are entitled is to call for a showdown.

Mr. Gilmore is on his Western trip and will give this matter special consideration when he is in Kansas City and Chicago.

### KANSAS CITY

IRENE SHELLEY  
424 Chambers Bldg., 12th & Walnut Sts.  
Phone, Delaware 2084.

Kansas City, Mo., Dec. 4.—Abie's Irish Rose continues to draw big in its fourth week at the Missouri Theater and did capacity business last week when the Ziegfeld Follies was at the Shubert Theater. Thanksgiving Week also registered an improvement in receipts for the other houses as well as the movies here. The Shubert will be dark the week of December 14. Christmas Week Otis Skinner is scheduled to appear there.

Gloom was cast over members of the outdoor show fraternity here Tuesday when a telegram from Harold Bushea, general agent of the Con T. Kennedy Shows, advised of the death of Mr. Kennedy at Greenville, Miss. Con T. Kennedy and Mrs. Kennedy wintered here a few years ago and made many friends while taking a leading part in the social activities of the show folk.

Bert Wedge, secretary of the Con T. Kennedy Shows, the early part of the past season, was a recent caller. He was on his way to visit his sister in Olathe, Kan., where he may remain over Christmas.

H. J. Franks, with the Callahan Shows, advises that the organization has been doing well in the mining towns of Arizona, naming Phoenix and Benson as recently played stands. The show, he states, will remain out all winter, the lineup including four shows, a carousel and 10 concessions.

Arthur T. and Mrs. Brainerd, of the John Francis Shows, are attending the Chicago meetings this week. They will return here for the winter, during which Mr. Brainerd will be connected with the Missouri Theater.

Mr. and Mrs. J. T. McClellan and their daughter, Mrs. G. T. Kier, and her baby son were K. C. visitors for the Thanksgiving eve bazaar and dance of the Ladies' Auxiliary of the Heart of America Showman's Club. Mr. and Mrs. J. B. McClellan, sojourning here for the winter, also were among those present. Mr. and Mrs. J. T. McClellan have secured a lovely apartment in Excelsior Springs, Mo., where their shows are quartered for the winter, and will make frequent visits to this city, as Excelsior Springs is but 30 miles distant.

We are in receipt of an early Christmas card from Linden Heverly, "the wizard", now on tour with Harley Sadler's Chautauquas, Inc.

Joe S. Scholibo, general press representative, and J. C. (Tommy) Thomas, special agent, of the Morris & Castle Shows, were visitors Thanksgiving Day. They were passing thru to Chicago for the big doings.

Archie Clark and wife were visitors November 26 and attended the Thanksgiving eve bazaar and dance given by the Ladies' Auxiliary of the Heart of America Showman's Club at the Coates House. They were on their way to Rochester, Minn., where Mr. Clark expected to undergo an operation. Clark's Broadway Shows are wintering in Phoenix, Ariz.

Mr. and Mrs. Joe Paffen were recent callers. They are wintering here as their daughter is attending a local school. Mr. Paffen is a well-known magician and Mrs. Paffen is his assistant.

Edgar Ray, now publishing his own compositions, informs that his latest song, *She Used To Ride a Trrolley Car*, is going big with orchestras and on the radio and that his other success, *Oh, What a Girl I Have Found*, is popular in India, having just shipped 300 copies of the number to the Armstrong Shows, now playing Calcutta, India.

Just a reminder that this office is now

**WHEN IN KANSAS CITY**  
SEE  
**THE OLD BIRD STORE,**  
406 EAST 12TH STREET.

### WANT TO KNOW

Present whereabouts of GEORGE W. JOHNSON. Address—LONDON HADDON, 310 3d St., N. W., Washington, D. C.

**FOR SALE** Fine looking burro, five years old, sound and full of pep. Does talking act, chasing and bucking. \$150.00. F. W. HUBBS & SONS RING BARR, 1615 N. Center, Terre Haute, Indiana.

located at Room 421 Chambers Building, in the center of the theatrical and hotel district, and that professionals are cordially invited to visit any time.

### "Doc" Barry, a "Daddy" of Outdoor Show Talkers

One of the best known and most widely acquainted outdoor showmen is Col. James F. Barry. His high-class, result-getting oratory in front of shows, announcing free attractions, etc., has for years been an interesting subject of conversation among both showfolks and "outsiders", and, with his personality, has gained him a world of friends. Possessed of keen observation and de-



duction, he virtually "sells" the show thru his adaptation of a "psychology of salesmanship"—his talks are not "stereotyped", but made to fit the occasion and environment. A newspaper in North Dakota has interviewed "Col. Jim" as follows:

"One genial gray-headed old talker in front of the Society Circus was Col. James F. Barry, the oldest show talker in the country with 51 years of service behind him, and with one of the keenest appreciations of human nature on the grounds. Col. Barry, or 'Doc' as he is called, has actually talked to millions of show visitors in his time. Instead of using a cut and dried talk, 'Doc' merely converses courteously and in a friendly way with his hearers—and the eagerness of his crowd proves the value of his strategy.

"I feel out public sentiment, and talk about almost everything," Doc explained this week. "I read papers regularly, keep in touch with the times, and always find out the interests and standing of a community in which I am working. I never know what I'm going to say when I start out. The best show talker is the fellow who talks extemporaneously, and not, as people believe, the fellow who has a tailor-made line. Be courteous is another very important rule. I never roast people when they don't buy. I am more likely to tell them that whether they want to see the show or not it would please me to have them listen to me a moment. The rough-neck stuff doesn't pay. Only the green-horns use it. It pays to be a gentleman whatever business you are in. Praise the bridge that carries you is another of my rules. Be good to the community you are in, leave a good impression, and show your desire to have people greet you as a friend when you come next time.

"Show work is hard work, and don't forget it. The carnival business is about 30 years old. One reason why the show business is hard is because every crime that happens in a town where a show is playing is blamed on the show. We do have followers whom we never see who are bums and bad men, but they are not show people.

"The public likes shows out in the open. I never allow a ticket-seller while in the box-office on duty to smoke cigarettes or flirt with the town girls. I think it is demoralizing and it hurts the show. Men are easier to convince than women, and city people are easier to draw into the shows than country people. The woman in the city will also usually go into a show when the man who is with her asks her to, but the women from the country will often hold back their men. People used to come from many miles away by wagon or carriage and camp on or near the grounds. Now they split down in a car and rush back home in the evening. That's why the morning crowds are not so large as years ago.

"Barry has known most of the old showmen of the last half century. He is now 68 years old. He began his career with Dan Rice at Evansville, Ind., in 1872. Within several months he was already building a reputation for himself and was earning the salary of \$3 a week and his "bones" as he puts it. Traveling was by overland in those days, and one of Barry's little duties was to walk along in front of the wagon train with a red lantern to flag the caravan as a warning when washouts, deep ruts and

mudholes were encountered. Then followed a few years with the circus of G. G. Grady, whose business went bankrupt in 1875 in Shelbyville, Ill. Following jobs with Colonel Hayward and Thornton and Basey's, the dean of show talkers served with Ringling Brothers on their first train in 1881. He then served 10 years in No. 2 box in the side-shows of Barnum's circus, Coney Island, New York, was his next stamping ground, until 1893, when Lady Aberdeen employed him to talk in front of Blarney Castle at the World's Fair in Chicago. Here he earned \$60 a week and board. During one interval preceding this time Barry accompanied Buffalo Bill on his European tour in 1887. The Wild West show took Europe by storm, he declared, and shows before royalty were the usual occurrence in every country. In 1896 Frank Gaskell took Barry and two other talkers from Coney Island to Canton, O., where Gaskell was starting America's first carnival. Later he worked in the big animal show of Frank C. Bostock and with the late Francis Ferrar. He joined Con T. Kennedy's Shows in their early days and has been with them off and on for 16 years. "Doc" was in the disastrous wreck which Kennedy experienced nine years ago at Columbus, Ga., when 50 show people lost their lives in a terrible train crash. He was also in the wreck at Chatsworth, Ill., many years ago when 100 excursionists were killed in what is still the country's greatest wreck.

"P. T. Barnum was a great showman and a wonderful publicity agent, Barry insists, but it was W. C. DeCoop who took Barnum out of his little museum in New York and made a showman of him, he declares. Then when Barnum brought Jenny Lind to America his great career really began.

"I've made barrels of money in my day, but I haven't saved it. But I'm healthy. I haven't lost a tooth in my head, and I'm thankful for this wealth at any rate. Some of the best money I ever made was during winter seasons when I sold medicine at town halls. That's why my friends call me "Doc". Last summer I took a vacation for the first time in 40 years, and I actually lost seven pounds. I became so restless that I really believe that I would have died within a year if I had stayed on vacation. Couldn't stand it! I simply must be with people and under the old rag-tops. It's in my blood and I'm here till I die, I suppose. It's been a great life, but a hard one just the same."

### Showfolks Arrive in New York

New York, Dec. 8.—Among outdoor showmen arriving here this morning were Johnny J. Jones, Edward R. Salter, W. C. (Bill) Fleming, Harry Illions, Louis Corbelle and Vic Levitt.

### Sam McCracken Will Manage Luna Park

New York, Dec. 9.—Sam McCracken, for many years associated with the Ringling Circus, has been appointed amusement manager of Luna Park, Coney Island, to succeed Herbert Evans.

## SALESMEN

### A Merry Christmas AND Happy New Year

Are you contemplating a permanent sales position for 1925, with regular territory? The proper men can handle our line on a satisfactory basis. We are out for a real 1925 sales campaign. Give full particulars about yourself when sending reply.

### THE AD-LEE CO.

825 S. Wabash Av., Chicago, Ill.

#### MANUFACTURERS OF

THE AD-LEE 1-2-3 BALL GUM MACHINE, THE E-2 NICKEL VENDER, THE WORLD'S BEST PEANUT MACHINE, THE WONDER MATCH MACHINE, and a full line of Vending Machines, Advertising Gum Tapes, complete line of Advertising Signs, Advertising Labeled Safety Matches, Salesboard Assortments, etc.



### RING WATCH

ORGANOUSLY studied with ten brilliant blue-white Bradley Reproductions Diamonds. Rich engraved platinum effect. Blue synthetic sapphires crown jewel. Rich Beauty! SECRET compartment in place of movement. Snap the crown jewel and you reveal route and time. Mirror complete and ready for use. Startle and amaze! Send NO Money, Pay postman and postage on arrival. **\$3.87** Written money-back Guarantee. Prices in dozen lots and dealers' territory sent on application. BRADLEY, 6167, Newton, Mass.

### Miller-Via Shows WANT

Clean Concessions. Hazlehurst, Ga., week of Dec. 15; Valdosta, Ga., Xmas week; Savannah, Ga., this week.

### WHAT IS AN INVENTION?

How to obtain a patent and other valuable information is supplied in our FREE booklet. Write for copy today. MANUFACTURERS PATENT CO., INC., 70 Wall Street, New York.

WANTED AT ONCE—Comedian and Lecturer. Other Med. People write. Name lowest salary. I pay all after joining. MRS. DAN POMEROY, Dublin, Pennsylvania.

## DO YOU WANT

A Trained Assistant, competent to advise on every phase of the Show Business?

See the Coupon on Page 40, 184 or 200, for Detailed Information.



AGENTS THE MECHANICALLY IMPROVED PENCIL and PEN



The most remarkable idea ever conceived by skilled artisans, who combined Pencil and Pen so perfect and artistically as to reduce overloaded pockets to the satisfaction of all writers, and pronounced by all as the COME OF PERFECTION. A 11K gold-filled full mounting, 11K solid gold iridium point, absolutely guaranteed. Sample as described, with any name engraved, \$3.00. Model, Gold-Filled, Trimmed, \$2.25. Black Rubber, Nickel Trimmed, \$1.35. Cash only. Makes a wonderful Name card. Send for agents' prices.

W. M. MICHAELS 229 S. Seventh St., Newark, New Jersey

Is Your Subscription to The Billboard About To Expire?

Venice Pier Ocean Park Pier Santa Monica Pier  
**LOS ANGELES**  
 WILL J. FARLEY  
 Loew State Bldg., Los Angeles  
 Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 29.—Thanksgiving Day was profitable for all amusements. Weather the past week has been of the mid-summer variety.

The Al G. Barnes Wild Animal Circus arrived in winter quarters at Palms, near this city, from Wilmington, Calif., where the show closed yesterday. In spite of a bad beginning of the season, due to the hoof and mouth epidemic in California, and the loss of 36 of the show's best ring stock in a recent fire, the management reports that 1924 has been the best season in five years for the organization. Work will start immediately upon enlarging the show for next season. During the past month a large shipment of animals arrived from the Orient and many of these will be trained for the new program. The arrival of many horses is expected next month. While the winter will allow many of the performers to vacation, all trainers have been instructed to report at once to winter quarters so as to have all animal performances ready when the show opens the 1925 season about March 1.

John T. Backman, who has made a reputation for himself as equestrian director of the Barnes show the past season, will have but two weeks' vacation, and will spend it hunting in the mountains of California.

Mike Golden arrived in Los Angeles the past week, en route to his ranch in the Northern States. He stated that he did nicely the past season and is glad to get back for a rest.

Modest Altschuler, one of the foremost musical conductors of the world, has taken up residence in Santa Monica. He will direct the Bay Cities Music Association.

Harry Carroll's Pickings, the show which has been running successfully for many weeks at the Orange Grove Theater, has been given strength by the addition to the cast of Richard Carle, Louise Dresser and Jack Gardner.

Now and then we meet a fellow who is sincere in his efforts and with it pleasant enough to make all around him feel at home. Such a person is Henry Roquemore, of the Burbank Theater. It will be worth while for any professional who needs bracing up in spirits to visit Henry when in Los Angeles.

George Emerson, animal trainer of the Barnes Circus, had a narrow escape in winter quarters from being gored by Tusko, the mammoth elephant, who broke his six-foot tusks in an effort to vent his wrath on Emerson.

The Billboard Thought and Pleasure Club held its semi-monthly meeting last week in Santa Monica. George Hines spoke on the Gentleman From Indiana and his connection with the show world. The evening wound up with the usual refreshments and entertainment.

The Majestic Theater, now the home of the Wilkes Stock Company, and one of the best-paying houses in town, is offered for lease, as its owner, Mr. Price, is about to return East. It is not stated what the new home of the Majestic Stock Company will be, but the organization is too popular to discontinue.

Tomorrow night registers the 333rd performance of *White Collars* at the Regan Theater, and there seems to be no drop in the demand for admission. Several changes in parts during the run have been made, but always with the view of adding strength.

The Pacific Coast Showmen's Association will be coming week move into its new quarters in South Broadway and it is the purpose to make the place more attractive in many ways. This move has been the desire of President J. Sky Clark for months and it is pleasing that it has been accomplished before his term expires. Next month will bring the election of new officers, whose first move will be to get ready for the annual hall, a feature of the association's winter calendar.

Horne's Dog and Monkey Circus, with its full quota of clowns and other acts, is filling an engagement at Desmond's haberdashery for the holiday season and packing 'em in. There is no charge for the four daily performances. Will Z. Smith has charge of the outfit.

The Dobinson Players presented *Mama's Affair* to unusually large attendance in Glendale the past week. The players include Mary Isabelle Alpaugh, Laura Winston and Joseph McManus.

Plans are completed for the erection of the \$2,500,000 Orpheum Theater at Ninth and Broadway. Work is expected to begin immediately after the first of the year. It will be one of the finest theaters of the Orpheum Circuit.

## The Billboard's Biographical Department

If you are not listed in The Billboard's Biographical Department please fill out the blank below and mail it at once:

Name in full .....

Where born .....

Date and year of birth .....

Son (or daughter) of .....

Are parents living .....

If not, when did they die--and where.....

.....

Were parents show people? If so in what capacities and with what shows.....

.....

.....

.....

Where were you educated .....

If married give date, place and year and to whom .....

.....

.....

Is your wife a professional .....

What is her present and what were her former connections .....

.....

.....

How many years were you in show business.....

What was your first experience in show business.....

.....

What was your occupation prior to that.....

.....

Gives names and ages of children (if any).....

.....

Are any in show business--and, if so, in what capacities .....

.....

Give names of brothers and sisters.....

.....

Are any in show business and in what capacities.....

.....

What are your hobbies .....

Give names of your fraternal organizations.....

.....

What is your complete permanent address.....

.....

Address blank, filled out, to Biographical Editor, The Billboard, Box 872, Cincinnati, O.

## Open Club Rooms Comfy

Michigan Outdoor Showmen's Association Holds Open Meeting

Detroit, Dec. 6.—The club rooms of the Michigan Outdoor Showmen's Association, on the fourth floor at 13 Congress street, are already "comfy". This organization, which was born in February of this year, is purely a social and fraternal body. Its working principle is to assist those connected with the outdoor show business in general.

The clubrooms are in the heart of the theatrical and hotel district. The rooms are light and airy and occupy a space 60x30 feet, newly painted and decorated in harmonizing colors of brown and white. Lounging chairs, tables and other furnishings are being donated by members of the organization who are anxious to see it develop. Special stationery, newspapers and magazines are supplied to members free of charge. The office of the secretary, in charge of Tom Morgan, is well appointed and most businesslike, with every modern convenience for the efficient handling and execution of all business matters. A most hearty welcome is extended to all visiting showmen who happen to be in Detroit or just passing thru. Here they can visit and meet their friends, and avail themselves of all the accommodation and service offered by this organization gratis.

A general meeting will be held December 11 and all members are urged to attend. Preliminary plans for the second annual banquet and ball will be discussed, also plans for an intensive drive for new members will be formulated. Leo Lipka, president of the association, is expected to be back from Chicago in time to preside at the opening meeting.

## Salter Editorially Praised in Augusta (Ga.) Newspaper

The following editorial appeared in *The Augusta (Ga.) Chronicle* in praise of the "Hired Boy":

"COL. EDWARD RUSSELL SALTER. "Press agents and publicity men in order to meet the requirements of the profession must be genial, good fellows, but there is in Augusta this week a publicity man who outstrips the requirements of the game. He is Edward Russell Salter, affectionately known as Johnny J. Jones' 'Hired Boy'. Any man, woman or child who has had the pleasure of meeting genial Ed Salter will declare him to be the 'fine old man' of the Johnny J. Jones Exposition, and everybody loves him. As a publicity man he measures up to the profession.

"Augustans also know Col. Salter to be one of the finest fellows in the show business. Grown folks know him and cherish for him a warm affection, but in the hearts of the children there is love for this fine old man of the show world. The 'newsies' and the orphans look forward to the coming of the Fall Festival, for they know that Col. Salter is going to take them both into every show and on every ride. The patients at the Lenwood Hospital would fight for him, for Col. Salter never fails to see that they enjoy every amusement that the exposition has to offer. The kiddies or the disabled soldiers enjoy themselves and Col. Ed. is a happy man. His life is devoted to making other people happy, and in so doing he brings happiness to his own heart. He is everybody's friend. Ed. Salter is a gentleman, a publicity man of the highest quality and an all-round fine fellow.

## Platform Attractions With John W. Moore

New York, Dec. 5.—The following platform attractions will appear with the John W. Moore Indoor Circus at Mechanics' Hall, Boston, which opens December 10: Egan Twist, dislocator; Transparent William; Joe D. Cramer, elastic skin man; King Karlo, Indian act; Col. Gulliver, giant; "Nelson", sword swallower; "Freddie", armless wonder; Viola, fat lady; Schlitzl, "Aztec girl"; Koo Koo, the "bird girl" (not Candy Woolsey). The attractions are under the management of Billie Higgins.

## Wolfe in Indianapolis

Indianapolis, Dec. 7.—T. A. Wolfe, owner-manager of the shows bearing his name, which played the State Fair here this year and have been awarded a like contract for 1925, was here today. Mr. Wolfe was in Chicago for the showmen's and fair men's meetings last week. He originally intended to visit Cincinnati and the home office of *The Billboard* from here, but received a wire requesting his immediate presence elsewhere, and is leaving to attend to the matter suggested in the message.

## The Owens Home

Mr. and Mrs. Edward (Eddie) Owens, among the most widely known of outdoor showfolks, the past season with the T. A. Wolfe Shows, returned home to Cincinnati after being among "those present" at the League banquet and ball, etc., in Chicago. They will remain home until after Christmas.

Billboard Callers

NEW YORK OFFICE

F. H. Rice, city passenger agent Erie R. R. with headquarters in this city. S. Steinhart, manager Steeple Circus Big Show, Long Island. Isaac Sabard, sergeant of detectives, Montreal, Canada. Peter Licari and R. O. Williams, representing Belvedere Beach, Keansburg, N. J. Danny O'Brien, circus clown. In from Newark, N. J. Victor Lee, late of the Morris & Castle Shows. Con Colleano, Sr., and Bonar Colleano, of the famous family of acrobats and riders. Frank Moore, business manager Tex Austin Enterprises. Alexander Lowande, member of the well-known circus family. D. J. Buckley, late manager Recreation Park Atlantic Highlands, N. J. Hank Burnell, top-hand trick rider and fancy rider. Phil Dwyer, animal character impersonator now appearing in Anne, Dear, George H. Mendelssohn, former press representative Bob Morton Circus. I. Austin Kelly, manager Rye Pleasure Park, Rye, N. Y. Ben Williams, owner of the Williams Standard Shows. Edward G. Newcomb, former general agent American Exposition Shows. H. St. Clair Lunn, violinist, late of the Beach Hill Inn Orchestra, Rye, N. Y. Dan O'Connell (Hollywood), escapist, formerly of the Trol 20th Century Shows (med). En route to Pacific Coast. W. H. Davis, showman, en route from Chicago to Billie Clark's Broadway Shows at Pulaski, Fla. Prof. C. P. Christensen, mentalist. In from Washington, D. C. Has store show and doing nicely. H. N. (Pop) Endy, accompanied by David B. Endy, of the shows bearing that name. Reported successful with indoor events. Mrs. Charles Rhea (Madeline Berlo), of the Berlo Sisters, high divers and water workers. Now with act playing Loew Circuit. James F. Victor, well-known director of bands and orchestras. Mrs. Carlos Stefanik, escape artist. W. A. ("Snake") King, accompanied by Herman Levine, Broadway booking agent. Joe Frost, "the whistle man". Reports nice season with the Hagenbeck-Wallace Circus. John J. Steblar, owner of the Starlight Shows. R. M. Jackson, pitchman and concessionaire. In and around the city for the holidays. Jeanne V. Lamar, lady boxer and instructor in the art. Jerry O'Reilly, late of the Boyd & Linderman Shows. Beverly White, director of newspaper publicity Wortham's World's Best Shows.

Snapp Bros.' Shows

Close December 13 and Winter at Fresno, California Fresno, Calif., Dec. 4.—The Snapp Bros.' Shows arrived here early Sunday afternoon and opened Monday for a two weeks' engagement on separate locations, first on the Chinatown lot and the second on the city premises on the East Side. With the opening the Snapp Brothers had the announcement posted that the show would close December 13 and go into winter quarters in this city, where spacious quarters have been procured on an ideal location adjacent to the wholesale district, and suitable for both outdoor and indoor work, a 10 minutes' walk from the heart of the city. For next season the Snapp Brothers are laying plans along a new line of outdoor amusements. Representatives are at present in the East and have not completed the formulated plans. The train will consist of 30 cars, and the show will have seven big rides and four miniature rides, 18 shows and two free acts, according to present plans. At Modesto, Thanksgiving week, Wm. and Mrs. Pickard, well-known concessionaires, entertained their agents at a seven-course turkey dinner and radio concert in the Hughson Hotel banquet hall. The guests were Mr. and Mrs. Wesley Brown, Mr. and Mrs. E. Pickard, June Pickard, Gordon Pickard, Fern Pickard, Mrs. W. Ingles, Kenneth Ingles, Cecil Nelson, Winifred Unbamum, Fred Sykes, Mr. Otto, Frank Lewis, Bob Lee and Rafael Lavagnini. Among the visitors to the lot there were O. C. Brooks, bandmaster of the S. W. Brundage Shows, who is visiting his mother in Stockton; Sam Corenson, well-known showman, and Lester Eslick, of the Isler Greater Shows. Matt Gay, high diver, who has been doing a free act with the show, was suddenly called to Los Angeles on account of the illness of his wife. A new radio outfit has been installed in the dining car for the entertainment of members of this caravan and is being greatly enjoyed. Mrs. "Cannon Ball" Bell celebrated her "sevenths" birthday here this week and was the recipient of many gifts. SYDNEY LANDCRAFT (for the Show).

Kennedy Showfolk Hold Memorial Services

Shows To Continue n Tour--W. David Lachmann Acting Manager Hammond, La., Dec. 5.—Coincident with the last rites held for Con T. Kennedy at Miami, Fla., today, where the body of the departed showman was laid to rest, memorial services were held this afternoon in the largest tent of the shows on the Parish Fairgrounds. The Hammond *Vindicator* in its today's edition commented on the occasion as follows: "Memorial services for Con T. Kennedy, popular outdoor amusement promoter, who passed away in Greenville, Miss., early in the week, were held this afternoon at 2 o'clock at the fairgrounds where the big carnival pitched its tents Monday morning. Similar services were being held in Miami, Fla., where the body of the showman was consigned to its last resting place. Rev. E. S. Taylor, chaplain of Livingston Lodge No. 150, F. & A. M., conducted the services here and paid a tribute to the memory of deceased whose reputation for charity and various benevolences was well established. All of the employees, numbering several hundred, attended the services and many tears were observed in the eyes of those who had been associated for years with Mr. Kennedy. The musical numbers of the service were under the direction of Grace Edwards, of the *Musical Revue*, 12 voices being selected from the personnel of the show, assisted by the band, led by Capt. Miller. At the close of the service Harold Busher read a telegram from Mrs. Kennedy assuring everyone that the show would continue, and asking for the support of everyone in assisting her to carry out the last wishes of Mr. Kennedy. He then introduced W. David Lachmann as the acting manager appointed by Mrs. Kennedy, who in a few words spoke of the continuation of the winter tour and of the tentative plans already under way for the coming season of 1925.

COLLEANO FAMILY

Signs With Ringling-Barnum Circus, Which Has Made Offer to Con Colleano New York, Dec. 8.—The Colleano Family, acrobats, acrobats and riders, have signed with the Ringling-Barnum Circus for the 1925 season. The troupe, which recently began a 14-week tour of the Pantages Circuit at Newark, N. J., was featured the past season with the Walter L. Main Circus. The Ringlings also are said to have made a bid for the services of Con Colleano, wire walker, who recently appeared at the Hippodrome, this city, and is now touring the South Circuit. After Miller Bros. purchased the equipment of the Walter L. Main Show some weeks ago it was announced that the Colleano Family would appear with Miller Bros.' 101 Ranch Wild West Show next season.

R. A. JOSSELYN SIGNS WITH FRANK WEST

Memphis, Tenn., Dec. 8.—R. A. ("Whitey") Josselyn, well-known outdoor show agent, has signed with Frank West as general representative and traffic manager of the West Shows for the 1925 season. Mr. Josselyn is leaving for the winter quarters of the show at Greensboro, N. C., and other points eastward to confer with Mr. West relative to enlargement and other features and some new territory to be played by the organization next season.

Ehring in Winter Quarters

Frederick Ehring advised from Clinton, S. C., that his Ehring Amusement Enterprise, consisting of three riding devices and its own electric light plant, had closed a very satisfactory season and was put away in winter quarters at Clinton.

Wise Shows Close

Winter at Birmingham, Ala.

A telegraphic communication from David A. Wise, general manager of the

Wise Shows, stated that the organization closed its season at Union Springs, Ala., December 6, and that the paraphernalia was shipped to winter quarters at Birmingham, Ala., which city is planned as the opening stand for next season.

Gilda Gray Is Record Draw in Milwaukee

(Continued from page 27)

bra. She received more space in the dailies than has been accorded any individual entertainer to visit here. Sunday at the Strand 450 more admissions than for any other Sunday were registered. Manager Stanley Brown staging an extra performance. Four shows is the daily schedule at this house. Managers of other downtown theaters report a pickup in receipts for the week, as many people unable to gain admittance at the Alhambra and Strand have gone elsewhere for entertainment.

New York, Dec. 6.—Gilda Gray and her revue are booked for a period of not less than four weeks at the new aristocratic Golf and Country Club at Hollywood, Fla., to follow her Milwaukee engagement. The engagement was effected by Roehm & Richards, and the weekly salary is said to be \$3,500.

"My Boy Friend" of Familiar Type

Hartford, Conn., Dec. 6.—The new Jack Lait musical comedy, *My Boy Friend*, which had its premiere at the Parsons Theater Tuesday night, is a show of the familiar type. Nothing really original in it, tho' claims to originality are made in the billing, and nothing notable in the music, lyrics or other ingredients. El Brendel makes quite a hit with his comedy. Flo Bar and Mary Anne slug themselves into enthusiastic applause, the acrobatic Pasquali Brothers get a tremendous hand, and others who work hard to put the show over include Wynn Gibson, Will "Punch" Eugene Redding, Ray Raymond, Bert Shadlow, Evelyn Downing, Lizzie B. Raymond, Lillian McNeil, Alice Ridner, Dan Brennan, Hal Sands, Billie Tichenor, Hazel Beamer, Cecilia Romeo, Dolores Levine and Loretta Duffy. There is still a lot of work to be done on *My Boy Friend* and even after that it won't be more than an ordinary musical show.

"Marjorie" for the Road

New York, Dec. 8.—*Marjorie*, now playing at the Forty-Fourth Street Theater, will take to the road in about two weeks. Elizabeth Hines, star of the show; Roy Royston, leading man, and Ethel Shutta, comedienne, will probably leave the east when the attraction goes on tour.

Felix Edwardes Sails

New York, Dec. 6.—Felix Edwardes, London producer, who came here recently to help stage the Arons & Freedley musical comedy, featuring the Astalres, started for home today on the Baltic. He will do the London production of Arthur Hammerstein's *Rose-Marie*.

Quinlan To Remain in Cast

New York, Dec. 8.—Contrary to recent rumors, John Quinlan, tenor of *Madame Pompadour*, will not leave the east of that piece at the end of this week. Charles Dillingham and Martin Beck announce that Quinlan will remain in the show.

Wellington Cross in "No, No, Nanette"

New York, Dec. 8.—Wellington Cross is the latest to be engaged by H. H. Franze for the New York production of *No, No, Nanette*.

Engaged for New Operetta

New York, Dec. 8.—Harry K. Morton and Zella Russell have been engaged by the Shuberts for their new operetta entitled *The Tales of Offenbach*, now in rehearsal.

Seneca Falls Wants Sunday Movies

Seneca Falls, N. Y., Dec. 6.—Advocates of Sunday movies are circulating petitions here and have already obtained hundreds of signatures, among them many of prominent business men. The Seneca Falls Ministerial Association and the Citizens' Civic League are opposing the movement, altho Sunday movie advocates are pointing out that Seneca Falls residents are attending them anyway, but are forced to go to Geneva and Auburn for their Sunday amusement. A similar movement for Sunday movies was started some time ago, but was quashed by the opposition. The village board will conduct a public hearing on the matter before acting.

Ann Milburn To Leave Cast

New York, Dec. 8.—Ann Milburn, according to report, will withdraw from the cast of *Top Hole* at the Tremont Theater, Boston, next Saturday night, preparatory to starting rehearsal in a new musical piece.

Holiday Specials MARIE ANTOINETTE PEARLS



REDUCED TO \$3.50 EACH In half dozen lots \$3.00 EACH Retail easily for \$17.50

No. 804B—Finest quality imported guaranteed Pearls, full 30 inches long. Perfectly graduated, iridescent, opalescent and instructible. Set with beautiful 14 kt. solid white gold platinum effect safety clasp, with genuine diamond. Put up in an elaborate silk-lined plush-covered mirror case, as illustrated.

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SPECIAL "9" NUMBER COMBINATION \$20.00

- This combination consists of nine special items as listed below. The combined retail value of these numbers is \$100.00 at jewelry store prices. No. 317-A 24-in. perfectly graduated, full opalescent Pearl Necklace, sterling clasp, with dazzling chrysanthemum. Each \$ 90 No. 711-21-in. perfectly graduated, full opalescent Pearl Necklace, with sterling silver clasp and dazzling rhinestone. Each \$1.30 No. 712-30-in. Pearl, with sterling silver patent clasp, same quality as No. 711. Each \$1.75 No. 611-21-in. perfectly graduated Pearl Necklace, fully opalescent, 14 kt. solid gold patent safety clasp, set with Genuine Diamond. Each \$1.85 No. 805-24-in. perfectly graduated Pearl Necklace, fully opalescent, iridescent, exceptionally selected pearl, 14 kt. solid gold clasp, set with diamond, with beautiful jewel case. \$2.25 Each No. 804-30-in. perfectly graduated Pearl Necklace, fully opalescent, iridescent, exceptionally selected pearl, 14 kt. solid gold clasp, set with diamond, with beautiful mirror case. \$3.00 Each No. 1915-60-in. opalescent long Opera Necklace, with beautiful jewel gift case. \$2.00 Each No. 703-4-Row Bracelet. \$2.25 Each No. 913-21-in. perfectly graduated, Oriental rain-ow color, 14 kt. solid gold safety clasp, with genuine diamond and beautiful gift case. \$5.50 Each

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## DEATHS IN THE PROFESSION

**BARNETT**—George (Jumbo), 59, died October 16 at Sydney, Australia. He was prominent as a friend of actors and also a well-known race horse owner and sporting man.

**BARNETT**—Mrs. L. W., 78, mother of Robson Barnett, who was general agent for the Royal American Shows during the past season and is now managing the Fairland Shows, died December 6 at the home of her daughter, Mrs. S. F. Thomas, 4118 West Madison avenue, Louisville, Ky.

**BRADY**—Mrs. Margaret, 80, mother of Peter Brady, musical director of Hoyt's Revue, a tabloid show, died December 1 at her home in Weymouth, Mass. Death was due to natural causes. The deceased was active up to the time of her death.

**BRICMONT**—Francis X., 71, died November 16 at Trazegnies Hainaut, Belgium. He was the father of "Chick" Bricmont, well known in burlesque and at present with the Eviston Poulliott Farrell Co., playing musical comedy stock at the Strand Theater, Richmond, Va. The deceased was well known to professionals.

**BROWN**—Carl L., died of heart failure November 27 while en route with Phil Young, his second man, about four miles east of San Salva, Tex. Mr. Brown at the time of his death was in advance of the Jack Hoskins *Mutt and Jeff* Show, No. 3, having joined the company at Sweetwater, Tex., three weeks previous. Last season Mr. Brown was business manager of the Doug, Morgan No. 2 show and was ahead of "Happy" Jack Jenck's show a few weeks this summer until he joined the Hoskins forces. Mr. Hoskins shipped the remains to the mother of the deceased in Newton, Ia., where interment was made.

**BROWN**—Howard, manager of the Opera House at Portageville, Mo., died November 30 at that place from acute indigestion. The deceased was well known in the profession.

**CRONIN**—Raymond, a troupier of the old school, died suddenly December 5 in his room at the Howard House, Hot Springs, Ark. Death was due to heart failure. He had been spending several weeks at Hot Springs, meeting old friends, and making his headquarters at "Dick" and Fred Faber's Place, a rendezvous for showmen. For many years he had the balloon privileges on such shows as Yankee Robinson's, Patterson's, Sells-Floto and in 1924 with Robbins Bros. Circus, closing with it at Hot Springs. The deceased was a member of the B. P. O. E. His body was removed to the Gross Mortuary, awaiting instructions from relatives in Waterbury, Conn. The local lodge of Elks took charge, pending disposition of the remains.

**ELLSWORTH**—Lillie (Mrs. Lizzie Williams), 52, died suddenly November 30 at her home in Houston, Tex. The deceased, a former actress, had a large circle of friends among the oldtimers in the profession. Her husband, Charles Williams, who has been identified with the Majestic Theater, Houston, for the past 16 years, survives.

**EMBLETON**—Mrs. Lillian K., sister of Dolphie Leonard, well known in the circus world, died recently in Columbus, O. Her husband, Joseph H. Embleton, survives. Burial was December 3 from the Schoedinger Funeral Chapel, Columbus.

**FAUST**—John, 60, former orchestra leader at the Opera House, Cleveland, O., died November 23 following a stroke of apoplexy. He led the orchestra there for 15 years and on his retirement entered the real estate business.

**FETTERMAN**—"Red", 37, died December 5 in Pittsburg, Pa. He was an automobile race driver and well known throughout the country.

**FRIZZELL**—Charles C., 74, died November 25 in Denver, Col. He was born in Dublin, Ireland, and came to this country at the age of 20. The deceased was on *The Chicago Tribune* for many years, acting as dramatic critic part of the time. When Madame Melba, the opera singer, first came to Chicago he managed her appearances.

**HARRIS**—Sam, well known in the circus and outdoor show world, died November 27 in Philadelphia. He was privilege man for 12 years with the W. H. Harris Nickel Plate Circus. The deceased was a Shriner and Knight Templar. His widow, Mrs. Mamie Harris; a daughter, Mrs. Bessie De Haven, and a granddaughter, Doris De Haven, survive. Funeral services were held November 29, followed by interment in Philadelphia.

**KNUEPFER**—Frederick, 97, died November 28 in Providence, R. I. He was recognized as one of the best band organizers and directors in Massachusetts.

**LaSUER**—Frank A., 65, a member of the Palo Alto (Calif.) Theater Co., died suddenly November 24 in that city. Altho he had not felt well during the day, he attended to business as usual and was preparing to conduct the evening performance at the Varsity Theater when

stricken. The deceased was a native of Michigan and had resided in Palo Alto for 13 years. Surviving him are the widow, a daughter and two sisters. Funeral services were conducted November 26. The body was cremated at Cypress Lawn.

**LANGFORD**—Billy (Sonnie), son of Mrs. V. W. Langford, a concessionaire, died recently in St. Louis, Mo., of diphtheria. The deceased was attending an academy in that city. His mother left her show and rushed to St. Louis, but to no avail.

**LAVACA**—Joe, died December 1 in Hartford, Conn., where he had been a member of the stage crew at Parson's Theater for more than 20 years.

**LOWNDES**—Margaret, mother of Frances Flint of the *Cuddle Up* Company, died December 1 in Brooklyn, N. Y.

**MANLY**—Mrs. Margaret J., widow of Capt. Richard Manly and mother of Marguerite Blake and Herbert Manly, died December 1 at her home, 129 Denison avenue, Toronto, Can.

**MOORE**—Marshall, Jr., 17, musician, died suddenly December 4 in Greenville, S. C., according to a telegram just received. He was drummer in the Bijou Theater there. The deceased was a nephew of Jim and Turk McBea and had many friends in minstrelsy.

**O'DONOGHUE**—Esther, 75, wife of the late John O'Donoghue and mother of Jack O'Donoghue of the Universal Films in Australia, died there October 19.

**PAUL**—Edward T., 65, died November 26 in New York. He was a well-known composer and had a publishing business in New York for many years. Among his compositions, in which he was considered second to John Philip Sousa, are *The Burning of Rome*, *Napoleon's Last Charge*, *The Fire Patrol* and *America Forever*. Of his more recent numbers, *Spirit of the U. S. A.* is fast gaining in popularity. His widow and a daughter survive.

**PELEGRIN**—Lange, 70, for many years manager of the Casino de Toulon, Lyons, France, died recently. The deceased had been connected with vaudeville interests for the past 40 years.

**PINE**—Frederick K., 52, died November 25 in Brooklyn, N. Y. He was an organist for some years and was interested in the musical activities of the Y. M. C. A. in Brooklyn.

**RICHARDS**—Mr., father of Harry Richards of Roehm and Richards, died November 30 at his home in Clarion, Pa.

**SEIDER**—Mrs. Mary, 31, wife of Joseph M. Seider, president of the Motion Picture Theater Owners of New Jersey, died November 29 in a sanitarium at Fox Chase, Philadelphia, Pa. Funeral services were held December 1 at her home, 1671 Tenth avenue, Brooklyn, N. Y.

**ST. LEON**—Augustus, 74, died October 18 in New South Wales. He had been in the circus business all his life and was the father of the St. Leon Family, now playing vaudeville in Australia.

**TRIMBLE**—Mose, well-known musician, died December 2 at Hagerstown, Md. The deceased had played for many years at the Hagerstown Fair.

## MARRIAGES

### In the Profession

**ARENZ-MASON**—Thomas Arenz and Ethel Mason were married September 20 at Winona, Minn., while playing on the John T. Wortham Shows, according to word just received. Mr. Arenz is now connected with Golden Bros. Circus.

**ASKIN-FULTON**—Robert (Bob) Askin, one of the best-known Wild West contest riders, particularly in bronk riding, in the United States, and Helen Fulton, daughter of a prominent ranch owner of Knox, Mont., recently were married at Miss Gray, Mont. The groom will continue his work this year at roundups, rodeos, etc. in the West, and his bride will accompany him to some of these events.

**BROOKS-NACE**—George Brooks, of the team of Sabott and Brooks, and Alice Nace were married in Chicago November 29.

**BUNCE-NUGENT**—Alan Bunce and Ruth Nugent, a member of the Nugent family that is prominent in the theater, were married December 5, at noon, in the chapel of Grace Church, New York. Mrs. Elliott Nugent, sister-in-law of the bride, was matron of honor, and Dwight Bunce, of Boston, a brother of the bridegroom, was best man. Mr. Bunce is now appearing in *Pigs*. Miss Nugent has appeared in *Kempy*, *Neighbors* and *The Rising Son*.

**DAMSKI-SMITH**—Henri Damski and Ruth Smith were married recently in Seattle, Wash., where the groom is di-



CON. T. KENNEDY

CON. T. KENNEDY

**TUESDAY** morning, December 2, at 8 o'clock, marked the passing of one of the most prominent of American outdoor showmen, Con. T. Kennedy.

Previous to the scheduled closing of the regular season for the Con. T. Kennedy Shows, a few weeks ago at Waco, Tex., Mr. Kennedy arranged a late fall and winter tour for the organization. The last week of November the shows exhibited at Greenville, Miss., but because of his becoming ill of pneumonia he did not accompany them to Hammond, La., the next stand, but was taken to the Greenville Sanitarium, where he passed away.

Mrs. Kennedy was with her husband when he expired, as was also David Lachman, of the shows bearing his name and already in winter quarters. Arrangements were made by them to immediately ship the body to Miami, Fla., for interment.

Con. T. Kennedy, in his 54th year, was born at Union City, O., May 5, 1870. He entered the show business, virtually, in 1899, from which year he acted in various capacities, and until 1915 he managed the C. W. Parker Shows and other Parker amusement collective organizations under various titles, including his own. In the spring of 1915 he launched the Con. T. Kennedy Shows, which are still en tour. In 1914 the General Amusement Company sprung into existence, representing four Parker organizations, and Mr. Kennedy was general manager of this company.

In 1899 Mr. Kennedy was married to Christina Westrupp, sister of Mrs. C. W. Parker, and a native of Dickinson County, Kan., who died March 8, 1914, at Leavenworth, Kan. At Cleveland, O., August 2, 1916, he married Mary Snyder, daughter of Joseph Snyder, of Massillon, O., who survives him and who since their marriage has been his ever-ready business aide and confidant.

When he became ill at Greenville it was one of Mr. Kennedy's greatest apprehensions and worries that he would not be able to mingle with his host of friends at the banquet and ball of the Showmen's League of America and Fair Men's Convention held in Chicago during the week of December 1, and at which, particularly the league festivities, both he and Mrs. Kennedy had yearly been popular attendants. When his illness became critical he had Mr. Lachman inform their friends thru *The Billboard* that they could not attend.

Under a miniature "big top" surrounded by a veritable bower of floral tributes from friends far and near the body laid in state at the Kennedy home, Villa Macon, Miami, until Friday forenoon, December 5, when funeral services under the direction of Masonic bodies and Elks combined were held and all that remained mortal of the showman was conducted to beautiful Woodlawn Cemetery, where the remains were laid to rest in a mausoleum sheltered by tropical palms, flowers and sunshine.

These funeral and interment services were among the most beautiful and heavily attended ever held at Miami. The pallbearers were George Harmon, Chick Bell, W. H. (Pop) McFarland and James Hathaway, showmen, and two personal friends of the deceased, "Uncle Billy" Ebersy and James (Jimmy) Robinson.

During the illness of her husband Mrs. Kennedy was constantly in attendance, also "Babe" Brown and other members of the Kennedy Shows. Mrs. Kennedy's father and her sisters, Mrs. Earl Breed, of Massillon, and Mrs. Frank J. McIntyre, and the latter's husband, of the Frank McIntyre Circus, accompanied the remains and mourning party from Jacksonville, Fla., to Miami. In addition to those mentioned as attending the services were many showfolk, including Mr. and Mrs. Tom Webb and "Faithful Richard" Scott.

On arrival at Miami the remains were met by the Patrol of Mahi Temple, A. A. O. M.; Elks and many showfolk and other friends, all eager to do honor to the memory of Con. T. Kennedy.

Director of the Strand Orchestra. The couple left on a short honeymoon.

**DARNIDE-PAVLOWA**—Andre Darnide and Anna Pavlova, world-famous dancers, were married recently. It became known in Boston December 7. It is said the bride is reticent to disclose just whom the groom is and when they were married.

**DAVIS-SCHULL**—Frank H. Davis, a contractor for the past 12 years at Riverside Park, Indianapolis, Ind., and Marguerite Schull, of that city, were married recently. Mr. Davis' brother, Ted Davis, is a well-known outdoor showman. His sister, Mrs. S. K. McConvey, also operates a concession at the Indianapolis resort.

**FITZGERALD-McCARTHY**—F. Fitzgerald, who erected the Low State Theater in Boston, and the Strand in Worcester, and Katherine McCarthy were married in Dorchester, Mass., November 29.

**FOX-REID**—John Elmore Fox and Nona Reid, midgets, with Snapp Bros. Shows, were married November 29 at Modesto, Calif., where the carnival was playing that week.

**GREEN-HARLEY**—William H. Green, treasurer and press representative of the International Shows, season of 1924, and Betty R. Harley, non-professional, were married in Detroit November 2.

**HENDERSON-WUENCH**—Ted Henderson, secretary-treasurer of the D'Allessandro Pictures Company, and Elsie Wuench, of Wausau, Wis., were wed November 25 at Hollywood, Calif.

**KANE - PINNAMORE**—Clarence (Mickey) Kane, member of the Arlie Marks Company, and Claire Pinnamore, of Frederickton, N. B., Can., were wed November 26 at the First Baptist Church, Moncton, N. B., Can. In which city the Marks Company was playing at the Capitol Theater. Mr. Kane, an overseas veteran and former newspaperman, has been with the company ever since his return from the service. The couple were the recipients of many beautiful gifts.

**MALIE-HESS**—Thomas Malle, singer and songwriter of Pittsburg, Pa., and Dorothy Hess, actress, of Chicago, were wed November 24 at Greensburg, Pa.

**MASON-COLLINS**—"Tex" Mason, well known in rodeo circles, and Roza Collins recently were united in marriage at the home of Mrs. F. E. Ballard, Perry, Ok., by Judge Woodbury. They have opened a lodging house and will make their home in that city.

**McHUGH-COUNIHAN**—Augustin McHugh and Helen Counihan, of Brooklyn, N. Y., were wed June 12 last, it has just been revealed. Mr. McHugh is well known as the author of *Officer 666* and other stage successes.

**McINTYRE-EYLWARD**—Warren McIntyre, newspaper writer and field representative of the Boy Scouts, and Mrs. Mary Eylward, widow of Jim Eylward, a prominent figure in outdoor show circles and well-known club woman and civic worker of Los Angeles, and active in campaign affairs in that city, were married there November 27 by Judge Harry Archibald. The bride is a member of the Woman's City Club, Los Angeles, and other clubs, but has been distinguished principally for her ability at organizations and her keen insight into politics.

**MERLINO-CRIPPS**—Paul Merlino, musician at the Richmond Theater, North Adams, Mass., and Julia Edith Cripps, of the North Adams Band, were married November 27.

**SIMMONS-HARRIS**—Mrs. Henry B. Harris has been married for a fourth time. L. Marvin Simmons, a broker, became her husband after her divorce last June in Paris. The marriage just became known December 4.

**COMING MARRIAGES**

**In the Profession**

John Drinkwater, author of *Abraham Lincoln, Mary Stuart and Oliver Cromwell*, and several books of poetry, is to marry Daisy Kennedy, violiniste, well known in this country, December 16 in London.

Lillian Kovan of the Wortham-Hammond Falls will marry George Weiner in the early part of next year.

Ruth Clifford, picture actress, is to marry James Cornelius, former vice-president of the Beverly Hills (Calif.) State Bank, during the Christmas season.

Al Claret, who with Frankie Flyvek, under the name of the Unusual Duo, presents a roller-skating act in vaudeville, and Babe Beck, an employee of the White City rink, Chicago, will be married at that place January 23.

Marcelle Miller, of the *Greenwich Village Follies*, current at the Winter Garden, New York, is to be married to Charles Chadwell, a wealthy Philadelphian. Miss Miller says she will not retire from the stage and that she will retain her own name.

Grace Harriet Harding, organist and singer, daughter of Frank Harding, veteran music publisher, is to be married December 27 at Bronxville, N. Y., to Meredith Chambers, of Richmond, Va.

Herbert Harris and Lottie Loverich are to be married in San Francisco January 11, it has been announced. Mr. Harris, who formerly operated the Century Theater, that city, is now in the theatrical business in Oakland, Calif. Miss Loverich is the daughter of Sam Loverich, well-known theatrical and advertising man.

**BIRTHS**

**To Members of the Profession**

Milton and Barbara Flewelling are the proud parents of a daughter born in Boston, Mass., November 7. Mrs. Flewelling was formerly Barbara Berlo of the Three Berlo Sisters, high divers.

Mr. and Mrs. "Chick" Brimont announce the birth of a son, November 30, in Richmond, Va. The parents, formerly in burlesque and tabloid, are members of the Eviston Poulott Farrell Co., playing the musical comedy stock at the Strand Theater, Richmond. Mrs. Brimont is known in the profession as Florence Harding. Mother and baby are doing nicely.

Mr. and Mrs. George B. Rearick are the proud parents of an 8½-pound son.

**HARRY M. WAUGH**

**HARRY M. WAUGH**, veteran showman, died suddenly at San Antonio, Tex., December 6, altho he had been ailing for a long time.

Mr. Waugh, who was nicknamed "Fat", was among the best-known and most popular outdoor showmen. His activity was confined almost exclusively to territory west of the Mississippi River. He was born at Byfield, Mass., July 8, 1879. In July of 1917 he married Pearl LaRue. He entered show business at the age of 17, and most of the time worked in an executive or managerial capacity. He was connected at various times with J. Frank Hatch, Rice & Dore, World at Home and Wortham Shows, and later with the Wortham, Waugh & Hofer Shows. This season Mr. Waugh and C. Jack Shafer, at the time of the former's demise, owned the H. M. Waugh Shows.

Mr. Waugh was a member of the Richmond (Mo.) Elks' Lodge, Showmen's League of America and Heart of America Showman's Club. He is survived by his widow, seven brothers and three sisters.

The body was buried in Elks' Rest, Mission Cemetery, San Antonio, December 8. San Antonio Elks' Lodge having charge of the services. The pallbearers were George H. Embree, George Stube, Joseph Connelly, George F. Dorman, Lew Eisman, H. H. Davis, Walter F. Stanley, A. T. West, Jack Bauer, J. Brimer and I. L. Peysler.

**ROBERT L. CARROLL**

**A TELEGRAM** to *The Billboard* December 6 from Hot Springs, Ark., informed of the death in that city of Robert L. (Bob) Carroll, who since the early 1900s had been active in outdoor show business as an agent and show owner.

Mr. Carroll about 1907 launched his own collective amusement organization, known as the Carroll Carnival and United Shows, later the United States Shows, which he operated until the fall of 1919. Following this he was general agent for the Gold Medal Shows for three years, and this year was general representative for the C. R. Leggette Shows.

Previous to organizing his own company Mr. Carroll was agent and promoter with various outdoor amusement organizations, probably his first being with the old Fisk & Snyder Carnival. His friends were legion.

On receipt of the news of the death of Mr. Carroll at Chicago the Showmen's League of America offered space in Showmen's League Rest for burial of the remains. However, a telegram from the Elks' Lodge at Hot Springs advised that services and burial would be Monday and that the arrangements would be looked after by the Elks there.

**RUBIN & CHERRY GET "BIG FIVE"**

Contracts for the "Big Five" fairs were signed by Rubin & Cherry at the fair men's meeting in Chicago. It is understood, altho the information was not officially given out.

The "Big Five" is comprised of the following fairs, held in the order named: Mississippi Valley Fair & Exposition, Davenport, Ia.; Iowa State Fair, Des Moines; Nebraska State Fair, Lincoln; South Dakota State Fair, Huron, and Inter-State Fair, Sioux City, Ia.

**Record Crowds Attend International L. S. Show**

Chicago, Dec. 6.—Record crowds attended the International Live Stock Show this week, the number of visitors being especially large on Thursday, when President and Mrs. Coolidge visited the exposition.

Exhibits this year were not only numerous but of exceptionally high quality, and Manager B. H. Heide has been the recipient of numerous compliments on the excellence of the show.

**Jespersen Arrive Home**

Mr. and Mrs. Con H. Jespersen, after concluding their season with the Zeidan & Pottle Shows, with which Mr. Jespersen has been musical director and his wife maul and *Billboard* agent, have returned to their cozy home at Fremont, O., possibly for the winter. A letter from the Jespersens stated that they would appreciate visits from any showfolk friends when in their vicinity.

**DIVORCES**

**In the Profession**

Mrs. Beth Sully Fairbanks Evans was granted a divorce from James Evans, Philadelphia broker, in Los Angeles December 4. She is Douglas Fairbanks' first wife and has permission to use his name now that the proceedings are over. Desertion and nonsupport were alleged.

Tony La Riro, known as Mrs. Campbell Miklejohn, was granted a divorce November 26 in Los Angeles from Campbell Miklejohn, vaudeville booker. Cruelty and desertion were alleged.

Stuart Paton, picture director, known in private life as George Cairncross, was recently sued for divorce in Los Angeles. An award of \$50 a week for the support of their two children was granted Mrs. Lillian Cairncross. Desertion was alleged.

**GENE STRATTON PORTER**

**GENE STRATTON PORTER**, 56, widely known novelist and short-story writer, died Saturday night, December 6, in Los Angeles, from injuries sustained when her automobile collided with a street car a few hours earlier. She was removed to a receiving hospital and never regained consciousness. The accident happened a short distance from her home while she was on her way to call on her brother, Jerome Q. Stratton.

Mrs. Porter had been a resident of California for the past five years, during which time she continued her writing and reproduced some of her books in motion pictures.

In March of this year Mrs. Porter moved from her 120-acre tract of land—a haven for birds and little animals of the forest—on Sylvan Lake, near Ft. Wayne, Ind., to Los Angeles. This was after more than a year spent in making film productions of a number of her stories. In connection with these productions Mrs. Porter organized the Gene Stratton Porter Company, Inc., a Delaware corporation, to handle the motion picture making and exploitation of her novels.

She was born in Wabash County, Ind., the daughter of Mark and Mary Stratton, and from early girlhood was a student and writer on subjects pertaining to natural history, outdoor sports and wild life in the open. In 1886 she was married to Charles D. Porter, now a banker of Rome City, Ind. Before she became nationally known as a writer she had held editorial post on the staffs of *Recreation*, *Outing* and other periodicals. For several years she specialized in natural history photography and was consulting specialist for various publications.

Among her best-known books are *The Song of the Cardinal*, *What I Have Done With Birds*, *Birds of the Bible*, *Music of the Wild*, *Friends in Feathers*, *A Girl of the Limberlost*, *Freckles*, *Michael O'Halloran*, *Laddie* and *The Harvester*.

The deceased was a member of the Society of Western Authors, the National Audubon Society and the National Geographic Society.

Her husband, a daughter, Mrs. J. L. Meehan, of Los Angeles, and a brother, Jerome Q. Stratton, also of that city, survive. Funeral services will be conducted December 11 in Los Angeles, according to tentative plans. Final arrangements will be made upon the receipt of word from Eastern relatives. Mr. Porter is expected to arrive December 10 from Rome City, Ind.

**The Billboard Publishing Co., Cincinnati, Ohio.**

Please send *The Billboard* for six months, for which I enclose \$1.75.

## S. L. C. REORGANIZES

Harry G. Melville Elected President and  
M. T. Clark Secretary

Chicago, Dec. 8.—The Showmen's Legislative Committee held a session while the carnival men were present at the sessions of the fair secretaries in the Auditorium Hotel. The meeting was strictly executive.

Officers were elected as follows: Thomas J. Johnson re-elected counsel; Harry G. Melville, president; Johnny J. Jones, Fred Beckman, George L. Dohy and Victor Levitt, vice-presidents, and M. T. Clark, secretary.

No report of the policies agreed upon for the coming show season have as yet been learned. Mr. Johnson has been absent since the meeting and none of the others interested have made any statements of the plans of the committee for the future.

## Billie Clark's Broadway Shows

Palatka, Fla., Dec. 5.—Billie Clark's Broadway Shows are enjoying their first Florida fair in Palatka. When Manager Clark arrived in town the first thing he had the fair association do was cut down the fence around the grounds in order to get the show on the midway part of it. Three shows had to be left off, there not being enough room for the whole show to get on—Lot Superintendent Joe Daly said he had to "use his shoehorn" to get the attractions located. There are 14 shows, six rides, also 60 concessions, namely: Tom Holland's twenty-in-one show, Grace Thomas' Society Circus, Lee McKee, Native Hawaiian show, Barney Page's motordrome, McGarey's "Alpine" fat people show, Tony, the Alligator Boy; Billy Young's New Orleans Strutters, Paul Herbert, the Giant, late of the Sells-Floto Circus; Fred Alberg and Bulldog Martin's Athletic Show; Marvin Chester, Double-Bodied Man; Doc Harris' War Show, Chief Pangel's five-in-one show, Van Winkel's big prize horse, King Edward, the Belgian eight-footed horse; Clark's whip, George Lucas' caterpillar, Enoch Butcher's Ferris wheel, Buck Harrison's mixup, Fritz's merry-go-round and Dan Martin's twister. Among the concessionaires are Bob Burke, George Cole, Merson Bros., H. Williams, J. Bochus, Frank Miller (cook house), Barney Sisson and Leo Alberts.

So far this fair has been good, with wonderful weather, and it looks like the show with its 30 cars will have a banner winter in Florida. All of which is according to an executive of the above shows.

## Keith's, Cincinnati

(Continued from page 31)

the stage for a change. Two talented dancers in a nicely staged act. They held the audience till the final curtain. Ten minutes, special drop and drapes, in full stage; applause.

CARL G. GOELZ.

## Grand O. H., St. Louis

(Continued from page 31)

costumes. Special black and white setting, in one and three; four bows.

Charles Kenna, with a frock coat and wide-brimmed hat, depicting a pithman, lends color to his monolog on the peculiarities of the character around whom his material is woven. His stuff is good for continuous laughs. In one, one bow.

Ray C. Wynne's *Cycle of Color* is the presentation of color and harmony which was offered at the Orpheum Theater here two months ago. Eight studies by four shapely models were done in good style. Wonderful scenery and electrical effects. Full stage, three curtains.

J. C. GUILFOYLE.

## Keith's Jefferson, New York

(Continued from page 32)

much of the singing is lost. The routine of pep, jazz and blues numbers used needs no changing, but a little comedy or a dance or two might be injected to make it more diverting. The girls make nice appearances in fetching white gowns, but do not catch the spirit of their type of act. A little warmer smile on the part of each and a trifle more pep would help heaps.

Pileer and Douglas, dancers, with George Raft, who was one of the best hits of the evening, especially in a comic Spanish number, were on third. Some parts of the offering are a bit blue, but most of it makes for good entertainment, with Pileer and Douglas doing a couple outstanding dances and Raft supplying the necessary comedy. In approaching the finish a tremendous hand is worked up. It came near stopping the show.

Princeton and Watson next. They present a cleverly written skit laid in a hotel lobby, with a "blind pig" at one end and a cigar and magazine counter at the other. The girl at the cigar stand is the wife of a convict who, in trying to escape from Sing Sing Prison, was shot down by the guards, while the man

## MacCollin Pays Tribute

Following is a tribute by W. X. MacCollin, press representative of the Kennedy Shows:

Con T. Kennedy has "gone west". A constructive genius of the outdoor show world has passed into the realms of the great beyond. There may be those who question his greatness. But to us who have been with him thru the years of shadow and sunshine we see naught but kingship. That God in his infinite wisdom has seen fit to take our Captain from us we can but bow the knee saying "Thy will be done." That Con. T. Kennedy has passed from the realms of earthly endeavor is but a proof that the "cycle" was complete, his earthly mission ended.

The full measure of the loss has yet to be felt when the numbed senses recover from the stunning blow and the realization of the tragedy brought home to everyone with the Con. T. Kennedy Shows in the absence of the familiar figure about the grounds, the stilled voice of approbation and command.

Our friend, counselor and guide has been taken from us.

The highest tribute we can lay upon his bier is the determination to "carry on" till we, too, are called to the bar of eternal reckoning.

is from headquarters, sent to cover the girl. It develops they were kids together in school days and the man proposes to the girl finally, only to find she is already engaged to the warden at Sing Sing. All thru the act the material is hefty in its punch, packing huge laughs. A big hand.

The Seven Honey Boys, an aggregation of minstrels, six playing straight, the other comic, were warmly received in their nicely presented offering of songs and comedy. The act opens in "one", goes to full stage for a golf-course setting, then returns to "one" for the close. One of the boys was a "honey" in a clever tap-step dance. His specialty stood out in the applause exhibition staged for the act.

Butler and Parker, in a hoke turn not altogether within the category of refined vaudeville, were in next to closing position. They cleaned up in their usual way, registering strongly.

The Commanders, a band of 11 versatile young men, six of whom were formerly known as the Versatile Sextet, closed the show with a bang. This was one band, closing a bill, that didn't have 'em walking out on it. Everyone stayed till the last drop of entertainment had been squeezed from them. They did comedy of various sorts, burlesques, some dancing, and a measure of fine singing. A vocal solo by the banjoist brought in an immense show of applause.

ROY CHARTIER.

## Loew's American, New York

(Continued from page 32)

should be outstanding. And in his particular case it is juggling. This he combines with dancing. And a nimble exhibition it is, with clubs and feet flying at the same time. The folks liked him, and they didn't make any secret of it either.

Morrissey and Wheeler scored a high run of laughs next, with their snappy patter and songs. They are a couple of clever funmakers, with a sure-fire manner of working and a lot of high-proof material.

Vie Quinn and Orchestra brought the first half of the bill to a close. Miss Quinn is a graceful stepper, who offers a neat routine of specialty dances, in which she is assisted by a youthful, light-footed male partner. A corking hot band combination of six players supplied the wherewithal for the stepping, and an un-billed male singer filled in with a couple of ditties.

Frost and Morrison followed the two-act comedy with a nifty routine of songs. Both have excellent voices, and one plays a wicked piano. Their "rep" comprises for the most part pop. numbers, broken by a bit of talk of more or less humorous value. Several of their songs sounded as if they had special lyrics, especially the snappy ones.

A gloom-dispelling skit, entitled *Gossip*, featuring Donald Day, followed. The situation is novel, the dialog well written, and the whole most capably handled by a clever company, which, in addition to the featured player, includes another man and two women. It is one of those double-domestic affairs with a punch curtain, and it is fully described under *New Turns* in this issue.

Angel and Fuller as a rule are always a hit, and Thursday afternoon's show

was no exception. The old-man-with-young-ideas characterization of Angel is most naturally done. And, oh, boy! he makes the most of its comedy possibilities. Miss Fuller plays straight and makes a mighty good job of it. But it is Angel that MAKES the act. He's a real artist.

The Three Victors closed with a fine ragout of aerobatics of a highly sensational order. This trio of well-set-up performers specialize in hand-to-hand gymnastics, with some aerial tumbling thrown in for good measure.

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

(Reviewed Thursday Evening, Dec. 4)

Belle Baker topped the bill at this house for the last half, splitting applause honors with Ed Lowry on the night the writer caught the show. Taken as a whole the program proved adequate in every respect.

Freeband Brothers opened the proceedings and exhibited their gymnastic prowess in a routine of hazardous perch and balancing feats. In the perch stunts the understander left his hands free of the mast while the top mounter did his routine of layouts. Another outstanding feature was the executing of a handstand with the aid of six chairs. The act earned a good hand.

Arthur Hartley and Helen Patterson next did a novel song and dance offering held together with a fairly plausible plot. The skit called *One Night* was tastefully presented with two curtains, one of which had a window effect. Miss Patterson made a winsome girl bandit, while Hartley proved to be an affable and genial victim. Their nimble dancing was well received, and among their song numbers *Come Back to Dreamland* made a good impression.

Ed Lowry clowning his way thru the following spot, much to the amusement of the folks out front. He had his audience right from the start when he generously distributed cigars, of the prop. kind to be sure, among the musicians. They were his friends to a man, but he demanded the return of said cigars when he concluded his turn. Lowry was especially funny in a stuttering song, *Spinach*, and rendered *Swaanee* after the manner of Al Jolson. He did an eccentric dance that was quite novel in its treatment.

Maude Powers and Vernon Wallace offered a pleasing musical act entitled *Georgia*, with an elaborate setting. Some hitting melodies were sung, including *I Wonder* and *I Learned To Love You*. The lyrics and music are the works of Rob Carleton and Billy Cooligan, while Bill Ahearn furnished the dialog. Harry Starnes, as the rejected lover, and Lillian Brown, as Mammy Della, played their roles well. *Georgia* is presented under the capable direction of Rosalie Stewart.

Belle Baker is an artiste with a personality that is both charming and magnetic. She puts her numbers across with a sure-fire and inimitable style, and her kidding with Alfred Ferri, the orchestra leader, was comedy crowded in with innumerable laughs. Miss Baker's repertoire of songs included *Love 'Em and Leave 'Em*, *Em Jones*, *Mrs. Goldberg's Bridge*, *Panama Mamma*, *Sweet Little You*, *With All Your Faults* and *My Kid*. The latter number got a tremendous hand. For good measure Ed Lowry and Vernon Wallace came in at the finish of the act and ad libbed with Miss Baker.

Jack Allyn and Alice Tyrell closed the show with a series of dances that called for numerous splits and lifts. Allyn not only dances well but sings a number and plays the piano and saxophone. Miss Tyrell did an excellent ballet number to the accompaniment of harp, piano and violin. She made a pretty picture in several striking costumes.

GEORGE BURTON.

## Lafayette, New York

(Reviewed Week of December 1)

Despite the fact that *The Business Man*, the third of the sketches that Eddie Hunter has evolved from the old *How Come* musical comedy that he starred a season since, affords the richest material he has presented during his stay with a tabloid company as the closing act in this theater, it was not as strong as his previous offerings. This was due to a reduction in the company. Billy Higgins was missed, the Doe Doe Green very ably supported Eddie in the comedy line. Willis Cross put over an entirely original lazy dance that was a real hit.

Rata Fairchild, chorister, working under cork, tried to do the bit originated by

Andy Tribble, but failed to measure up to the standard that had been set for the part. Jimmie Howell handled a straight part well and put over the introductory number with the abbreviated chorus quite well. Al Curtis in a "wop" characterization played the part well and disclosed a good singing voice. A chorus boy by the name of Davis led with an astonishingly good voice. The big feature of the act was the Gans and Perkins team, a pair of girls who last week worked under cork and came back this week in evening clothes to put over a lot of laugh-provoking material. The act was well received by the patrons, even tho they did notice the reduced chorus. Prof. Freeman, with admirable consistency, provided some excellent orchestrations for the numbers.

Morris, Lewis and Madison, a man, a woman and a pony, the former and latter being found in bed as the scene opened, was a well-arranged vehicle for exploiting the trained pony. This opening scene brought plenty of laughs. Later the pony walked thru the house to the street. He was a hit with the women and children.

Copeland and Jones, a singing act, were repeaters in the house. That fact establishes their esteem with an audience that likes good singing and knows when it is getting it. These boys are favorites.

Smooth and Smooth, colored man and woman, the later a bit stout for abbreviated skirt, worked 12 minutes, in "one". She has a pleasant face to look upon, they both sing nicely and the man is a good dancer. The usual single number, the usual patter, and a fast finish, with the *Walk, Jenny, Walk* number as the vehicle, tells the story of the act. They took a pair of bows.

The house goes into musical comedy week of December 3 for at least six weeks, perhaps as a permanent policy, if the attractions are available. For that reason, Harlem reviews will be made at the Lincoln Theater hereafter, where mixed programs prevail. Usually two white acts, one colored act and a tabloid company making up a program that is completed with a picture.

J. A. JACKSON.

## Additional Routes

(Received Too Late for Classification)

Adde's, Leo, Olympians: (Strand) Salisbury, N. C., 8-13.  
Arakis, Tan: (Parthenon) Berwyn, Ill., 8-10.  
Brownlee's Hickville Follies: (Hipp.) Sacramento, Calif., 10-13; (Hipp.) San Francisco 14-17; (State) Oakland 18-20.  
Busby's Colored Minstrels & Ray Bros.' Creole Steppers: McAlester, Ok., 10; Wewoka 11; Shawnee 12-13; Oklahoma City 14-17; Drumright 18-19.  
Christy Bros.' Circus: Henderson, Tex., 10; Carthage 11; Center 12; San Augustine 13.  
Clark's, Billie, Broadway Shows: St. Cloud, Fla., 8-13.  
DeMund, Ralph: (Dreamland) Tulsa, Ok., 8-13; (Dreamland) Muskogee 15-20.  
Dickinson's Independent Shows: Tampa, Fla., 8-13.  
Dodson's World's Fair Shows No. 2: San Juan, Tex., 8-13; Mercedes 15-20.  
Francols, Dr., Hypnotist: (Grand) Eldora, Ia., 11-13; (Odeon) Marshalltown 14-16.  
Golden Gate Band, John Colso, mgr.: Kissimmee, Fla., 8-13.  
Golden Bros.' Circus: Luling, Tex., 12.  
Gray Shows, Roy Gray, mgr.: Houston, Tex., 8-13.  
Irving's Knick Knacks, I. J. Irving, mgr.: (Franklin) Franklin, Va., 8-13.  
Kennedy, Con T., Shows: New Orleans, La., 8-13.  
Lippman & Jager Shows: Kaplan, La., 8-13.  
Macy's Exposition Shows: Wadley, Ala., 8-13.  
Melroy Sisters: (Howard) Boston 8-13; (Masonic Hall) Lewistown, Me., 15-17; (Bijou) Bangor 18-20.  
Miller-Via Shows: Hazlehurst, Ga., 8-13.  
Mimic World Shows: Frankston, Tex., 8-13.  
Platt's, Harry, Keystone Follies: (State) Akron, O., 8-13; (Evans) Morgantown, W. Va., 15-20.  
Poole & Schneck Shows: Rockdale, Tex., 8-13; Calvert 15-20.  
Reno, Great, & Co.: Rock Glen, Pa., 8-13.  
Schwab & Wallick Shows: Jefferson, Tex., 8-13.  
Snapp Bros.' Shows: Fresno, Calif., 8-13.  
Sundgren's, Ed, Congo Snake Show, Bennie Smith, mgr.: Jefferson, Tex., 8-13.  
Swain, W. I., Show: Philadelphia, Miss., 8-13.  
Toska's, Joe, Mechanical Show: Springfield, Ill., 8-13.  
Texas Kid Shows: Rogers, Tex., 8-13.  
Williams, S. B., Shows: Baird, Tex., 8-13.  
Williams, S. B., Shows: Baird, Tex., 8-13.  
Young's, Harry, Frivolities: Logan, W. Va., 8-10; Huntington 11-13; Middletown, O., 15-20.









AS HE IS

Merry Xmas To All

With the SEASON'S GREETINGS From WILLIAM C. FLEMING General Representative and Traffic Manager JOHNNY J. JONES' EXPOSITION

Glad New Year

The GIANT of all SHOWS of which AMERICA never tires, whose welcome is always and everywhere FRESH and NEW and whose presence is at all times SPARKLING, INSPIRING and perennially intensified by its ever-increasing NOVELTIES. The one SHOW which has stood, stands today and will stand tomorrow and for all time upon its own merits, its own achievements, its own name and its distinct characteristic and unparalleled individuality.

1925---SEASON---1925

WILL BE

REGAL IN ITS MAGNIFICENCE

SUPERIOR IN ITS CREATION

SUPREME IN ITS AMUSEMENTS

A CLOSE-UP OF MAX REINHARDT

(Continued from page 7)

the arts, Reinhardt, by far neither imitator nor follower (for the expressionist movement in drama, the theater and painting is composed mainly of imitators instead of consciously strong personalities), develops problems which stimulate appreciation of the theater's function: to entertain, amuse, inspire or instruct. Aware of roles in drama of the past, his eyes upon the experiments of the present, Reinhardt remains himself—a director with a healthy outlook on the theater and its relation to the passing parade of life.

Realism To Stay in Theater

It is positive that realism in the theater is here to stay and that it will remain as long as the human being, the actor, is on the stage. Further, he stresses the fact that the theater is built on human speech and human gesture, and that these will be instrumental in retaining realism in the theater regardless of bizarre innovations. Naturalism, with all its boring detail and verisimilitude with him and he considers it as belonging to the past. As to decoration Reinhardt says there is too much of it, and while he is a realist he is a realist who creates atmosphere. He says that it is the responsibility of both play and player when carried to extremes. I don't know what our stagecraft dignitaries will say to this, especially those who write books and magazine articles that are always sounding the death knell of realism. These good positions scribble much about spotlights, screens, curtains, carpentry and so on as the salvation of the theater, never remembering that, as Reinhardt shows, the human being is the heart of the theater and the basis of realism.

The Theater Public in Europe and the U. S. There isn't a great deal of difference between the theater publics in various countries, Reinhardt thinks, altho he says there is a more deeply rooted tradition of theater appreciation in these countries. To this I may add that Germany has thus far equaled Germany's pre-war energy, initiative, genius, and desire to act in the theater; that Austria's theater has far surpassed that in the United States. Reinhardt plays a good deal of the future of the American theater in his book, recommending that the American theater be organized for new impressions, naive, with a nose at times for what is very good. He has the impression that there is more respect for the American people and that they have a great mass talent for enjoying the theater.

Future of American Theater

Because it is a youthful nation Reinhardt believes the United States will one day have excellent theaters. As to the future of the theater in Europe, particularly in Germany and Austria, where theater is part of the national life, he sees a struggle ahead until better conditions become adjusted. However, using as criterion what I have seen in the theaters of these two countries, I think one is apt to be startled by the results attained despite a lack of means. A spectator who has sat down to a feast such as Hofmannler's production of Descent at the Prinz Regent Theater in Munich last summer, or to one of Reinhardt's personally directed plays at the Josef Stauder Theater in Vienna, can't help but feel that the national unity of Germany and Austria, once it is over, will be followed by a flood of creative, transcending impulses which shall metamorphose the theater into a cathedral of trembling beauty.

When it is said that a time when we shall have excellent theaters, he has in mind plays which will offer a repertoire on a magnificent scale, as much as that of the Metropolitan company in opera. He is emphatic in his criticism of the star and "type" system of today because it stifles the growth of both actor and theater. He affirms

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repertoire is the only practical as well as the only ideal form of theater organization for creating real players and a national theater art. I may amplify this by stating that the Provincetown Players, now under direction of Robert Edmund Jones and Kenneth Macgowan and the Theater Guild, both in New York, are the only real efforts at repertoire we have in the United States. With the exception of these two organizations our theater, as a result of the star and "type" system, has a "normalcy" as fixed as the convictions of a totalitarian. The rapid growth of little theaters, the interest on the part of business men in different branches of the arts, a discontent with the craze of nerve-killing efficiency in industry—all these are signs of a brooding eagerness for the genuine; we are sprouting an aesthetic consciousness that is full of promise for future Reinhardts—for those who are striving for the freedom of art in the theater as well as in our national life. When Morris Gest and Otto Kahn brought the Moscow Art Players to the United States they did more than any two men to help the forces that are striving for artistic liberty in the theater because they showed us the possibilities of repertoire. We have actors as good as the Moscow Players. But the Russians and the Germans have a system which permits the actor to play in a production while our system has the actor only appear in it.

As to Directors

Regarding the shortcomings of many productions Reinhardt frankly says these are due to a lack of good directors. His conception of a good director is a man who has all the highly developed intuition and ability of several artists. He says a good director must be painter, literator, musician, actor (or have das Gueckel, the feeling, for good music and good acting) and diplomat (to which I've already made reference). Reinhardt's standard of what a good director should be makes it easy to understand why gaudy, ugly naturalism prevails in many of our theaters. A director who is also a painter, an artist in delineating form and color, knows how to cut out essentials and how to interpret the essence of a play without resorting to the merely decorative and superficial. It is hard to understand how a man has the audacity to function as director without a practical working knowledge of form and color as a means of creating living line (on the

stage) known as rhythm and movement. The other elements involved in being a good director can be acquired or developed. Some of our best artists of the theater know or have known how to wield brush and pencil (Sothern, Barrymore, Reinhardt, Salvini, Caruso, etc.). But in addition to these attributes of a good director Reinhardt would have that of dramatist—a combination that embodies the highest ideal of the theater artist, and he recalls the names of Moliere and Shakespeare as examples.

The Future of Cinema

Reinhardt has some original ideas on the motion picture. I submit them: The cinema has not found its true form of artistic and dramatic expression because it continues to ape the theater, depends for scenarios on plays produced in the theater or themes taken from novels, and uses actors who are of the theater. He maintains there is a great difference between film and theater production technique, the former being based on human speech and the latter on photographed movement. Further he shows that the theater gives plays that are in themselves literature, but that scenarios as rewritten from stage plays or novels are not literature. He disapproves the practice of the film, as of the theater, for using too much decoration, too many tricks, too much naturalism (all borrowed from the theater).

Reinhardt recommends producers in the film industry to stop buying books or theater plays and devote their efforts to developing excellent screen dramatists—first, because film technique usually can't be applied to novels and theater plays without considerable sacrifice of authenticity, character and theme; second, because the film will sooner or later have to do all this that it may produce dramatic form peculiar to its technique. And for the same reason he would have the cinema develop its own players instead of taking them from the stage. He is of the opinion, too, that the motion picture as a medium for artistic and dramatic expression is stagnant . . . dead . . . with the exception of Chaplin's pictures. The success of these, Reinhardt explains, is due to their strictly motion-picture form—nonimitativeness—and a recognition on Chaplin's part of the wide differences between theater and film production.

It is to be regretted that during the last ten years there haven't been pro-

duced more than a half dozen distinctive photoplays that may be classified within the province of Reinhardt's conception of the motion picture. Perhaps this is expecting too much of a comparatively new form of dramatic expression. Film plays like The Golem, Dr. Caligari's Cabinet and Chaplin's pictures presage the elimination of idiosyncrasy and naturalism from the American movie studio. They are the forerunners that denote the passing of decadent three-dimensional photograph strips of happy endings, gunman holdups, racing perspectives, curly-haired, empty-visaged Pollyannas; heroes of the Howard Chandler Christy "pretty man" type in magazine illustrations, hideously elaborate settings, tricks, sloppy love themes, sensual, scheming vamps; gorgeous costume displays (not plays) produced in moments of despair and mad dashes to other lands for "atmosphere" which betray an absence of artistic creativeness—all these are on their way to oblivion, they and their tawdry world of imitation, fake heroics and saucy defilement of sex.

Undreamt of dramatic and imaginative conceptions are to find form in the film which will render unnecessary many present hangers-on in the studios. Just as the superficial is being crowded out of painting and the theater, so too must it disappear from the cinema. The Essence of Things—to use Carl Sandburg's primitive phrase, "the guts of things"—will play its magic upon the minds and emotions of motion picture fandom when film producers awaken to the possibilities of motion picture technique as being distinct from that of the theater. The Golem, Dr. Caligari's Cabinet, Chaplin's pictures and Reinhardt are signposts that point the way to phantasy, space and newly smitten life in the film.

Reinhardt as an artist-director is in his prime. His attitude toward new movements, his ideas about the theater, directors, the photoplay, his unbending standard of excellence calling for the essence (des Wesens) of life, art and form instead of naturalism—these are indicative of a man who knows his powers and from whom much is yet to be expected in both theater and cinema.

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THE FREE GATE AND THE GOLDEN RULE (Continued from page 9)

is backward a farmer has to take advantage of every available opportunity that presents itself. Handicapped thus, a chairman has to go out and plead with many farmers to prepare their live stock or arrange their agricultural exhibits to bring to the fair. This condition thru most sections of the country was especially true this year on account of the late season. Many fairs which in former years had wonderful live stock and agricultural exhibits fell far short this year on account of this condition. At the annual meeting each year officers are elected, usually consisting of president, secretary and treasurer with a board of directors. While it is true that the burden falls upon these parties, the fact cannot be overlooked that many other people can be made part of this organization to the advantage of the fair and community. The officers should endeavor at all times to make the officials of the community in which they are operating feel that they are part of the organization. They are a wonderful help to any fair, especially during the days they operate. And especially is this true of the police and sheriff departments. While these various factors mentioned are usually given more or less consideration, there is one class of people quite frequently ignored. They are the paid performers who put on the entertainment in front of the grand stand. Fair secretaries and managers too often feel that these people are being paid for what they do and are not entitled to any consideration. It is true that they come to the fair under a contract to do certain work and at a certain price. The object of the fair secretary or manager in bringing this class of people to a fair is not merely for the purpose of having an attraction. Their object in hiring free attractions in front of the grand stand is to draw people to a place where there will be a revenue. Therefore, those performing in front of the grand stand should be construed as one of the main cogs in the fair wheel. They are human and appreciate anything that can be done for them. As a general rule their contract stipulates that the fair management is to furnish them with certain things, such as tents for sleeping quarters and dressing rooms. If they carry animals it is also customary for the secretary to furnish tents for same. These matters are all known several months prior to the fair. Many times these performers cannot get in until late in the afternoon or evening and quite frequently it is necessary for them to make a very long jump from one locality to another. When they arrive at their destination after a long, tedious ride and immediately proceed to the grounds, the place of their home for the next few days or a week, how gratifying it must be for them to come onto the fair grounds, find the secretary and, after introducing themselves, are told that their tents are ready for them. On the other hand, let us consider ourselves in their place and after the long, tedious ride, arrive late in the evening, proceeding to the fair grounds, looking up the secretary or manager and, after inquiring concerning our quarters, are told, "Well, we will put up your tents as soon as we can find time." The outcome is that the performers are desirous to unpack and get settled, and in order to do so they naturally have to help put up their own tents. They are tired from traveling and become more restless from their treatment. The result is that the next day they are fatigued and cannot give to the fair association and the patrons the best that is in them, and the people who have patronized the grand stand go away somewhat disappointed. On the other hand, when the performers arrive and receive the glad hand from the secretary and his assurance that the fair management is at their disposal during their

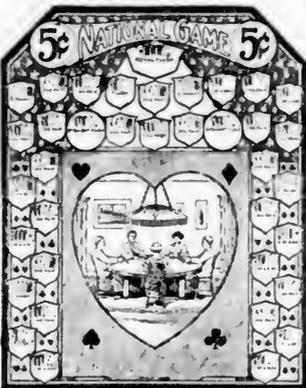
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stay, they come out the next day and entertain the patrons of the fair in a very high-class manner. How different the sentiment of the patrons of the fair will be when they leave the grand stand! The former go out disappointed and more or less knockers; the latter go away boosters, telling all those who they meet what a wonderful program the fair management has arranged. This treatment extended to the concession operators and carnival companies

will also bring the same results. These small acts of kindness extended to these people not only make it possible for them to assist you while playing the fair, but they go away talking about the fine treatment to others whom they meet. The carnival companies express their views with one another and the performers are only too glad to tell others whom they meet during the course of the season where they enjoyed their stay the most. This is all free advertising and

helps to develop the fair. These are all rules that the Iowa Free Fair, of Iowa, Mehl, has tried to put into practice during its operation as a free fair. In 1915 the city of Iowa, numbering about 5,500 in population, thru the cooperation of the business men of that community, decided to operate a free fair. Officers were elected and the fair arranged for. That year they had one merry-go-round, three shows and 15 concessions. The receipts amounted to \$3,134.95, while the operating expenses were \$3,112.23. During the year 1924 they played the Zildjian & Pollic Show, consisting of 22 shows and rides, and the concessions that were with the carnival company and the independent books by the fair association numbered 121. The paid admissions to the shows and rides were 108,266, while the paid admissions to the grand stand were 42,421. The total number of cars entering the grounds on one day was 7,687. The gross receipts for the year 1924 amounted to approximately \$10,000, while the operating expenses amounted to approximately \$31,000. Each year the fair has exceeded the previous year. The proceeds from the receipts after meeting all operating expenses have been diverted into erecting new buildings and remodeling old ones. At the present time the estimated value of the buildings is \$125,000, without taking into consideration the value of the fair ground. Mayor Fred W. Green is president of the Iowa Free Fair Association, Fred A. Chapman, secretary; Jesse M. Smith, treasurer; John L. McNamara, assistant secretary; Howard C. Lawrence, member of the Board of Directors, and Clarence E. Wardle, chairman of the Board. At all times the slogan has been the Golden Rule, "Do unto others as you wish them to do unto you." The fact that the Iowa Free Fair has prospered each year and each year's receipts exceeded those of the previous year, has proven that the "Free Gate and the Golden Rule" is a good policy to follow.

SECRETS OF SONGDOM

(Continued from page 11)

tion, for which he is suited and then waste years and years in a business for which he has no talent, then finally when it is too late, go back to his original line of work and have to start all over again! There are two ways in which a man can publish his compositions. One is thru a legitimate publishing house, and the other is thru the firm which advertises the fact that for the sum of \$50 or more—if it thinks it can get it—it will print your song in regular copies, and tells you what a fortune you can make if some legitimate publisher finally takes your song and makes it a hit. We will discuss this illegitimate publishing house in closing our article, as we want to impress last upon you the danger of throwing away your money by falling for their propaganda. Let us first tell you of the difficulties you are beset with in trying to land a song with a regular publisher. Every real publisher has a number of staff writers. Naturally they are under contract with their firm and are only placed under a contract after they have proven that they are good, consistent writers. Therefore, they must have first consideration with their respective firms, as they are paid a weekly drawing account varying from \$25 to \$250 and the publisher must sell enough of their works to get his money back. Secondly, there are scores of free-lance writers, men not under a contract to a publisher, who are constantly writing and submitting songs to these publishers. You find these two classes of writers in every city where there is a publishing center. These men write songs after song until they hit the one in which the publisher has confidence. And all of their songs are finished with the thought in mind that they are great songs, only to find that after submitting them, many of them



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are not to the publisher's liking, and even when he does accept them and spends a lot of money in their exploitation, that the public does not like them and will not buy them.

The writers of this article together wrote, during the year 1923-24, 68 complete songs, of which 11 were accepted and published, and only half of which were fairly good-sized hits. That's how hard it is to place songs with a publisher, and all writers have just as hard a time as we do, some much more difficult. Now thousands of amateur song-writers come into the picture. Every year thousands of manuscripts are submitted in person thru the mails to the various publishing houses. Each one is naturally a source of pride to its writer, and each writer thinks, like the regular songwriter, that his song is a sure hit. Most amateur songwriters write one song a year and most likely none writes more than three or four. Put yourself in their position. You are disappointed because the publisher almost always returns your manuscript without even considering it, and 999 times out of a thousand returns it with the comment that he cannot use it. Of course, you feel that he is passing up a hit. But even discounting the fact that it is impossible for the publisher to find time to peruse thousands of manuscripts carefully and that he might pass up a good song, you must see that a regular songwriter must have first consideration, and that, owing to the fact that he, knowing his business, writes and submits 40 or 50 times as many songs as you do in the course of a year, you cannot expect to compete with him and enjoy any degree of success.

We trust that this explanation will help show you the difficulty of placing a song with a legitimate publisher and make you heed the advice we are about to give you now. When an amateur receives his song back from the legitimate publisher he still thinks it is good and takes another means to get it before the public, and, altho his song may be a good one, this way of having it published only costs him a lot of money and cannot get him results. The publisher who tells you that he will make you a fortune by printing a thousand copies and advertising it for a certain sum can get you nothing. He tells you of the enormous sums made by writers, but does not tell you that they are regularly established writers, and not amateurs. And how they exaggerate the enormous sums! You fall for their pretty word pictures, send in your money, they print your song, and good-bad or terrible, that's the end of it. It is purely a money-making scheme, for by printing a thousand copies and sending them to you they cannot do any more good for you than the original copy you have in your possession does for you.

They have no organization to get artists to sing your song, no way of letting the trade know about your song, no way of letting anyone know about your song, so what can you derive from such an investment? Doesn't it seem possible to you that if a real publisher will pay you royalty for a song that he wants, and then will spend plenty of

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to do, and is bound to be successful if he sticks to it; but let us tell you this—do your business in a legitimate way. It may be a harder road to travel at times, but remember the road to success is never the easiest way. The real publisher, as we have pointed out, is the hard but legitimate way, while the shark publisher is the easiest but illegitimate way. Remember there are thousands of people besides yours—If trying to write songs and, unless you want to go thru the heartaches, disappointments and hard, hard work which all of us must go thru to be successful, take our well-meant advice: If you have a good job, stick to it.

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tells you how easy it is to make a fortune that way. In closing, let us say to you that if you think you can write, want to write, and can afford to spend the time necessary to study the song-writing business, go to it. Do not let anyone discourage you or kill your ambition, for no one can fall at anything he loves

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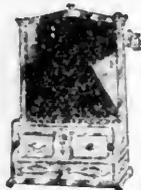
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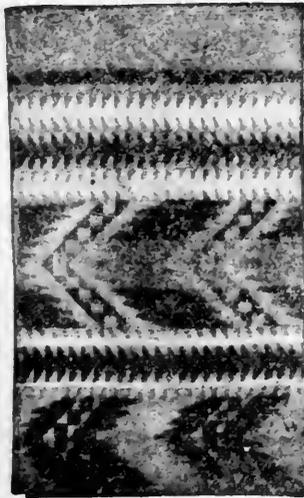
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(Continued from page 11)

than the popular theater generally affords them. Several leading artists have done some magnificent work on the little stage of London's only "little theater".

Several of our younger artists, owing to the considerable opportunities here given them of coming into direct touch with public and critics in effective parts, have graduated to positions in the London theater which, in spite of their talents, the ordinary conditions of theatrical employment would probably have prevented them from obtaining for many years. Among these must be mentioned Leslie Banks, to whom reference has already been made; Harold Scott, noted for his assumption of low-comedy characters and "seedy" individuality and a clever portrayal of tramps or odd fish with a strain of spirituality (Parsifals of the gutter and hedgerow), and Richard Bird, who after delighting us with some studies of fresh manly youngsters, went to the States to resume the part in which he won London's esteem, that of the Babe of his battalion in Harry Wall's *Havoc*.

Yet in spite of the interest and value accruing to theatrical London generally and to the commercial theater both directly and indirectly, Mr. Maedermott has not yet succeeded in establishing this theater on a basis of secure finance. Beginning with the narrowest margin, the original resources of the company (The Everyman Theater, Limited) were soon exhausted. Of course, there were many lessons to learn and the learning cost money as well as tough, continuous work and not a little of heartache and disillusion. A few, a very few, people of means came to the rescue of the theater in its hours of need, but several times the theater has seemed to be in extremis. Often it has only been possible to carry on by the loyal and self-sacrificial support of the players and staff. All the same, the director has contrived, not only to keep the theater in active being, but to achieve a series of productions which, with a few exceptions, might well be envied by the wealthiest impresario in the world and might be emulated by some of our more fortunate theater men to their increased credit.

Mr. Maedermott's practical technique of the stage embraces many of the features of the practice in vogue in German and American playhouses. He uses built or architectural elements which can be employed in different associations in various plays, thus reducing production costs to a minimum. Decoration rather than realism is the keynote of his work, which is generally simple to a degree by no means inconsistent with beauty or with genuine theatrical illusion. These built scenes are generally colored in neutral or half-tone pigments which serve as an unobtrusive background, setting the actors in strong relief and thus insisting on their importance in the action of the piece. Such a practice is particularly congruent with a small theater, where vivid settings full of finicky detail close to the audience would dissipate much of the interest belonging properly to the drama itself.

The rear wall of the theater is dimly tempered dull blue, thus serving as a "heaven", which can be flooded with suitably colored and intense light. Lighting indeed is one of the director's chief enthusiasms. He has resisted the more or less prejudiced demands of critics and actors to install footlights and in place of floats he floods his stage from the auditorium with atmospheric light, projected from powerful lamps. A complicated but easily operated switchboard, the work of Mr. Maedermott and Walter S. Vaness (the most inventive and imaginative of stage-lighting experts in this country), enables remarkably suggestive and subtle effects of illumination to be employed, thereby assisting the decoration of the stage and once more economizing running costs. I recall one veritable poem in terms of light which was a feature of the production of Lord Dunsany's *The Tents of the Arabs*.

After the garish, pseudo-realistic and insistent scene painting of many of our playhouses it is indeed pleasant to find a theater where it is realized that the play is considered the thing and where nothing is allowed to detract from the prime assertions of author and actor. The harmony and reticence of Mr. Maedermott's scene are not the least effective contributions that he is making to the contemporary English theater.

As has been said, a loyal nuclear audience has now been obtained, but this is still far from sufficient to assure the efficient and regular continuance of the work of the theater. More regrettable still, the small number of reliable patrons does not permit of those more hazardous experiments which are perhaps the most valuable part of the work of such an organization.

The director considers that when a reliable two-thirds capacity audience has been secured the end of his financial troubles (He is quite capable of looking after the rest!) will be in sight. Maximum capacity in terms of cash means an income of about \$400 a performance or \$2,800 a week of seven shows. Two-thirds of this, say 400 pounds a week, would assure the efficiency and success of what is probably the most vital impetus at work in the British theater today. Fourteen hundred people for a

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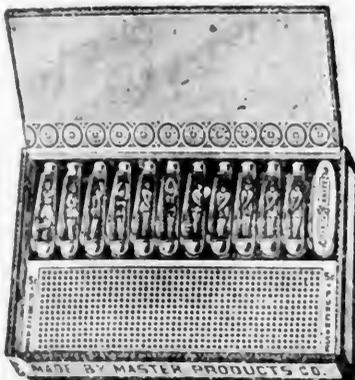
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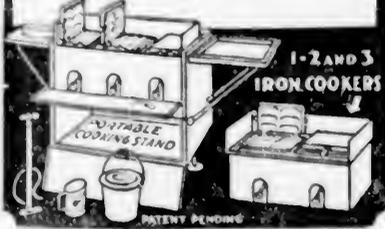
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Mr. Macdermott's venture has frequently caused exponents and propagandists of the theater to renew their advocacy of a state subsidy or perhaps a yearly sum payable thru the Board of Education as a recognition of and in return for definitely educational work. The Old Vic is another theater—the only other—for which such a policy has been advocated. The writer's personal feeling is that only in case of absolute extremity should such extraneous aid be admitted into theatrical movements. Showmanship and popular appreciation are in the end the best tonic, and subsidy is often a bromide. Mr. Macdermott has given us already more than a taste of his showmanship and popular appreciation may be confidently expected to continue to grow so long as an uncompromising style of work and unique service are the keystones of his endeavor.

This means continued struggle, possibly over a number of years. If Mr. Macdermott is the showman I think he is, he will see this struggle thru to the eventual success which already in large measure his work merits. In one respect he is likely to find his way economically easier as time passes, for West End managers of less judgment and far less initiative are finding his theater a good place to watch. As successes continue to be forthcoming from Hampstead's heights the director will be able, doubtless, to command increasing revenue from shows which owe their practical inception to his experimental work.

Probably he will then be able to arrange not only to transfer plays to the West End, but also to send out tours on his own account. He has already had several successful continental visits, sending small repertoires of excellent plays with a sound ensemble of players to Paris and Scandinavia.

Naturally Norman Macdermott wishes to exemplify his theories and practice to American audiences. The interest shown by numerous American visitors makes him feel that a season on Broadway or in other cities of the United States would be advantageous to all concerned—as I should most certainly think would prove the case. He confides in a desire and hope to take over the Atlantic a representative company of actors in a repertory of Shaw plays.

Enterprising New York managers' inquiries, which should, of course, mention *The Billboard* (without which none is genuine, as they say on the patent medicine advertisements), will, I imagine, receive the earnest consideration of the determined young man from Liverpool.

## KEEP THE DRAMATIC STOCK BANNER FLYING

(Continued from page 13)

selfish and self-centered, more considerate of others, and his only danger is losing his head a bit from too much praise and adulation from a public that constantly marvels and asks "How do you do it?" Aside from this the atmosphere of the stock company is both healthful and helpful. Everyone in the theater, young or old, star or beginner, should put in some real "polishing work" in stock each year. It is a great rust remover and could even be helpfully recommended as a tonic for jaded dramatic critics! Warranted to give them a broader knowledge of their subject and show them that they need not really be confined to the present popular (though limited) roles of "clown" or "gravedigger". Let the stock manager keep his banner flying and his standards high and his hand out ready to help wherever he can, and while he may never grow very rich, he will have more of the joy of living than most managers and producers and the satisfaction of having brought joy and good into the lives of others.



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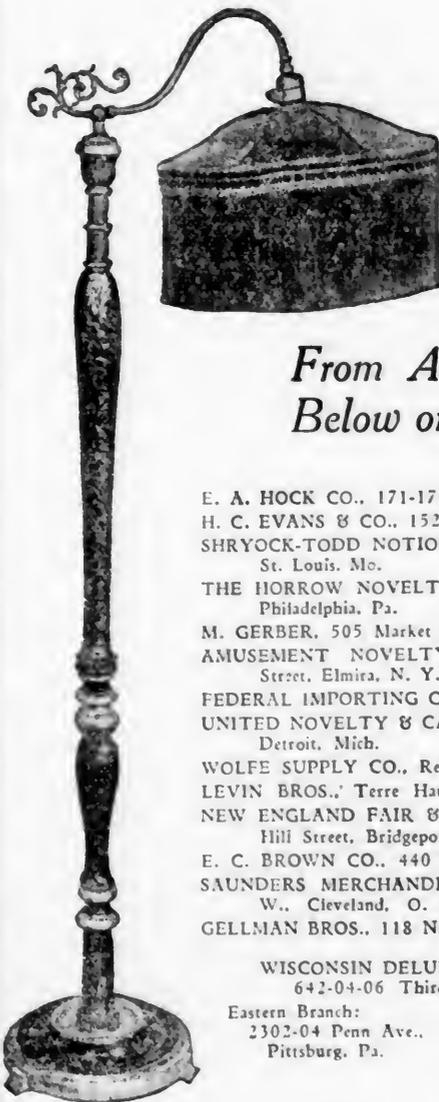
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THE GENEALOGY OF THE BIG-TOP

(Continued from page 15)

time there may be seen red trimming around the poles, large stars of red, white and blue in prominent places on the interior of the tent, flags of various nations sewed into the top of the tent permanently and trimming of various colors covering the reinforcements.

Mexican tents built in this country are made and trimmed in a fancy manner of red, blue, green and yellow, running up from the eave and converging in a peak. This type of tent is also adorned on the outside with flags flying from all the tops of the wall poles, quarter poles and center poles.

To fight the wind with these large tents various safety ropes have been applied, some of them extending from the tops of the quarter poles down to the ground, other extra storm ropes being spliced in at the wall poles, while still other extra ropes are zigzagged from the wall poles to the stakes and back up again to the wall poles, and so on all around the tent.

The modern circus tent is made of a very light-weight drill, just a little heavier than that which is used in making the pockets in men's clothing. It is usually thought by the general public that these tents are built of a very heavy material, but such is not the case, because the weight of such a huge tent would render the handling of it so difficult that the circus could not be moved promptly. These light-weight materials are woven in such a way that there is a great deal of elasticity in the fabric, and hence will give and take in the wind and accommodate itself to the various tensions placed upon it in all kinds of weather. In wet weather the ropes will shrink very much and the canvas must shrink with it. In dry weather the ropes pull out to their full length and the canvas must pull with it. The light-weight drill is found to accommodate itself to all of these conditions better than any other fabric and hence has come into popular use.

The canvas is made waterproof by giving it a light coat of paraffin wax, which is melted and mixed with gasoline before applying. The gasoline evaporates from the cloth, leaving the paraffin thoroughly imbedded in the canvas, and this proves to be a very satisfactory protection.

Altho many forms of enterprise have changed to khaki, the circus men have uniformly kept to the white color and the coming of the "white top" is looked forward to with great interest by people from 8 to 80, who gather around as soon as it arrives on the old circus lot.

PARKS, PAST AND PRESENT

(Continued from page 12)

To Fred Thompson and Elmer S. Dundy stand monuments in the amusement world today to give testimony of their greatness. There are Luna Park and the Hippodrome.

From the Buffalo Exposition in 1901 Fred Thompson brought to Coney Island his great production, *The Trip to the Moon*, which he presented at Steeplechase Park in 1903. The following year *The Trip to the Moon* made its bow in the present Luna Park. Thompson and Dundy gave to the public attractions such as *Twenty Thousand Leagues Under the Sea* and a fire show as gigantic and as spectacular as *Fighting the Flames of Dreamland Park*. They also presented a number of spectacular and elaborate productions, among them being *The Streets of Delhi* and *The Fall of Adrianople or Fire and Sword*. These two enterprises with the principal cast and supporting company consisted of more than 150 persons. Among those in the latter production was a group of Arabs brought to this country under the direction of Sie Hassan Ben Ali. The settings of these features, the costumes of the performers and the scenic and electrical effects were gorgeous and thoroughly picturesque.

Two other highly entertaining productions were *The Johnstown Flood* and *The Galveston Flood*, depicting the destruction of towns and villages, with the toll of lives, vividly portrayed thru the genius of Herbert A. Bradwell.

Not only are the parks of today inferior in the furnishing of attractions to those of former times but in the construction. The promoters are not spending the money for elaborate buildings and decorations as in the days when Dreamland was built.

Dreamland was the most beautiful amusement park that ever existed. It covered 40 acres and included a large bathing beach. It had 30 buildings, the majority in the best style of French Renaissance, and the grand ballroom was the largest in the world at the time. An electrical tower (in the center of its grounds) 60 feet square and 375 feet in height, studded with 100,000 electric bulbs, and superb vistas, broad avenues, pier and chutes, were some of the attractions which justified its subtitle, "The World's Fair of Amusement Resorts," after an expense, including its amusement productions, of \$3,500,000. Where is there one like it today?

Look thru the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

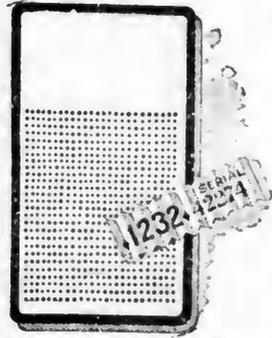
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RANDOM THOUGHTS ON BROADWAY'S MUSIC, MOVING PICTURES, AUDIENCES AND OTHER THINGS

(Continued from page 8)

first thought of him who spends is, "What will be the returns?" Therefore, in this matter of music and moving pictures, it is squarely up to the composer to supply a marketable product; that is, of course, taking into account the fact that the producer is going to furnish a film of quality and lasting influence.

We remember "Too Bah", the all-encompassing office holder of Gilbert's observation. This character was not a creation of that great librettist's mind but a personification of many individuals, before and since, who find it difficult to meet with those "whose minds go along more readily with our own." Sometimes we meet a manager who is a "Too Bah". He represents the modern system of labor-saving devices, functioning all the detailed way from box-office to the orchestra's exit march. We have known of instances where a non-musically trained managing director has not thought it too small a detail to specify how the cymbals and tympani should be attacked and what notes should be substituted for those having stood in the contrabass part for some years in classic works—be allowing that the master who wrote them lacked "showmanship"! Now, *showmanship* is a defensible quality, but it stands a long distance from "hokum". The term *hokum* we define as a melodramatic episode foisted upon a public whose intelligence has been grossly underestimated. The American public knows and thinks a great deal more than it tells the box-office on its way out.

What we really need is a bit of education along a certain line that will assist us to build a perspective from which we can learn to respect the development of learning. More than that, we need to know enough about a subject to enable us to differentiate between the true and the false without being obliged to take someone else's opinion for it. We are not referring to a so-called "highbrow" form of education wherein mental capacity has been eclipsed by pigeon-holed facts; but, on the other hand, one should possess sufficient knowledge of technical detail to discover whether one is being entertained directly by the brain of an artist, fully and experimentally developed, or merely by the reflection of these things from a swivel chair.

We do highly respect managers. Their insight into the psychology of ticket buyers, and all other necessary house-filing clevernesses, are constantly a source of admiration and wonder to us. But some of those who make excursions into the field of the impresario cause us to imagine what a spectacle we should make of ourselves were we to essay the role of manager! At this very instant we sit by a life-size painting of the late P. T. Barnum in the lobby. Our head is uncovered out of respect for his unmatchable genius as a manager. Our sense of humor will not refrain, however, from trying to imagine Mr. Barnum in a scene, at the theater, giving instructions to Jenny Lind in the art of song!

John Sebastian Bach was a choirmaster as well as the greatest of composers. Michelangelo was not only the greatest of painters but also an interior decorator. Both these gentlemen came directly and personally in contact with their audiences; the one guiding singers carefully thru his contrapuntal creations for the delectation of the congregation, the other massing the colors and forms which could astonish only when touched by the master hand. Each of these men was artisan as well as artist. Had they learned the lesson of personal service? Or had they not yet thought of modern methods which find the composer viewing his work from an upper box, and the painter sending a substitute up the ladder with a blueprint and a set of stencils?

There was a time when artists, as well as actors and soloists, did not disdain to meet their audiences face to face. Nowadays it seems desirable to cluster the composer and painter and to allow merely an occasional glimpse of him by the public for advertising purposes. We believe this to be a false idea of dignity. We think composing and painting, and all the rest of the creative arts, are not "white-collar" jobs, but demand the donning of "jumpers" and the personal equation in public performance. Collaboration of ideas and personalities, first successful in broad business matters, has penetrated so deeply into art that it is seldom one finds a production of any nature which is not the heterogeneous mass of ideas and counter-ideas of a number of financially interested personalities whose tastes are so widely different that only a kaleidoscope can be the result. Individuality has been eliminated, originality stilled.

As a further development of the collaborative system we look next for the legitimate actor to play only the principal scenes in his title role, sending in a substitute to do the lighter scenes. Why not?—a similar practice is already established in the matter of "doubles" for the

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dangerous scenes in the movies. Furthermore, the practice is in vogue today among certain song writers and other music makers of allowing a collaborator to make the harmonization and instrumentation of their products. And, of course, we well know that these last two necessities are the sole content of the product. If there were any originality or individuality of the composer in the few bars of melody first handed to the "arranger" there would be none of it left, but instead, there would be the hand of the "arranger" always in evidence. The harmonization and orchestration of a theme is equal to the retouching pencil on a wrinkled and warty face. Still there are subjects who look with pride upon an over-retouched photograph of themselves and imagine it is a perfect likeness. The composer who turns the job of harmonizing and orchestrating his piece over to a collaborator likewise, perhaps, later soliloquizes upon the beautiful music he has written. Constantly we hear the cry about searching for something original from the American in art. Originality is first of all individuality, and that term does not imply collaboration. Monetary support is the only collaboration justifiable in art, except an intelligent audience. The grand opera can not be considered a collaborated product; it is the conjunction of separate and distinct arts.

The casual American's superdevelopment of the rhythmic sense is undoubtedly the healthiest manifestation of his musical progress. When considered fairly, this evidence pierces the modern classist's terpsichorean gloom like a beacon of magenta. That the "fox-trot" and numerous other musical melodies persist should not be held as a menace to the general growth of musical appreciation in this country, but on the contrary these are most surely and rapidly preparing a place in the average appreciation for the higher developments of the melodic, contrapuntal and polyphonic attributes of the best music in the world.

Just as the earlier caveman beat upon a rock to express the rhythmic forces of his poetic feeling so now hammers the modern "fox-trotter". And as surely as the former rhythmic expression led to a conception of melodic and harmonic outline just as surely will the latter reach the stage where the present form of mere "pounding" will prove insufficient. It is then that the now adequate (but solely rhythmic) element will demand its augmentation into the larger and idealized conception of rhythm as expressed by combined melodies built upon harmonic foundations of extended conceptions; which, after all, is merely the form in which the best music of all time has been moulded. Let us be glad that the "stone age" of American music is so well advanced in the form of the "fox-trot". And let us find a way to hasten its metamorphosis from the present ugly worm that it is into a beautiful chrysalis.

While the purely rhythmic bards hammer away upon a flat rock, to the continued amazement of some of the multitudes, is the time to inject the magical harmonic and contrapuntal elixir which will expand the rough drum into a faint and sonorous tympanum, the bald and poverty-stricken harmonic web into a variety of colors, the homophonic monotony of design into a profusion of melodies, the simple narrative into an epic and the spirit of levity into one of dignity and loftiness. Altho the "fox-trot" is little more than the "song and dance" of the clog dancers of 2,000 years ago, nevertheless the newer augmentations, bridges, detached designs (even if comic), colorful and varied instrumental characteristics, and other very evident feeling for variety and startling tonal combinations and rhythms, all point directly to a rapidly growing appreciation of a more complex form and a drive for a more strenuous effort at it being. Even if the ethics are often fractured by the borrowing of well-known themes from classic composers, this practice might be taken as a sign that better material is actually sought to meet the demands of the improving taste of the dance public.

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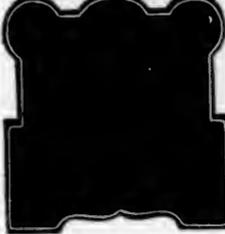
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To deny the potency of this particular branch of America's general musical development is to repudiate the similar historical influences of the folksong in the development of the music of all other nations. To neglect this opportunity to improve the taste of an already assembled audience is to retard the progress of America's basic love for individual and free expression. Since the present "folk-tune" is a "verse" and several "choruses", and the choruses always take the form of a variation, there is even now a reversion to the older theme and variation type. The rondo, fantasy and rhapsody structures would also serve admirably as vehicles to carry the modern popular idiomatic material. The classic forms, where unmastered, lead to misconception and derision of theme; but after all, any subsequent and truly effective work will always be found to contain the essentials of the so-called "highbrow" forms.

In the general turmoil of orchestra rehearsals such minor details as uniformity in bowing and fingering are sometimes lost sight of. This, of course, in an effort to give the entire program at least the once-over before the time is up. We have not been unmindful of the fact, also, that the violins, altho otherwise excellent players, are oftentimes much above the pitch. This always reminds us of the Western small-town theater orchestra whose principal purposely tuned a bit high so he could be distinguished as leader.

A little rhythmic design, a little metamorphosis of an oft-heard tune, an "arranger", a publisher and lo! a new Broadway hit was born. What magic had touched it? How did it differ from all the other thousands that also bid for favor?

Would you know the answer, then you must look to the audience; not to the hit itself. Acclamation comes only from audiences of even tastes, developments and receptivities. Gatherings of unequal mental perceptions cannot create successes. A song which appeals to a purely music-hall audience will never succeed if sung to a mixed vaudeville or moving picture public. And, of course, a modern grand opera aria would receive small applause if performed for a first time to an audience unsuspecting and undesiring anything that would require concentrated listening and a touch of experience.

But, do not forget that the Broadway of today has progressed far beyond the stage where anything but the best will please. Musical Broadway has arrived. It is composed of democratic audiences, to be sure; nevertheless, the average taste and intelligence of this public is usually as high musically as can be found in the symphony halls, where once only the best music could be heard. And what accomplished this? Anyone knows. It was not the musical comedies—they have advanced but little. It was not the opera—its audience is drawn always from the same quarter of culture. But it was the *de luxe* moving picture theater that drew the musically wise thru its doors and then were obliged to entertain them with music which would not insult their intelligence.

And what is the policy of this moving picture theater of the better class? Do they attempt to fob embryonic hits upon their audiences? Far and away, no! They vend music mostly of sterling qualities, moulded in forms long tried and not found wanting. Best moving picture theaters are patronized, at least one-half, by music lovers who can't see for the film, but who take advantage of the lower price to hear music which in a symphony hall would cost much more.

All this is not new nor unknown; it is only startling. Look about you for the truth of these statements. Weigh the comparative values of what is known as the legitimate with what has been termed the opposite, meaning the movies. When you have made your deductions they will not be far from a realization that the really good moving picture with really good music is the most potent public influence functioning today, socially and educationally.

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## THE VAUDEVILLE SKETCH

(Continued from page 15)

always in demand. Yet for all that there is usually a pretty good demand for a good sketch.

The present-day trend is for comedy sketches, not the slapstick, but a good story, clean in every way, with smart lines, laughs that are not obviously "gags" or "hokum", and a probable situation. The nearest thing to a sketch is the so-called comedy doubles, who play in "one", firing away at each other small talk and "gags". Audiences like them and the "nuttier" they are the bigger they go. But a regular playlet played in practically a full stage, with its own scenery and lighting effects, is well liked if properly done.

Dramatic acts are not in great demand and usually when they are offered the cast is headed by a star, and the story one similar to the type of work that the star may be best known for in Broadway legitimate theaters.

Producing a sketch, therefore, is not just a matter of picking up any manuscript that may conveniently come to hand, getting four or five people together and saying "let's go." It is hard and serious business.

Usually the sketch that is picked for production, the lucky one of 200 or more read, requires the hand of an experienced vaudeville sketch writer to rewrite it before it is ready for rehearsal.

A director who knows his vaudeville audiences well must be secured, and in all there are about ten in the United States who are really good.

A cast is engaged and the fun begins. Sometimes a good cast is secured at the first try. Usually before an act is thru rehearsing two of the four people who started originally have been changed. If a star heads the cast the director must not step on his pet ideas and theories about acting, but diplomatically get him to do the kind of work that is essential in making a sketch successful. The average playing time of a sketch is 13 or 20 minutes, and the story must be told in that time, aside from getting plenty of laughs or big dramatic moments.

The average cast of a sketch is four or five people—seldom more. Salaries for supporting people range from \$75 to \$150 a week, while stars and featured players receive salaries commensurate with their ability to secure business for the theaters they play. Stars' salaries have been anywhere from \$700 to \$1,500 or more a week. Ethel Barrymore receives an excellent salary when she plays vaudeville every now and then, and Arnold Daly is usually a very good bet for the big time, while many others, such as Francis Bushman, Beverly Bayne, Mildred Harris, Henry B. Warner, Charles Cherry, Mrs. Leslie Carter, Jean Acker Valentino, Henry Hull, Edna Hilliard, Elliot Dexter, George Nash, Harry C. Browne, Raymond Hitchcock, Jose Ruhen, Solly Ward, Wellington Cross, Nelson Keys and Grace La Rue have all found it very profitable to take an occasional dip into vaudeville.

And the odd part of it is that usually they have to be coaxed for the first try. They must be taught that after rehearsing a week or ten days, showing the act another week, and getting 40 or 50 consecutive weeks' work, is just as profitable and desirable as rehearsing in a Broadway production four weeks with no pay, trying it out on the road several weeks, going thru a period of continual changing of script and cast, and then depending on the first-night New York audience and critics to proclaim a hit or a flop.

After a sketch has been in rehearsal a week or ten days the cast seems all right and the story good, the director advises his producer that he is ready for the tryout and a date is set in one of the neighborhood theaters. These neighborhood houses are in the nature of "hide-aways", where only the booker and producer see the act at its first matinee, judging it for its possible value on the big time, passing on the cast and story, as well as equipment and scenery.

It is a lucky act that is considered all set and okayed for the big time at its initial showing. Very often it is necessary to change one or two members of the cast. This is done while the act plays another three days or a week in another tryout house. In addition to changes in cast the actual manuscript is often changed around. More laughs are injected, a situation or piece of business is changed; at times the act has taken too long to play, so that lines must be cut out without hurting the story; tempo

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must be secured, and everything work smoothly in the actual playing.

Scenic equipment for sketches unless requiring unusual settings is not furnished until it is known whether the act is going to secure a route. Then the proper scenery, electrical equipment and properties, as well as costumes are ordered and the act is ready and complete for its big-time tour. It often happens, however, that acts require scenery for proper presentation that the theaters cannot furnish. In that case the producer must buy his entire equipment and hope and pray for the best. The writer has seen acts produced out of his office with scenery, props, costumes, etc., costing \$1,200 or \$1,500 that looked great at dress rehearsal, but took a terrible "flop" at the opening, so that they were a complete loss, while other acts, playing in the usual house interiors, costing not a dime, go over big. It's as much luck, in some instances, as anything else.

When an act is finally acknowledged to be ready for the big time, which consists of the Keith and Orpheum circuits, the agent of the act sells it to these circuits for a certain figure each week it plays. Out of this flat salary come booking fees, royalty to the author, salaries of the actors, railroad fares, baggage transfer, prop. bills and scenic production cost. When it's all over the producer is doing well if he nets about ten per cent of the actual salary of the act.

Where an act has well-known Broadway people in it, such as Arnold Daly, Justine Johnstone and Lowell Sherman, 75 per cent of the salary of the acts consists of actors' salaries. In the case of Apartment to Let, an act written by Elliott Nugent and Howard Lindsay, and very successfully played by Janet Beecher, Olive Wyndham, Violet Kenble Cooper and Harry C. Browne, each one a Broadway "name", there wasn't much to the act, except stars' salaries and some glory for the producers.

So it is readily seen that the production of vaudeville sketches is quite a business in itself. The author is the one that usually makes out very well if he knows how to write for the big time. Acts can play the circuit for two or three years steadily, and then be rebooked four or five years later. This is the case with an act by Edwin Burke, entitled . . . And Son, which had a successful tour five years ago, with Paul Decker, a vaudeville favorite, starring in it, and which is now repeating the Orpheum Circuit, with Paul Decker again playing it. Edwin Burke is one of the best known and most successful big-time writers of sketches developed in the last six or seven years. He had a run of 35 actual hits without one failure. This is quite a record. Elaine Sterne has come forward in the past year with several big successes. Her former work had been that of short story and scenario writing, while Burke secured his training as a newspaper reporter in Albany, N. Y. Edgar Allan Woolf is another very successful sketch author, and Paul Gerard Smith has an enviable record. Bert Robinson is one of the younger generation whose efforts have been well rewarded on the big time. They aren't enough good authors, so that anybody connected with the theater, newspaper or magazine fields gets a hearing by the producers, for they usually have the fundamental principles or knowledge to start with. Howard Lindsay, well-known Broadway actor and director, who staged Duley and To the Ladies, has recently taken to the writing and staging of sketches with fine success.

Authors' royalties average about \$50 a week on the big time and about half of that on the small time. One company will play the Keith Circuit, which takes in all the good houses east of Chicago, while another will play the Orpheum Time west of Chicago and a third will play the Western Vaudeville Association Time, which is a sort of small Orpheum Time.

To the beginner in sketch writing the following hints, which may seem needless, are a great help: Long speeches are never good, natural writing is essential, bright comedy or new ideas are bound to receive consideration, and about 20 typewritten pages will be long enough for any act.

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



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### THINGS I KNOW ABOUT CARNIVALS

(Continued from page 14)

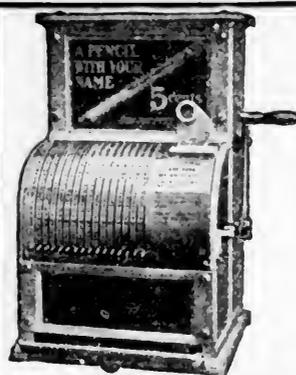
strive to originate novelties and create from the abundance of human material within their grasp men and women who can serve them; where the women of the various shows have organized—in fact, where all connected with the carnival business are made to realize that they are servants of the public, whose income and very existence depends upon the patronage of this public; and then the Utopian dream will have become a reality—then will mothers and children flock to your shows—then will fraternal organizations and fair secretaries fight for you, and the exorbitant prices and percentages paid by some shows today will become a thing of the past.

I said there were too many carnivals. There are, but the intelligent, sincere, progressive showman need not fear. Quite a number of them are "accidents of the war" and are merely existing. They will be effectually eliminated by the law of the survival of the fittest; in fact, the past season has already effectually proven this statement.

General representatives are the dominating factor in the carnival world today for the reason that their work has been uphill. They have had to apologize, explain, exhort, and use every mental subterfuge they possessed to book their shows into certain communities; but the time is not far distant, in my humble opinion, when the general representative will be back with the show and sitting in the office wagon late on Saturday night when the final settlement is made with the local committee—and then looking each one in the face, can shake their hands and receive thanks from them for having his show in under their auspices.

I may be dreaming all this, but an old saying is that the dreamer of today is the realist of tomorrow, and I sincerely hope that the wisdom of the ancients guides me in my predictions. Regarding the booking of fairs I am treading on dangerous ground. It is well known among showmen that the lobbying that takes place during the week of the Showmen's League Banquet and Ball is responsible for many contracts being made. It cannot be denied—or truthfully explained. Why?

In conversation last year with Don V. Moore, wonderful secretary of a wonderful fair at Sioux City, Ia., and William Judkins Hewitt, for several years my illustrious confere in the New York office of *The Billboard*, I ventured to express the opinion that when all bookings for midway attractions were made thru a centralized bureau, or as vaude-



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ville agents call it, a booking agency, then the strife, expense, conniving and lobbying would be a thing of the past and each fair secretary would o.k. a contract secure in the knowledge that he had booked the best possible show for his particular fair.

Another prediction, and let this sink into your minds, dear readers, this booking agency will come into being and be functioning before some of us realize that any change is taking place.

The difference in ideas of fair secretaries is just as pronounced as among carnival managers. For instance, Fred Chapman believes in boosting his midway to the skies, fully realizing what it means to his fair, and the result is Iowa Free Fair is today one of the most successful and most talked of free fairs in the country. On the other hand, Bert Eckert, secretary of the Laushter (Mich.) Free Fair, told me, and also Mr. Zeldman, that the reason his fair was not so suc-

cessful this year was owing to the excellence and general merit of the Zeldman & Pollie Show because it kept people from visiting his exhibits and sent them away saying, "Gee, but that carnival was great!"

Another secretary in Pennsylvania, whose name or town I will not designate, sold space to a woman reformer of his community to distribute gratis printed copies of the ridiculous articles which appeared in *The Country Gentleman* about fair-ground fakery and collected \$100 from her and sandwiched her in between a flat joint and a percentage wheel! The name of the town starts with "W".

I love the carnival, I love the great outdoors—I love and respect every man and woman in it. They are different, they are human. We all have faults, we are all temperamental, but when one is sick, when an old trouper comes along in the fall trying to get to Florida, in fact, whenever charly beckons the carnival trouper proves himself or herself to be the most liberal and cheerful of givers.

A tip to some carnival publicists: Don't play to the reform element. Don't toudy at their feet. The reform element will welcome your band or some of your performers to entertain them, but they will mean nothing in your progress. They don't even patronize their local theaters. It is a waste of energy. Strive to cultivate the idea in the minds of genuine amusement lovers in each community that your shows are really worth while and success will crown your efforts.

I have been in practically every branch of the amusement world, have associated with all classes of the world from Rev. "Billy" Sunday, U. S. Senator Cole Blaise to Jack Dempsey, and I want all who may read these few words of mine to know that I am proud of the carnival business, proud of the people in it, proud of what it has accomplished and shall feel more proud when it has reached the niche in the hall of fame which I have always predicted it would eventually occupy.

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

## Want to Buy

A second-hand Carrousel and Chaltplane. Must be in good condition. Address, stating price, to H. E. SPANGLER, 823 East Philadelphia St., York, Pa.

### SIDE SHOW CURIOSITIES

Full size, 16-inch plates. List for stamp, NELSON SUPPLY HOUSE, 511 E. 14th St., St. Paul, Mass.

# MACHINES THAT MADE THE PENNY FAMOUS

## NEW FEATURES AND IMPROVEMENTS FOR 1925

### OPERATORS, ARCADES, SHOWMEN and DEALERS

### Get a Line of These Money-Makers and Double Your Profits Next Year



CRYSTAL GAZER FORTUNE TELLING MACHINE



EGYPTIAN SEERESS FORTUNE TELLING MACHINE



MODEL F FLOOR STYLE CARD VENDER



WHOM YOU SHOULD MARRY 12-SLOT CARD VENDER



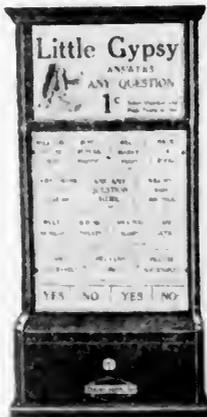
EXHIBIT ASTROLOGY 12-SLOT CARD VENDER



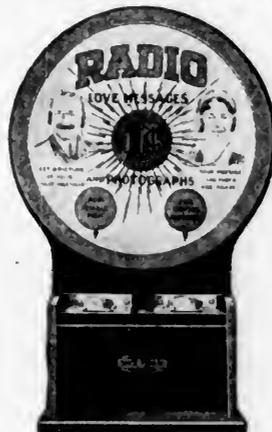
DOUSCOPE DROP PICTURE MACHINE



ORACLE FORTUNE TELLER



GYPSY FORTUNE TELLER



RADIO LOVE MESSAGE MACHINE



BULLSEYE BALL GUM VENDER



IDEAL ALL METAL POSTCARD VENDER



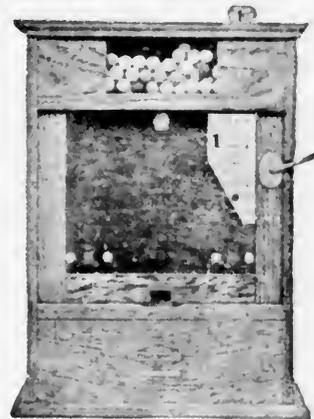
GEM ALL METAL POSTCARD VENDER



LUCKY 5c POSTCARD VENDER



MODEL E POSTCARD VENDER



LUCKY BALL GUM VENDER

### POSTCARDS—Genuine Exhibit Postcards for Exhibit Card Venders

We guarantee Exhibit card venders to operate successfully when used only with the cards we manufacture. Our cards are made on heavy white, stiff cardboard of standard thickness, milled especially for this purpose. They are cut accurately to gauge. We use the best Duetone process inks, so that our cards are equal in appearance to real photographs. Our line comprises upwards of fifty different series of fast sellers and we publish at least ten new series yearly.

**CAUTION**—Inferior cards that are poorly printed on soft cardboard, of different thickness, and cut to different lengths and widths will not vend in Exhibit card venders and such cards are expensive at any price. We will not hesitate to promptly prosecute any person or company found either using or making cards that are an infringement of our line. The success of your card vending business depends on the continuance of using our exclusive, high grade cards. An inferior card will kill the machines, and once killed they cannot be again revived. Our cards are priced as low as is possible, considering the high grade workmanship, material and co-operation we give you, and when better cards and better prices can be made the Exhibit Supply Company will make them.



### STEREO VIEWS—ARCADE SUPPLIES

The stereoscopic views we publish are genuine photos and are taken in our own Hollywood studio by artists who specialize in this work. We publish upwards of 100 sets of views and display signs each season. Send for our big list of over 1,000 sets of stereoscopic views—it is free.

We are headquarters for arcade supplies of every description—Love Letters, Palm Letters, Puss in Boots, Fortune Cards, Aluminum Tape, Phono Records, etc., etc.

Write for Our Catalogue—State Your Needs

## EXHIBIT SUPPLY CO., 4222-4230 W. Lake St., Chicago

The Largest Plant Manufacturing Legal Amusement Machines, Postcards and Penny Arcade Supplies in the U. S. A.

**TO ALL** Secretaries, Managers and Directors of Expositions, Exhibitions, Fairs, Home-Coming Gatherings and Every Branch Pertaining to Outdoor Amusements in Any Capacity Interested in 1925 Bookings.

THE AMUSEMENT ENTERPRISE WITH AN INVESTURE THAT IS SO GIGANTIC IN EVERY POINT OF CONSTRUCTION THAT ALL SO INCLINED OPPOSITION FALLS INTO UTTER INSIGNIFICANCE WHEN COMPARISONS ARE MADE.

# JOHNNY J. JONES

**20**  
HIGH-CLASS  
ENTERTAINING  
EDUCATIONAL  
AMUSING  
ATTRACTIONS

**20**

## EXPOSITION SHOWS

**5** MINIATURE RIDING DEVICES FOR **5**  
KIDDIES UNDER 7 YEARS OF AGE

**18**  
SENSATIONAL  
JOY GIVING  
GLOOM DESTROYING  
AND  
SAFETY FIRST  
RIDING DEVICES

**18**

**JOHNNY J. JONES EXPOSITION** is nationally reputationed not alone for the great meritoriousness of the attractions presented and the absolute exclusiveness of the many and varied riding devices, always given their initial appearance with this famous enterprise, but mainly on account of the cleanliness of the entire organization, which has placed it upon a foundation that is as solid as the Rock of Gibraltar.

Can place one more real Big Show. **BUT** unless you really have something **ENTIRELY NEW** save both our time. State all in first letter.

**FOR SALE** Tents of all sizes, several attractive Fronts and all Banners used last season. Also the best Portable Glass Front Water Show Tank ever exhibited. One State Room Car and several Light Wagons.

**NOW BUILDING** Attractive and Noveletic Fronts. Absolutely original in design and construction. Nothing similar ever seen with a traveling outdoor amusement company.

**CONCESSIONS** Can place, starting at Largo, Fla., January 19, Cider Mill, Root Beer, Salt Water Candy and legitimate Grind Concessions. For the big South Florida Fair and Gasparilla Celebration at Tampa February 3 to 14, have few choice Wheels open. Space at Tampa limited, but those joining at Largo will be taken care of at Tampa.

## JOHNNY J. JONES, General Manager

Winter Quarters—**ORLANDO, FLORIDA**—The City Beautiful

WILLIAM C. FLEMING, General Agent





# LEADING SALESBOARDS

FOR THE 1925 SEASON

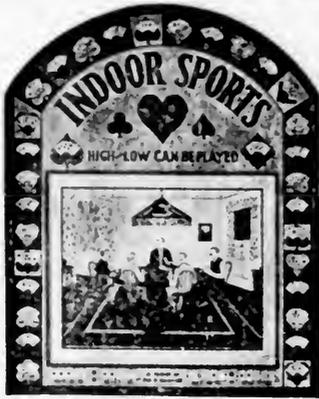
Our illustrated circulars contain a hundred snappy Boards, every one a winner. We are listing a few below. Remember when you buy from us you are dealing direct with the factory. The largest line in the world. They can't touch us on quality, price or service. DON'T FORGET THE 20% discount on \$75 orders.



### BABY MIDGET BOARDS IN CIGAR BOX CONTAINERS

Our "Secret Salesman" can be used anywhere! When closed, it looks like a line box of cigars, but when opened it displays a snappy board with a five-color lithographed heading. You can get this "Secret Salesman" now in two sizes, 1,500 and 3,000 hole boards, and three sizes in Baby Midgets, 3,600, 4,000 and 5,000 holes. The following pay out as follows:

1,500-3c	Takes in \$75.00; pays out \$27.50.	\$2.30
1,500-10c	Takes in \$150.00; pays out \$55.00.	\$4.00
3,000-3c	Takes in \$150.00; pays out \$55.00.	\$4.00
3,000-10c	Takes in \$300.00; pays out \$110.00.	\$5.85
3,600-3c	Takes in \$180.00; pays out \$64.00.	\$6.40
3,600-10c	Takes in \$360.00; pays out \$123.00.	\$7.85
4,000-3c	Takes in \$200.00; pays out \$72.50.	
4,000-10c	Takes in \$400.00; pays out \$145.00.	
5,000-3c	Takes in \$250.00; pays out \$92.50.	
5,000-10c	Takes in \$500.00; pays out \$183.00.	



### INDOOR SPORTS

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market. LITHOGRAPHED IN 7 BEAUTIFUL AND ATTRACTIVE COLORS. A 3,000-Hole "BABY MIDGET" Salesboard, filled with POKER HAND tickets and made up in both 5c and 10c sizes. 5c Board takes in \$150.00; pays out \$67.00. 10c Board takes in \$300.00; pays out \$134.00. PRICE, \$9.00 EACH.



### HORSE RACE

A 5-Color Lithographed Front Board like this is sure to draw big money for you. Run a race on every punch. All the well-known horses carry odds from 20-1 to 1-1. The tickets are so arranged you're banking a 2-1 shot. If played for 5c safe, the board will take in \$15 and pay \$7.50. PRICE EACH..... 56c



A 7-color lithographed flash in a "BABY MIDGET" 15-inch circular Board. 3,000 10c; Takes in \$300.00; pays out \$115.00. PRICE—Sample, \$7.00. Lots of 2.....\$6.00 | Lots of 6.....\$5.50 | Lots of 12.....\$5.00

### ALASKA GOLD MINE BOARDS

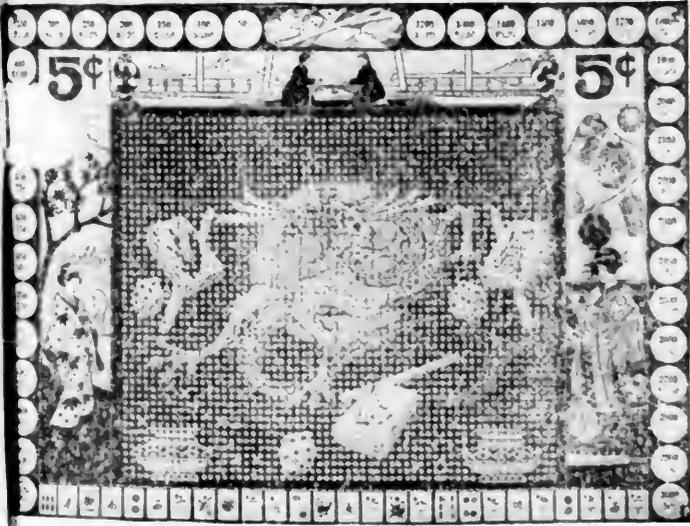
3000A—(5c) 3000 Takes in \$150.00; pays out \$7.50. 3000B—(10c) 3000 Takes in \$300.00; pays out \$110.00. Sample.....\$7.00. Lots of 2.....6.00. Lots of 6.....5.50. Lots of 12.....5.00.

### DAYS OF '49 BOARDS

1500A—(5c) 1500 Takes in \$75.00; pays out \$33.75. 1500B—(10c) 1500 Takes in \$150.00; pays out \$67.50. Sample.....\$1.25. Lots of 2.....4.00. Lots of 6.....3.75. Lots of 12.....3.50.

### T-POT DOME BOARDS

No. 3002—3000 holes. 5c. Takes in \$150.00; pays out \$53.50. Sample.....\$5.00. Lots of 2.....4.75. Lots of 6.....4.50. Lots of 12.....4.00.



### THE MA JONG BOARD

A RAINBOW OF 7 COLORS

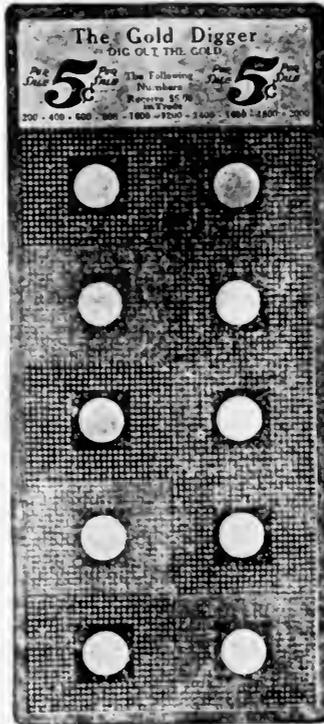
MA JONG, No. 1—3,000 holes, 5c. Takes in \$150.00; pays out \$52.50. MA JONG, No. 2—3,000 holes, 10c. Takes in \$300.00; pays out \$105.00. Samples.....\$7.00. Lots of 2.....6.00. Lots of 6.....5.50. Lots of 12.....5.00.

### Play Your Color



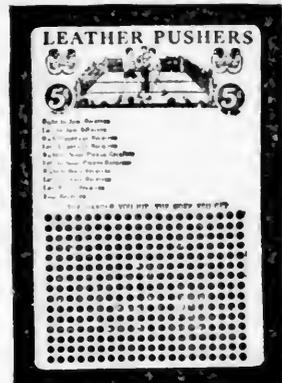
Worked Just Like the HORSE RACE Board, only with colors like a slot machine. All the odds from 1-1, 2-1, 5-1, 10-1, 20-1 on this board. Tickets so arranged that you will take in twice as much as you pay out. If played for 5c safe, will take in \$15 and pay \$7.50. PRICE EACH... 56c

WRITE FOR JOBBERS' PRICES AND DISCOUNTS ON BABY MIDGET AND MIDGET REGULAR NUMBER BOARDS. All sizes, from 100 to 5,000 holes.



### THE GOLD DIGGER

Can't help but make you BIG MONEY if you only get out and place them. Scorekeepers jump at the chance to get something new. We make four different styles to satisfy all classes of trade: 2500-5c MIDGET.....\$4.50. Takes in \$125.00; pays out \$45.00. 2500-10c MIDGET.....\$4.50. Takes in \$250.00; pays out \$90.00. 4000-5c BABY MIDGET.....\$7.50. Takes in \$200.00; pays out \$50.00. 4000-10c BABY MIDGET.....\$7.50. Takes in \$400.00; pays out \$100.00.



### LEATHER PUSHERS

A Snappy Seller, which appeals to all admirers of the horse sport. Contains all the first terms like "Right to Jaw", "Left Upper Cut", etc. Also "Four's", which pay nothing. Takes in \$15; pays out \$10.00. PRICE—300 Holes.....51c EACH. ALSO 100 HOLES.....27c EACH.

We manufacture the largest line of Salesboards and Push Cards in the World. Send in the Coupon for free illustrated circulars.

### Every Imaginable kind of TRADE BOARDS

No. of Holes.	Item
100	White You Wait Candy.....
100	Put and Take.....
100	Leather Pushers.....
100	Movie Queens.....
100	Ring Champions.....
100	Derby.....
300	Put and Take.....
300	Baseball.....
300	Poker.....
300	Play Your Color.....
300	Leather Pushers.....
300	Movie Queens.....
300	7-11.....
300	Ring Champion.....
300	Derby.....
300	Race Horse.....

27c each

51c each

### ORDER BLANK FIELD PAPER PRODUCTS CO., Peoria, Ill.

Please ship us immediately the below boards. I am enclosing money order for 1-3 deposit, balance to be paid on delivery.

Name.....  
Address.....  
City and State.....

20% discount on \$75 orders.

**MR. SALESBOARD BUYER!**

Write your permanent home address below. Clip this out and send it to us, and we will keep you posted on some mighty interesting salesboard news. No obligation on your part—but you're missing something if you miss this opportunity!

FILE PAPER PRODUCTS CO., Peoria, Ill.: Send me your complete illustrated Circular and keep me on the list for that interesting stuff from time to time.

Name.....  
Street and No.....City and State.....

# OVER THE JUMPS

## The Latest Sensational Ride

### A PROVEN SUCCESS

Happy New Year



Merry Xmas

This ride is the achievement of a combination of several repeating rides---a Merry-Go-Round, the Gondola and the famous Caterpillar Ride.

For top-money receipts, flash and thrill the "Over the Jumps" is in a class by itself and has met the universal approval of all the interested ride operators who have had the opportunity of seeing it perform.

A limited number of choice locations available.

### THE WORLD'S GREATEST NOVELTY RIDE, THE CATERPILLAR

Built portable and for permanent locations with but few restrictions. This ride still holds the record for top-money receipts.

### SPILLMAN IMPROVED CAROUSSELLES

— Portable and Special for Parks —

32-Ft. Jr. Carousselle  
100% Portable

2 and 3-Horse-Abreast,  
40 Ft. Dia.  
100% Portable

Special Park Carousselle  
3 and 4 Abreast



Spillman 4-Cyl. Power  
Units. 100% efficient in  
the users' service.

Better Materials than  
those used in Spillman  
Motors cannot be bought.

WRITE FOR CATALOGUES

# SPILLMAN ENGINEERING CORPORATION

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