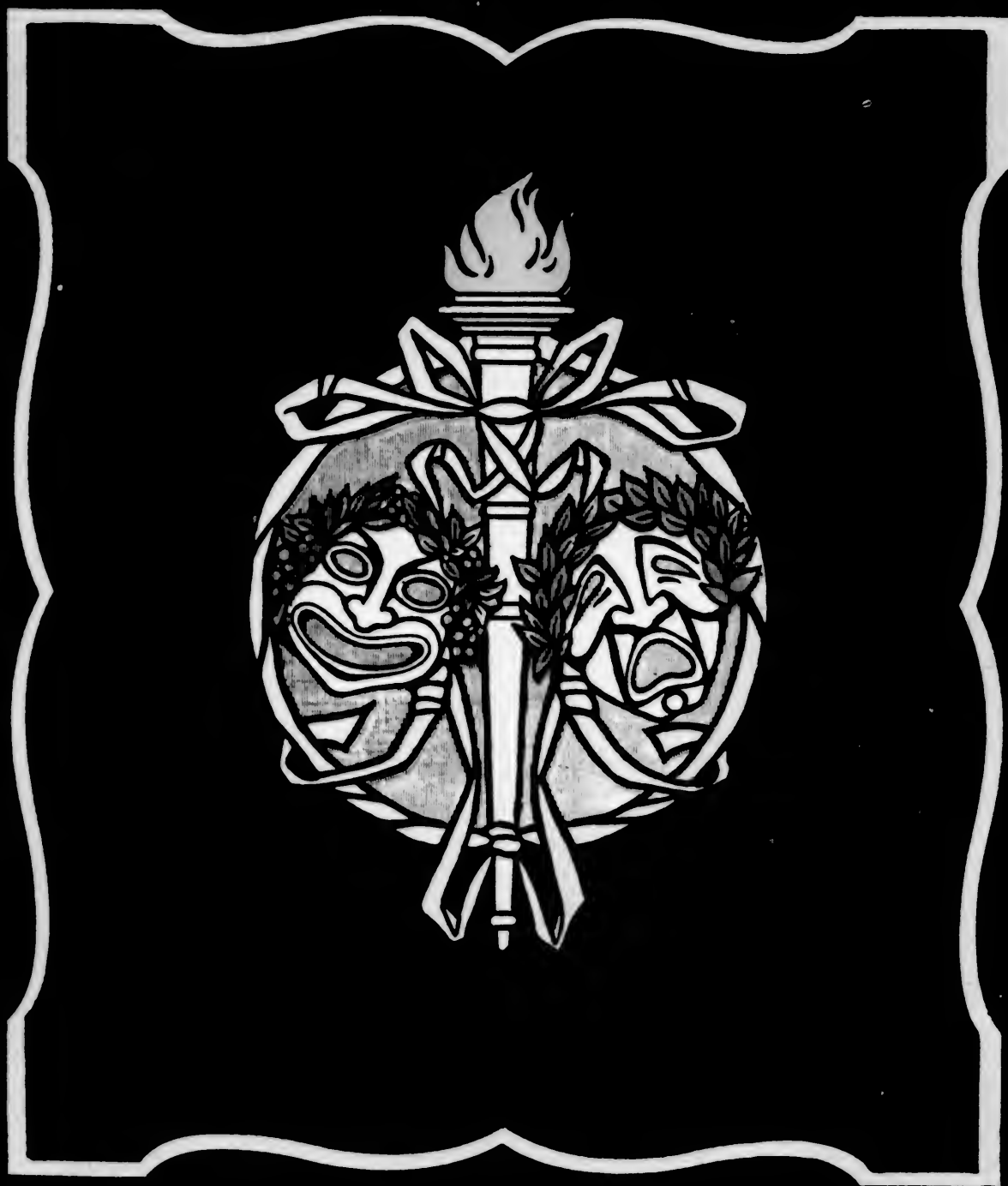


Billboard

Fall Special
Aug. 6, 1921,



Price 15 Cents

THE ANSWER TO "WHAT NEXT"

Those persons who take an interest in the articles which appear over my name in the columns of The Billboard must surely remember the exposure of the Manager who fed the Actors in front of the public, the Manager who asked the public to "See Actors make Monkey's of themselves," the Manager who asked the public to come in on Monday afternoon and decide which Actors were to be retained for the week; the Manager who invited the public of the town to the dressing rooms to see the Actors and Actresses make changes.

The last article referring to this subject was headed "What Next?"

Personally, I thought that the lowest depths had been reached. But in the Baltimore papers recently, under an advertisement of Loew's Hippodrome, there were these words:

"HOSIERY SHOW WEDNESDAY AND THURSDAY EVENING."

What did this hosiery show consist of?

The ladies of the bill were asked to put on silk stockings and low shoes and stand at the back of the curtain. The curtain was then raised about two feet, just enough to reach the knees of the women behind, so that the audience got a perfect view of their feet, ankles, calves, up to the knee.

The women behind the curtain walked about, posed and postured so as to show the developments of their nether extremities from all possible angles.

The spotlight from the front was thrown upon this assemblage of anonymous legs.

The Manager then walked in front of the curtain with a couple of pairs of silk garters, and as each pair of legs came to the center, the Manager placed the garters in their proper position on the legs.

The audience then applauded, being told that by the volume of their applause the beauty of the leg and ankle would be judged and the garters handed as a prize to the owner of the limbs obtaining the most applause.

It was run exactly on the principle of "Amateur Night," and this was done two nights a week.

AND THIS IS VAUDEVILLE! THIS IS VAUDEVILLE IN 1921!

To the credit of some of the women on the bill, it must be said that they refused to take part in this exhibition; an exhibition which is THE FINAL STEP IN THE LOWERING OF THE STANDARDS OF VAUDEVILLE.

I notice that the same advertisement contains an announcement of a dance contest on Friday. That is bad enough when strangers are allowed to come up on the stage and dance to the applause of the audience, but the first mentioned exhibition shows the abyss into which latter day Vaudeville has sunk.

When such methods as these have to be adopted or are adopted to draw into a theatre an audience, it in itself is the severest criticism of the entertainment which is being given.

It also clearly shows what the present-day Manager thinks Vaudeville is.

It also should make palpable to the slowest brain and the commonest intellect that since the N. V. A. and the V. M. P. A. have run Vaudeville, they have run it into the ground.

I wonder what the Actors think of it whose wives and sisters, to hold their jobs, have to submit to taking part in such an exhibition?

I wonder what the Actors think of it that no protest was made by their so-called friends (?) the V. M. P. A. and their so-called protective Organization (?) the N. V. A.?

TO ALL THESE ABUSES AND ON ALL THESE SUBJECTS THE ONLY OBJECTION COMES FROM US, THE AMERICAN ARTISTES' FEDERATION, AND IT IS BECAUSE OF OUR PUBLIC EXPOSURE OF THESE EVILS IN THE COLUMNS OF THE BILLBOARD THAT THEY CEASE, AND THAT TO A CERTAIN EXTENT WE ARE ABLE TO KEEP VAUDEVILLE CLEAN AND RETAIN A LITTLE MEASURE OF RESPECT FOR THE VAUDEVILLE ACTOR AND ACTRESS.

Isn't it your duty to help us to protect you and guard your wives and sisters and daughters?

Isn't it your duty to become a member of the American Artistes' Federation, or to pay your dues if you are a member so that we can continue to fight these outrages on the fair-famed of our Profession?

There is no one to stop this except the American Artistes' Federation. There is no one to protest against them. There is no one to protect you except your own Organization, conducted by its properly elected officers, in your interests and your interests alone.

Why not sign the annexed application blank?

If it does no more, it will help us to continue our public campaign against the degradation of the Profession.

IF YOU ARE A MEMBER, PAY YOUR DUES.

IF YOU ARE NOT A MEMBER, SIT DOWN AT ONCE AND SIGN THIS APPLICATION FORM

1440 Broadway, New York.

HARRY MOUNTFORD.

SCISSORS

"TO THE SECRETARY OF THE AMERICAN ARTISTES' FEDERATION, 1440 Broadway, New York, N. Y.:

Please make me a member of the American Artistes' Federation, subject to its By-Laws and Constitution. I enclose \$11.00.

Dated.....

.....Signature.

Send card to (address)

BURLESQUE ARTISTES

If you have not already done so, communicate at once in writing with the head office. If you are a member, all right. If you are not, fill out this application form at once. H. M.

"FOREWARNED IS FOREARMED."

SCISSORS

"TO THE SECRETARY OF THE AMERICAN ARTISTES' FEDERATION, 1440 Broadway, New York, N. Y.:

Please make me a member of the American Artistes' Federation, subject to its By-Laws and Constitution. I enclose \$11.00

Last season I played with.....

This season I am to be with.....

Dated.....

.....Signature

Send card to (address).....

EVERY STAGE HAND AND MUSICIAN in Vaudeville or Burlesque should get Mr. Mountford's article in these columns next week. Most important.



Attracting the Crowds at the FAIRS

With

AUERBACH CHOCOLATES

IN BIG FLASH PACKAGES

The compelling beauty of Auerbach packages, with the big money's worth in quality chocolates, attract the crowds. They sell on sight. The flash of the large packages makes even the "tight wads" loosen up.

1/2-lb. packages that look like pounds, - - - 17c and up

1-lb. packages that look like two pounds, - - 34c and up

Buy the best in Chocolates, where you want them, when you want them, from the largest chocolate and candy factory in the world.

AUERBACH

"From Maine To California"

D. AUERBACH & SONS

11th AVENUE, 46th to 47th STREETS, NEW YORK CITY

The large package shown here is only 1 pound and is 6 3/4 in. wide and 18 1/2 in. long.



G. Clifford Green

Presents

"THE LOVE BUGS"

Good for the Wise and Otherwise.
20 PEOPLE

CLASS—SPEED—QUALITY
LINTON DE WOLFE'S

"Talk of the Town"

Featuring
FRANK O'NEILL, OLIVE MAY CODY
DeWOLFE'S HARMONY 4
Handsomely Gowned Beauty Chorus
Scenically and Electrically
Equipped
18 PEOPLE

Bert Bence

Presents

"Hello Girls"

Surpasses All Requirements of the
Hyatt Wheel.
18 PEOPLE

The Millfield Amusement Company
Presents

WINTER GARDEN REVUE

Featuring
JACK MILLER and FRANK L. WAKEFIELD
Talented Cast—Beautiful Girls—
Clean Bills.
Costumes Created and Built by
Rosa Rehn Costume Co., Los
Angeles, Calif.
18 PEOPLE

MILTON SCHUSTER MUSICAL COMEDY COMPANY

B. W. ROBINSON, Mgr.

You've Played This One for Years
and It's Better Than Ever.
20 PEOPLE

Saucy Baby

With

Billy Graves

The Glass of Fashion Set in the
Frame of Humor.

E. B. COLEMAN, Mgr.

20 PEOPLE

SHOW OF QUALITY

Henry Roquemore's Musical Comedy

A Bubble of Classic Splendor.
18 PEOPLE

Some Attractions Playing

The HYATT WHEEL

36 W. RANDOLPH ST., - - - CHICAGO

Watch this space for later announcements of shows.

Fields Amusement Company

Presents

"THE FLASHLIGHT GIRLS OF 1921"

Beautiful Girls—Beautiful Costumes
20 PEOPLE

Morgan and Murrel

Present

"DANGEROUS GIRL"

Many Special Features.
19 PEOPLE

George La Tour's

"SMILES AND STYLES REVUE"

Styles With Smiles—Smiles With
Styles.
18 PEOPLE

Eugene Murphy

Presents

"THE LOVE HUNTERS"

PARAMOUNT—UNEXCELLED
The Maximum in Musical Comedy.
20 PEOPLE

Matt Kussell

Presents

"Midget Follies"

Cutest, Tiniest, Smallest People in
the World.
Not Over 36 Inches in Height.
Good Goods Come in Small Parcels.
18 PEOPLE

Phil W. Peters Enterprises

Offer

UNIQUE TABLOID PRODUCTIONS

Including

"THE TOWN GOSSIP"

18 PEOPLE

Fields Amusement Company

Presents

"SNAPPY SNAPS"

Snappy Girls—Snappy Scenes.
20 PEOPLE

Pete Pate

And His

"SYNCOPATED STEPPERS"

Syncopated Quartette—Challenge
Chorus—Vaudeville Special-
ties—Class and Refinement
18 PEOPLE

ARTHUR McLEOD'S

ISLE OF ROSES

Musical Comedy Par Excellence.
The Show With a Punch.
18 PEOPLE

Bill Bailey

Presents

"STARLAND GIRLS"

Featuring
MINNIE BURKE
The Show With a Broadway At-
mosphere.
18 PEOPLE

MAX GOLDEN

Offers

Lillian Bessent And Her "JUBILEE GIRLS"

The Snappiest, Classiest MUSICAL
COMEDY of the Season.
18 PEOPLE

HARVEY D. ORR ATTRACTIONS

Presenting
THE LATEST IDEAS IN HIGH-CLASS
Miniature Musical
Comedy

Arthur Hauk

Presents

"SUNSHINE REVUE"

A Wide-Awake, Up-To-Date,
Whirly-Girly Show.
19 PEOPLE

Emile De Recat, Inc.

Present

DE RECAT'S "SMILES of 1921"

MAGNIFICENT—MASSIVE—
ARTISTIC
Two Carloads of Scenery.
50 PEOPLE

NORMAN BOYETT

Presents

"Flirting Butterflies"

You'll Play This One and Like It.
Meeting All Requirements of
Hyatt's Wheel.
18 PEOPLE

BILLY ALLEN

Presents

"LIVE, LOVE and LAUGH"

Cultured Singers—Intelligent Co-
medians—Winsome Girls.
Each Play Artistically Produced,
Overflowing With Originality
and Wholesome Amusement.
18 PEOPLE

JOHN S. GRIEVES

Presents

PINAFORE OUR MINNIE THE LITTLE PRINCESS

A Delightful, Up-To-Date Presen-
tation of Comic Opera.
19 PEOPLE

EUGENE MURPHY

Presents

"Broadway Scandals"

One of the Brightest Luminaries in
Tabloid.
19 PEOPLE

V. O. DIVER

Presents

"PLAYMATES"

With
ELSIE SABOW and TOM MEREDITH
The Zeigfeld of Tabloid.
20 PEOPLE

Shakespeare's Advice to the Players

"HAMLET." ACT III. SCENE II. A HALL IN THE CASTLE

ENTER HAMLET AND PLAYERS

Hamlet: Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipp'd for o'er-doing Termagant; it out-herods Herod: pray you, avoid it.

First Player. I warrant your honor.

Hamlet: Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to feature, scorn her own image, and

the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, tho it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theater of others. O, there be players that I have seen play,—and heard others praise, and that highly,—not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journey-men had made men, and not made them well, they imitated humanity so abominably.

First Player. I hope we have reform'd that indifferently with us, sir.

Hamlet: O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; tho, in the meantime, some necessary question of the play be then to be considered; that's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

The Little Theaters And Broadway

By Sheldon Cheney

THE theater, like every other human institution, has its ogres, but, however terrible these monsters may seem when cried up by the alarmists, they usually turn out on better acquaintance to be harmless figures, created by fear for propagandist purposes rather than for actual man-eating and devastation. The two ogres most widely warned against in the theater during the last ten years have been the "commercial manager," a monster apparent as one looked into the Broadway theater from the provinces, and the "amateur uplifter," a figure like to be honored in the provinces, but with aspects somewhat terrifying if one happened to be looking out from the theatrical beehive that is Broadway.

The season just closed, while it has not brought about the destruction of either ogre, has considerably dulled the terror, or the scorn, caused by the two in the respective opposing camps. One can hardly as yet visualize the commercial manager openly inviting the amateur uplifter to lunch and a conference, but there can be no doubt that there has already been some sort of clandestine meeting, if only on the evidence of certain little theater plays that enjoyed long runs on Broadway during 1920-1921. A few of the more radical "art theater" people persist in believing that the meeting was of a sinful nature, even that a child was born of this unnatural liaison, and that it is a monster more horrible than either of its parents—compromise. But that is a partisan view, and I wish in this article particularly to get above prejudices, to try to see clearly what of value may come out of the strength of each ogre, and what their meeting may mean to the future of the American theater.

THE truth about the relation of the little theaters to Broadway, as indicated in the season's productions, is this: Whether the majority of little theater promoters relish it or not, their infant is growing up, not into a separate string of art theaters and civic theaters, but into a feeder to Broadway and an experimenter-in-ordinary for Broadway. The little theater artists and workers (they are the only sort of amateur uplifter that counts, because they are the only creative ones) have learned that if they are ever to have art theaters distinct from the so-called commercial theater, the day is still far off; that the commercial theater is not going to the dogs entirely, and since it is so established, so prospering, perhaps it would be better to step in quietly and conquer parts of it than to stand aloof without any audiences to speak of; and finally that, until something approaching the art theater ideal does evolve, the little theater playwright or actor must look to Broadway to justify his smaller success and to give him his living.

Looking at the matter from the other direction, from the angle of the commercial manager, the change may best be illustrated, perhaps, by the case of a certain hard-boiled Broadway producer. Five years ago he said, in widely-quoted print, that the little theaters had become a menace to the real theater, called them "vicious, vulgar and

degrading," and ended with this compliment: "This so-called new art of the theater is but a flash in the pan of inexperience. It is the cubism of the theater—the wall of the incompetent and degenerate. . . . The whole thing merely shows an ignorance and a depraved and diseased understanding and appreciation of any art at all." This same manager the other day saw a performance by a little theater company devoted entirely to the pursuit of "this so-called new art of the theater," and he immediately sent word that he would be glad to help not only with advice and personal co-operation, but by lending any settings, electrical equipment or other physical materials that might be lying idle in his store-rooms. He is today an enthusiastic believer in the value of these "outside" groups to the development of the future American theater.

And more than one manager is beginning to realize that the little theater movement is likely, during the next five years, to become the most fruitful of all sources of paying American plays. He is realizing, too, that if he makes no alliance with the outsiders, they will keep on developing in his own field, putting forward new groups like the Theater Guild, which everyone will freely admit has shown better plays, better mounted and better acted, than any individual manager on Broadway this season—and has made more money than most of them to boot. This is a success not to be overlooked by astute commercial gentlemen, and if they go to the bottom of the matter they will find that the success has been achieved because a typical group of little theater people banded together, took a few hints from the commercial theater, and then presented typical little theater plays in a manner that measurably approached the general little theater ideal. This coming season more Broadway producers than ever before will be poking inquisitively about the sources from which the Theater Guild, the Provincetown Players, the Neighborhood Players and similar groups draw their strength, their plays and their artists.

AN analysis of the Broadway productions of 1920-1921 shows that at least a dozen plays of the season had a little theater origin, and that three or four of these were conspicuous successes even when judged purely commercially, and that a dozen more were directly affected in matters of decoration and staging by ideas and artists from the same source.

I would, without attempting to define the Theater Guild's present status as either that of a commercial manager or that of a professionalized little theater, include in the list at least three of the Guild's productions. For assuredly it was the little theater spirit that prompted the production of "Liliom," "Heartbreak House" and "The Treas-

ure," when these plays had all been available but unnoticed by the Broadway managers, or turned down as dangerously "highbrow." Two of the Neighborhood Playhouse's productions might demand inclusion, if judged only by Broadway's own first test—long runs: "The Mob" and "The Harlequinade"—and indeed the latter did end the season uptown and will be seen there again.

But the most convincing evidence of the coming-together of the two ogres lies in the success of "The Emperor Jones," which was brought to a Broadway run direct from its first showing at the Provincetown Players tiny theater. It was a fresh, sincere and unconventional bit of playmaking, of the sort that the laboratory theaters may be expected to produce in some quantity during the next decade. Not only did "The Emperor Jones" enjoy several months of popularity uptown, but the same author's "Diff'rent" was taken from this same little playhouse and was presented thru a long series of special matinees on Broadway. Moreover, the author of these two plays, Eugene O'Neill, who owes his success as a playwright to the little theaters if ever anyone did, was represented by a third production in "Gold," which was offered at the tail end of the season in the usual commercial theater way. (It might have lasted longer if it had been cast and rehearsed by any one of half a dozen little theater directors.)

A play which must be credited in another sense to the little theater is "Lulu Bett," another popular success. For it is doubtful whether Zona Gale would have had the skill, let alone the interest, to dramatize her novel, had she not worked for many years with the Wisconsin Players, one of those amateur producing organizations that now, happily, dot the country. It is probable that the amateur and semi-professional groups will in future affect the larger theater more in this way than in any other; that is, in a degree not to be measured, by kindling and keeping alive the desire for stage production in authors who are far from Broadway or not yet ready for Broadway, or who are writing things rather too subtle or too serious to find ready acceptance by the commercial managers. They not only serve to keep alive the interest in writing for the stage, but they afford opportunity for actual experience of what is dramatic or undramatic. It is probable that more plays of importance to the future theater are being dreamed out on the benches of our several hundred little theaters, both before and behind the curtain, than in either the "regular" theaters or the combined playwrighting courses of all the schools and colleges.

There was this season, too, "Mixed Marriage," a play produced at one of New York's littlest outside theaters by actors who had been identified for the most part with the Theater Guild and similar groups. It was the sort of play that only little theater groups, seemingly, recognize as producible, for it had been in print for years without anyone finding possibilities in it. But by the end of the season it had achieved, by jumping from one available theater to another, the equivalent of



Left to right: (1) Scene from "Bushido" at the Arts and Crafts Theater, Detroit; setting by Irving Pichel. (2) The Beechwood Theater, a fully equipped playhouse built at Scarborough, New York, by Frank A. Vanderlip—home of the Beechwood Players. (3) "The Golden Doom," by Lord Dunsany at Denver Little Theater; production by Park French; stage direction Sarah Lacy

a three months' run. The group of players who presented it co-operatively have now made plans to continue next year as a repertory producing company, thus adding one more "inside" group of "outsiders" to New York's uptown producing center.

There was, too, the production of "Eyvind of the Hills," a typical "art theater" play, put forward by the one-time directors of the Greenwich Village Players. Incidentally the remarkable acting of Margaret Wycherly in "Mixed Marriage" and "Eyvind of the Hills," following her work the season before in "Jane Clegg," all typically uncommercial plays, suggests that there is a type of actor particularly suited to the "special" productions which the commercial manager seldom, if ever, in the nature of his business, offers to the public. Would the exceptional acting of Dudley Digges have been recognized had he remained in the usual run of Broadway productions? One of the questions still unanswered, brought up by the new relationship of commercial and little theaters, is the destination of such actors. Most of them do not want to go to Broadway at any price if they must give themselves up to the full-season run system. Will enough Theater Guilds develop to give them all opportunity to act with adequately trained casts, and yet appear in the three to five parts each season which will develop or conserve breadth of interpretation?

IF THE plays already named were not enough to indicate beyond doubt the growing alliance I might spend some time showing the influence of the outside groups on directing and staging in recent productions. As a single instance in the directing field there is the case of Maurice Browne, who founded and for five years was the central figure of the Chicago Little Theater. Following his own presentation of "Medea," at the Garrick, last season, he joined forces with Margaret Anglin this year and staged for her the special pro-



The Little Theater, Denver, Colo.
Production of the pantomime, "The Shepherd in the Distance," by Holland Hudson, under the direction of Park French, March 3 and 4, 1921; sketch by Park French for Scene 1, The Wazir's Garden. Princess uses telescope. Sky black with gold lines. Set white and gold—gold domes. Costumes and props in color

duction of "Iphigenia in Aulis," and later assisted in putting on "The Trial of Joan of Arc." And New York will see much more of Browne's work next season or the year after.

In stage decoration there were several such examples during the season as "Erminie" and "The Prince and the Pauper," where men trained in the little theaters designed for Broadway plays settings far above the average turned out by the commercial studios. In mentioning these I do not mean to suggest that certain designers, like Norman-Bel Geddes and Rollo Peters, should be set off in a group permanently known as "little theater artists." On the contrary, after noting that they did get their experience and make their first successes in the amateur and semi-professional playhouses, I mean to emphasize that they now belong equally to Broadway or any specially fine

street house who are perfectly at home in professional company. Then there is Charles Ellis, an amateur of the Provincetown Players, who came to Broadway in "Diff'rent" and played so remarkably well that he has been put under contract for an important part by a Broadway manager—let us hope with a clause protecting him against a too-long run in a single role. I could also name at least two members of the amateur Beechwood Players whom I would back against all-comers, professional or otherwise, as actors in certain sorts of play. These are signs that make some of us, who had previously felt that America was developing everything for a new theater except actors, find new faith that we shall gradually get away from the present trick-and-personality-ridden stage to where the acting is expressive,

WHAT is true of playwrights, directors and decorators is true to a certain extent of actors also. For instance, one remembers the wide praise given by the critics to Phyllis Povah for her performance in "Mr. Pim Passes By." Her first professional appearance came in a small part in "Abraham Lincoln" only last season—hardly far enough back to account for her rise into prominence this year. The point is that she had excellent training at the Arts and Crafts Theater in Detroit when Sam Hume was developing an amateur company there two or three years ago. In the Neighborhood Playhouse Company, which has been appearing uptown in "The Harlequinade," there are several actors trained entirely at the Grand

street house who are perfectly at home in professional company. Then there is Charles Ellis, an amateur of the Provincetown Players, who came to Broadway in "Diff'rent" and played so remarkably well that he has been put under contract for an important part by a Broadway manager—let us hope with a clause protecting him against a too-long run in a single role. I could also name at least two members of the amateur Beechwood Players whom I would back against all-comers, professional or otherwise, as actors in certain sorts of play. These are signs that make some of us, who had previously felt that America was developing everything for a new theater except actors, find new faith that we shall gradually get away from the present trick-and-personality-ridden stage to where the acting is expressive,

(Continued on page 41)

THE EVOLUTION OF THE ACTOR

By Frank Gillmore

IT IS always interesting to go back into the past and dig up the origin of anything, particularly when that "anything" is an art which one loves, and which is practiced in every civilized country in the world. We all know that the first actor was Thespis and that he lived in Greece about 400 B. C. In those times it was the custom to offer a prize to the poet who could write the best ode which would be declaimed by a chorus at the Dionysian festival. Into his poem Thespis introduced an individual speaking character and thus became the first playwright, but there was no one to deliver his lines, so he undertook the task himself, and thus became the first actor also. Afterward he developed into an actor-manager, for with a few companions he "toured" Greece in a cart, inaugurating the traveling company. Roscius, the Roman, did the same thing several hundred years later. These were the first players, and their prototypes today follow the same profession, tho with certain modifications, and, we trust, improvements.

BUT, and here is the question, when did the histrionic instinct first manifest itself in man? It couldn't have been spontaneous in Roscius, nor even in Thespis, for such things are of slow growth. And of what value has it been to civilization?

Before we try to answer let us take a peep into the remote past. Way back to prehistoric times.

Not until long after the anthropoid apes had left their native trees and walked upright on the plains did the human species originate. Each stage of progression took hundreds, perhaps thousands, of years.

At first their only weapons were their fangs and their long, powerful arms. But soon they learned to tear down branches, and, after stripping them, to use them as clubs. Then they picked up stones and threw them with unerring accuracy. Perhaps this was followed by the sling,

a weapon of very early offense. Bows and arrows and javelins with flint heads must have developed much later. As to their homes, they lived in caves, before the entrances of which they rolled huge stones to prevent surprise attacks.

In those early days, before the sun of civilization had done more than show its rim above the horizon, these primitive men lived in family groups. They were hunters. Their vocabulary was probably limited to naming the articles of every-day use. Sociability, as we understand it, was unknown. The first signs of it must have come after the great discovery of fire, when they learned to cook their food, and then, having ravished their evening meal, before curling up to sleep it can be well imagined that the members of the group tried to communicate to one another by means of signs and a few distinct words the events of the day. So language was born, but it had to pass thru a long and laborious babyhood.

For mutual protection the family groups may have merged into small tribes. As they lived solely by the chase, they could never have formed themselves into large communities. The campfire assemblies mentioned above became a function. The chief, or "old man," tho a great hunter and fighter, was not of necessity gifted with much power of expression, but in this there was always one who surpassed his fellows. He it was who at first groped patiently and painfully for a sound, a word or a collection of words to express not only action, but sensation and thought, and thru him and his kind language grew.

Generations and ages pass, and those men of expression, some better, some worse, succeeded one another with a gradual improvement. They were the story-tellers of the tribe. Worked up to a pitch of frenzy by undivided attention and expressed approval, one burst into a chant, which the tribe took up, and then and there developed a

crude singing. This was an event of tremendous importance. Another big night in the long beginnings of time was when the story-teller, by a stroke of genius, introduced humor into his tale and his audience laughed. Man was by this further than ever removed from the beasts.

The infant, tickled by its mother, probably uttered the first sounds of mirth, but we are referring to spontaneous laughter. From then on men broadened rapidly. The acquisition of the faculty of laughter was epoch-making.

As time ticked off its centuries these story-tellers improved until they would create enthusiasm by their tales of mighty deeds, tears for the tragedies of life and peals of laughter by their mimicry and humor. Then it was, we contend, that histrionism, the actors' blessed art, was born. But to continue.

The "old man," not averse to his prowess being known, probably sent his story-teller on a visit to neighboring tribes, or even farther afield, and so these first histrions became the spreaders of civilization, for the stranger knew many words unknown to his hosts, and these would be acquired by them. He would also tell the accomplishments of his people, how they weaved baskets, shaped flints, dried skins, made fire and trapped game. In return his hosts would relate to him their attainments, and he returned home with this additional knowledge. Understand, we are speaking of the days before powerful kings led conquering hordes to force a new civilization upon a beaten race; of the time when man ate meat alone, the supply of which prevented him from settling in big communities.

But even with the advance of civilization the usefulness of the story-teller did not wane; it rather grew. He became the historian of his race, perpetuating the memory of its deeds, and when he traveled far afield he always spread civilization. Thru the ages the story-tellers are known by many names—bards, troubadours, wandering minstrels—all of whom must have possessed the histrionic instinct and were therefore kin to the actor.

THE MISSION OF STOCK

By Ludwig Lewisohn

SOME years ago, during a whole summer, I paid a weekly visit to an amusement park in a Middle Western city. In the park there was a bridge over a river, and the dark trees waved their tops in the breeze and the electric lights seemed to be tangled in the branches. In the middle of the park was a playhouse in which a summer stock company changed its bill every week. Very high brow persons who were my friends in those days thought it rather queer that I should go weekly to see such plays as "The Man From Home" and "Kick-In" and even "The Marriage Game." But I paid little attention to my friends. I didn't think their motto: Shakespeare or nothing, very sincere. They probably would have liked the preposterous nonsense of "The Man From Home" better than I. But they were more anxious to be cultured than to be happy. And there was one thing which I enjoyed and studied in that park which would have meant little to them. That was the acting. I have seen far more brilliant and perfect and exact things since, but I have seen nothing that gave me a fuller sense of the range and flexibility of the actor's art than the way in which this little company of players created new impersonations week after week. It is, of course, a very old story. It is in stock that one learns to act. The great achievements of the European theater belong to stock companies. My point is that the acting in that summer park was superior to the plays—that it represented a higher, and, above all, a more sincere level of art. The players were wasting themselves on trash.

Is it necessary? I know the stereotyped answer: The public will not stand for good dramatic literature. It is, like most of these wooden phrases, false. The public is not afraid of art, but of anaemia; not of power, but of preaching; not of passion, but of pedantry. If you are playing in Youngstown or Wichita, in Montgomery or Santa Fe, it will obviously not do to say even by implication: Ladies and gentlemen, we are about to exert a civilizing influence on you to instruct your minds and elevate your tastes. But it would be an equally stupid and arrogant thing to say in Munich or Moscow. Taste is superficial. The drama lays little stress on polite aestheticism. It is life, passion, vicarious experience, power. Men and women have the same struggles, desires, difficulties everywhere. Cheap plays and noble plays deal with essentially the same subject matter. Only the former deal with that subject matter falsely and meretriciously; the latter sincerely and profoundly.

You must appeal to life, not to learning. You must not play Euripides. There are, to be sure, five hundred Medeas in every American town. But they would not recognize themselves in the Greek play. The manners and the speech and the machinery are too alien. But in every American town of any size there are also a thousand Noras and a thousand Magdas. Don't say to them: Here are plays by eminent dramatists that will edify you. Say nothing. Play "A Doll's House," play "Magda" with fire, with conviction, with the fine passion which a good part always arouses in the true actor, and your public will go with you. Fine plays are fine, not because they are studied in colleges, but because they are full of life and truth and come home, in the old phrase, to the bosoms and the business of men. "The Man From Home" was also a man at home. He grew older. Perhaps he saw some intolerable abuse of the public good and protested. And protested in vain, because the directors of the First National Bank would have lost money thru the correcting of the abuse. So these directors slandered and defamed him thru their privately owned newspaper. They tried to paint him as an enemy of the people. Is there any American town in which that story has not been, at one time or another, passionately enacted? Well, it is the exact story of Ibsen's great drama, "An Enemy of the People." The point is, I hope, clear. Great drama can be played successfully to common people if it be selected from the point of view of its values in terms of life, not of literature; in terms of experience, not of culture. And consider the stock company actor. His profession on such a plan would gain enormously in inner dignity, in breadth of training, in solidity of achievement. The change is a practically necessary one, too. The road company is accidental and insufficient. It repeats and repeats some striking popular success. It is the resident stock company that alone can humanize the American public—a theatrical public of unprecedented size and unprecedented possibilities.

I AM coming to my list of plays. They are all available in book form or pamphlet form and in English. The card catalog of any large library or any efficient bookseller will tell you of their whereabouts. The great majority of them are entirely free. Where a fee must be paid it will be found inconsiderable compared to the fees asked for stock rights by the authors of last year's or year before last's Broadway hits. Good drama is not only effective. It is, by a delightful arrangement of fate, inexpensive.

I have already mentioned Ibsen's "A Doll's House" and "An Enemy of the People." But it would be magnificent to see stock companies try both "The Pillars of Society"—how well we know them, these deacons and elders and bank directors and college presidents—and "Little Eyolf." In playing Ibsen to a general public, watch your tempo. Don't stagnate! Play with a reasonable swiftness. In highly cultured communities you can linger over subtleties. You can not do that in stock houses in Omaha or Seattle. Every Ibsen

telling and vital is the same author's "The Three Daughters of M. Dupont." As long as human nature and society are approximately what they are today this is a play that cannot fail to fascinate and arouse an average audience.

But the French theater is not notably rich today. Its great days lie in the past. It is the Central European theater which will, more and more, I am convinced, serve to vitalize our own. It is possible to begin in stock with well-tryed pieces: Hermann Bahr's "The Concert," which is to be found in T. H. Dickenson's "Chief Contemporary Dramatists" (no director should be without the two volumes of this invaluable compilation) and "The Devil," by Franz Molnar, author of "Lillom," and Sudermann's "Magda" and "The Fires of St. John" and "The Joy of Living," and Arthur Schnitzler's "Anatol," which, in the Granville Barker version, has been played by John Barrymore and Frank Reicher, and is now being filmed, and the same author's "Light o' Love," available in the Drama magazine, and "The Legacy," which is to be found translated in Poet Lore. And in the Drama League series of plays there is George Hirschfeld's "The Mothers," and all the plays of Gerhart Hauptmann are available in English—"Lonely Wives" and "Michael Kramer" and "The Beaver Coat." In all these plays there are great parts—parts that inspire and create acting. This is the element in them that will carry you across difficulties. The actor's richest, best, most moving work can be done in these plays. He can get to his audience beyond elements in the play that may alienate it thru the sheer emotional force which the characters draw from him. And, after all, the play does not have, fortunately, to run thirty weeks, but only one. The stock company can risk fine art. That is its glory and the source of its importance.

THAT GREASE PAINT BUG

Oh that grease paint bug!
That grease paint bug!
Did you ever have experience
With that grease paint bug?
It gets you when you're sleeping,
When you're waking, when you're eating.
Oh a really truly teaser
Is that grease paint bug.

Oh that grease paint bug!
I've that grease paint bug!
I can hear the music jingle,
And I'm ready for my single;
Raise the curtain, let 'er go!
See the footlights brightly twinkle;
Oh an awful, awful kidder
Is that grease paint bug.

Oh that grease paint bug!
Darn that grease paint bug!
It will get you sure as preaching,
If you've ever had it on.
You may be a preacher, banker,
But you're always bound to hanker
(If you ever knew the business)
For that grease paint bug.

—ETHLYN WIGHTMAN WHITTIER.

play has a powerful idea and a powerful action. Play that idea and that action energetically out. Let the spiritual overtones go.

The same is true of Strindberg's great play, "Comrades" (available in the second volume of the translations by E. and W. Oland). The subject and the contents of that play are found, in some form, in every other American house. The acrid, ironic humor will go straight home to your audiences if you bring it out. Don't mistake me. I am not urging that great and serious plays be played down to cheap audiences. But they may be played largely and energetically rather than with too much restraint and finesse, in order to reach people who feel more than they know and act more than they reflect.

Here are some French plays that have a universal content and that essential dramatic energy which belongs to no particular time or country: "The Vultures," by Henri Becque, in which the sheltered life, not unknown among us, comes into conflict with business methods. There is Paul Hervie's "The Labyrinth," in which the question of divorce is treated with great power and swift action, and the same author's "Know Thyself," which is as energetic as it is profound. Ibsen's "The Red Robe" has the advantage of having succeeded on Broadway with Lionel Barrymore. But its more telling advantage is the universal application of its action and idea. Even more

LET us turn to England and go back a little in time. If a play like "Merely Mary Ann" was successful in stock, why should not some of the far sounder and equally appealing plays of Henry Arthur Jones be tried? Why not put on "The Case of Rebellious Susan" or "The Hypocrites" or "Mrs. Dane's Defense"? We pass naturally to Pinero. I have a pretty clear vision of an average audience, and I know that some of my counsels have been counsels of perfection. But that audience will not disdain Pinero's "Trelawny of the Wells" or "The Gay Lord Quex." And, having led it to Pinero, try his deeper and more glowing things—"Iris"—the play which Eugene Walter limited in "The Easiest Way," and Edgar Selwyn, in "The Mirage"—and "The Thunderbolt." A certain type of critic may have tried to persuade you that John Galsworthy is hopelessly unpopular. Well, "The Skin-Game" and "The Mob" have destroyed that fallacy. But his earlier plays are really more vital and more vitally dramatic. Who will risk "The Silver Box" and "The Eldest Son," "Strife" and "The Fugitive"? I omit Shaw. He is great—very great. But he is not human enough. The intellect is the last human faculty to ripen into use. The plays that will "go" are the plays that stir the emotions of men and that correspond to their human experiences. And such plays will "go" in spite of the fact that they are old plays and greatly written and profoundly conceived plays. It is the humanness that counts.

I want to end on that note. Fine dramatic literature has been kept from directors and actors and so from the public by a curious kind of intimidation. The academic critic, the dilettante, the lecturer before women's clubs has represented sound dramatic literature as something remote and fine-spun, and only to be approached by the subtle and superior in their own conceit. Nothing can be more false. The great dramas, like the great novels, are great because they are so packed with human experience and human emotion, because they are so representative of what all people have known and endured and delighted in, that they appeal with all possible power and poignancy to common men and women. They are built on fundamental and lasting things, not on esoteric and learned ones. Play "Magda" to girls and "Strife" to workmen and "Comrades" to modern married people. But there are girls and workmen and married people in every audience. There is everybody in every audience. Every audience is Everyman. And all good plays were written for Everyman.

How the Tabor Grand Became Famous

Historic Denver Playhouse Passes From Legitimate To Movies Under Name of The Colorado

MANY a pang to the retrospective old-timer is carried in the announcement that the unsentimental talons of the films will reach forth next month and convert the Tabor Grand Opera House of Denver into a permanent picture house.

Since forty years ago when erected at the then astounding cost of \$800,000, the majority of America's recognized playfolk have trod the boards of this theater, and it has been otherwise made nationally famous thru the picturesque career of H. A. W. Tabor, its original owner, and the fact that it was the most magnificent thing of its kind west of Paris for quite a while. The writings of Eugene Field in *The Denver Tribune* from 1881 to 1883 about its personnel and players also added materially to the reputation of the playhouse.

The Tabor Grand opening on September 5, 1881, was the greatest social event in the history of Denver, except, perhaps, the reception tendered Grand Duke Alexis a few years earlier. Emma Abbott and her company presented "Maritana," as the premiere, it being the desire of the management to start off with the most magnificent opera company on earth. The programs were printed on silk. There was a profusion of flowers, and, capping the climax, Mr. Tabor was presented with a gold watch and fob bearing some of the milestones on his pathway to glory.

WITH the Tabor Grand there dawned in Denver a new era of theatrical entertainment. What occurred previously in this field is told in the words of Thomas Hornsby Ferril as appearing in *The New York Times*: "At terminals of rail or stage lines, or wherever men assembled in their quest for gold, flourished dance halls, or dance houses, as the pioneers prefer to call them. Colorado's first impresarios were the 'paps' of the dance houses, 'Pap' being the affectionate name by which the proprietors were addressed. Among the more famous were 'Pap' Wyman of Leadville, who made his resort the more notorious by keeping a chained Bible at hand for the use of his patrons, and 'Pap' Arbour of Silver Cliff, Del Norte and the San Juan country.

"By a process of evolution, beginning in the late fifties, when flour brought from \$15 to \$40 a hundred, and, like whisky—they called it 'Taos lightning'—was as good as cash, some of Denver's dance houses, under pressure of popular demand, began to turn theater. There was usually room to the rear of the bar and gaming tables, or upstairs in the later types, for the players to display their wares.

"October 3, 1859, twenty-two years before the erection of the Tabor Grand, C. R. Thorne and a company of itinerant mummies from Leavenworth, presented "The Maid of Croisey" in one of these places known as the Apollo, and this was the first real dramatic event to secure historical recognition in Denver. Soon afterward the sock and buskin mingled with the gold seeker's boot in a dozen others, including Gibolla Hall, the Platte Valley Theater, the Denver Theater, the Palace, Grinnell Hall, Guard Hall, Wallhalla Hall, Forrester's Opera House, Perry's Theater, Turner Hall, Vorwaerts and the Metropolitan. Since most of these so-called theaters were crude and exceptionally well ventilated in winter the completed Tabor Grand seemed like a magnificent temple in the wilderness.

"H. A. W. Tabor, essentially an untutored maccenas, was a likable man of dominant aggressiveness, keen foresight in business and generous to a fault. People first jeered, then lauded his ventures. Reared as a stonecutter in his native Vermont, he had migrated west to Kansas and later caught the Pike's Peak fever, arriving, in due time, in California Gulch, the opulent valley of Colorado which later came to be known as Leadville.

"Everything he touched turned to gold. From his Matchless mine alone (whose chlorides were

believed to have financed the building of the theater) he was said to have reaped \$2,000 daily. In 1878 he became Lieutenant Governor and later served a brief term as United States Senator from Colorado. He died in Denver April 10, 1899, precisely twenty-one years to a day before his theater was to house its last actor, and he died bereft of practically all his once vast fortune.

"Tabor's first theatrical venture was the Tabor Grand Theater of Leadville, which was opened in September, 1879, by Jack Langrishe, Colorado's earliest matinee idol, who had come to Denver by wagon to fill his first theatrical engagement there, October 3, 1860. Then the millionaire turned his eyes toward Denver, intent on building an opera house not to be outdone anywhere. Names which figured prominently in the work were Edbrooke and Burnham, architects, of Chicago, and Robert Hopkins, painter, of Detroit.

"Excepting a change in the design of the roof, the theater stands now as it was built. The exterior is substantial rather than commanding, altho the shafts of Maine granite at the front portal have a certain dignity. Within, every piece



Tabor Grand Opera House in Denver as it appeared in 1881

of woodwork is splendid old cherry. Two huge and richly carved cherry pillars stand on either side of the proscenium. The 'private' boxes are great circular things, sixteen feet in diameter, and originally were draped with rich silk, traditionally purchased in Lyons at \$50 a yard. The upper boxes were once canopied with tapestries. The only paint in the auditorium is on the ceiling, and above the proscenium is a painting of Hector and Andromache. At the right is a stained glass window, and from above originally swung cut glass chandeliers. Every gaslight in the house was controlled from the prompter's desk. Admirable stage equipment, excellent dressing rooms and an elaborately furnished green room were included.

T HAT the reputation of the Tabor Grand spread in ever widening circles during the early years of its history was due, in certain measure, to the theater itself, but more, doubtless, to the stories written in *The Denver Tribune* between 1881 and 1883 by Eugene Field, then in his twenties. Field gloried in lampooning prominent people, particularly the newly rich. Mr. Tabor, his son, Maxcey, and William Bush, first manager of the theater, were his eternal targets. Copies of *The Tribune* were demanded even in Mexico, London and Canada. So the Tabor Grand acquired far renown.

"When Bush went to New York, one month after the opening of the house, Field published daily bulletins of his experiences there, asserting that he was the personal guest of Emma Abbott and that his drawing rooms were packed con-

stantly by Booth, McCullough, Fanny Davenport, Mary Anderson, Lotta and all the luminaries of the Augustan period. 'Willie Winter,' he wrote, 'has dedicated a poem to our distinguished manager which will be set to music and printed in the next number of *The Piano and Organ Monthly*.' While in New York, according to Field, Bush found time enough, apart from Salvini's fetes at Delmonico's, to engage for the Tabor Grand production of "Uncle Tom's Cabin" Clara Morris as Little Eva, Mary Anderson as Miss Ophelia, John McCullough as Uncle Tom, John E. Owens as Marks and Lawrence Barrett as Legree.

"Upon the arrival of the Christine Nilsson Concert Company in 1882 Field composed the following:

"At 9 o'clock in the evening Mme. Nilsson was handed a card as follows, "Bjwilliam Bjbush." "Some old Swedish acquaintance," she murmured, "show him up." In a few moments, in accordance with the diva's wish, Colonel Bjbush (he always gave his victims titles) the popular manager of the Grand Opera House was admitted to an audience, and for half an hour conversed pleasantly with Mme. Nilsson in the Swedish tongue. While they were talking Mons. Maxcey N. Tabor was ushered in. . . . He was accordingly received most cordially, and the Madame and he talked French together for twenty minutes or more."

"At the conclusion of Minnie Madern's engagement in 'Fogg's Ferry,' in March, 1883, Field invited her to a supper at the old Vienna cafe and afterward, amid great eclat in which 'General' E. K. Stimson was master of ceremonies, she was presented with a huge pair of diamond earrings rivaling, in appearance anyway, the noblest of Kimberley. They had cost the young writer about \$2.50.

"After Modjeska's performance of 'Romeo and Juliet,' in June, 1883, he wrote a tale to the effect that some one had tried to poison her by actually filling the suicide phial with phosphorus. Fake interviews with every member of the cast, excepting Modjeska, Bozenta and Barrymore (who were described as being in bed when reporters arrived) were printed as an effort to explain the conspiracy. New disclosures blazed from every edition of *The Tribune*. It is also related that in addition to extolling this actress with his poem, 'Modjeska as Cameel,' he cast her a beautiful bouquet of roses at her opening performance, only to snatch them back by a string when she was about to accept them.

"Stories differ about Field's partial theft of Oscar Wilde's glory when the esthete came to lecture in the Tabor Grand, but the usual version is 'that after Wilde's evening lecture in the playhouse he was to have paraded the streets the next morning, ballyhooing as it were for a second appearance. Field beat him to it by hiring a hack a few minutes earlier, and, bedecked in appropriate garb, with a huge sunflower gleaming from his lapel, rode in triumph thru the thoroughfares, bowing to the ever-cheering populace.

"With the departure of Eugene Field from Denver in 1883, the Tabor Grand was permitted to enjoy a more tranquil existence. Practically all its more interesting lore had been laid in camp by 1900.

"Casual perusal of its program files reveals the names of Booth, Barrett, both Salvinis, Lester Wallack, Irving, Drew, McCullough, Jefferson, Coudock, Emmet, James O'Neil, Mansfield, Forbes-Robertson, Mary Anderson, Pauline Hall, Clara Morris, Kate Claxton, Janauschek, Maggie Mitchell, Lily Langtry, Minnie Palmer, Mrs. Fiske, Marie Wainwright, Ada Rehan, Rose Coghlan, Christine Nilsson, Lotta and scores upon scores of others familiar to all American playgoers.

"The erection of the Tabor Grand gave Denver its first big real estate boom and the theater lent itself notably to important events in the history of the mountain region. The stockmen's conventions and important meetings on irrigation, mining

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SONGS AND SALESMANSHIP

By E.M. Wickes

HE WAS young—and new at the game. In fact, he never had had anything published. But he cherished a desire. There is a difference between desire and ambition. The first makes you long for things you like and haven't got, and tells you to sit back and wait for them to show up, while ambition talks you into exercising your brain and makes you hustle for them. And it makes little difference whether you happen to want to be a song writer or a bank president.

This particular tyro had frequently read how other "birds" had corralled stacks of gold by writing popular ditties, and his palms clamored for an introduction to the secret. On the surface song writing looked simple—and some of the stuff is very simple—but when he made a practical test and tried it on the publishers they spurned it. Then he became skeptical and sour. Maybe the stuff he had been reading was all bunk. To a veteran song writer he remarked:

"It's a pretty tough job to break into the song game, ain't it?"

"It sure is," the veteran replied. "But that's not strange. You'll find it tough going wherever there is a lot of money to be had for a small outlay of time and energy."

"Suppose I sent just a melody to a publisher—I'm not much on lyrics—would he play it?" the tyro inquired anxiously.

"Maybe he would and maybe he wouldn't. As a rule he wouldn't have to play it. He could tell by humming the opening of your chorus whether you had anything worth while. But he wouldn't be likely to go to this bother unless you had presented your stuff in proper shape."

"And if I had, and the melody was pretty good, wouldn't it be up to the publisher to accept and publish it? He could easily have a lyric written for it."

"Maybe he could and maybe he could not. A publisher isn't obliged to accept anything any more than a commission merchant is obliged to purchase a farmer's crops just because the latter thinks they are good and salable. It's up to you to make your stuff so good that the publisher's business judgment won't let him turn it down."

"But would the publisher accept the separate lyric or melody?"

"He may and may not. Some years ago a publisher bought a melody and had twenty-five lyrics written for it before he got anything that fitted the melody. He spent a barrel of money on the song, but never made any. What would you think of an automobile salesman who tried to sell you half a car, with the understanding that you look after the construction of the other half? The first half might interest you, and if it were novel enough you might buy it, but ordinarily you would be likely to say that you didn't want to buy a cat in a bag and that you'd prefer to see the finished product before you put money into it. And it is the same with a publisher. You may tempt him with the unique incomplete, but as a rule he prefers to see your work in its entirety."

The new song writer admitted that he wouldn't think much of the auto salesman's ability, and said that he had never viewed the song game in this light before. And he is only one of a million.

FOR many years writers of every description have been following a course they would condemn if adopted by persons in commercial lines—that of offering half-baked products. They never dreamed that it was the business efficiency of the publishers that made it possible for them to receive remuneration for their work. If the publishers and play producers devoted as little time and thought to the selling end as some

not the fellows who couldn't address a manager by his first name. Even after reading a play that appealed to him a manager had to do some tall thinking and figuring before committing himself to produce it. A poor play would cost as much to produce as a good one. And what might read well might not interest enough people to make it pay.

Owing to the expense involved and



Phil Kornheiser
Professional manager for Leo Feist. Phil has made hits of songs that the writers themselves didn't have any faith in. "Wang Wang Blues" was picked up in a Broadway cabaret

—Photo, Apeda.



Kendis and Brockman
James Kendis and James Brockman, the "James Boys" of Tin Pan Alley, who have built up a wonderful success by creating a demand for their songs prior to offering them to the publishers.

—Photo, White Studios.

the uncertainty as to what any particular play could do, many really good plays were rejected. As a result, playwrights starved for years and slept wherever night found them, all the while carrying in their pockets the oft-rejected manuscripts of future successes.

When turned down by managers the playwright could do nothing—or he thought he couldn't. He felt he was at their mercy. His opinion concerning the worth of the play had no effect on the managers. The playwright could prove nothing tangible.

Recently several playwrights became alive to the fact that salesmanship could be utilized in the disposal of their plays. During the coming season they intend to produce their own plays on Broadway, using certain theaters on days when regular matinees are not offered. They will do the pruning out of town, and then put the show on Broadway and charge regular prices.

As soon as they are convinced that a play isn't there for the public they will toss it aside and try another. And they will keep on trying until they hit one that strikes the public's fancy. In fact, they will try out every play before talking to any manager.

This missionary work will cost some money, time and energy, but they are confident it will be worth all it entails, for whenever they turn out something with a popular appeal they know they won't experience any difficulty in finding a manager willing to advance them more than it cost to demonstrate the flivvers and the success. The manager will be getting a success handed to him on a golden platter. There will be no gamble for him. He will simply be financing a proved success.

NEW song writers who feel that they are not getting a square deal are at liberty to adopt similar tactics. The missionary stunt has been employed with songs, and with wonderful results, but not until a short time ago did anyone systematize it. Some of the biggest hits of the past few years were published by the authors.

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Waltz and March Kings
Frederic Knight Logan (right), the American Waltz King and composer of "The Missouri Waltz" and "Summer Showers," greeting John Philip Sousa, the March King, in Mr. Logan's home town, Oskaloosa, Iowa.

—Photo, Fahr.

writers do, the writers would have to do something else for a livelihood.

Until recently all writers were considered impractical and devoid of business acumen. They were supposed to live in the clouds with the fairies, where figures and business puzzles were unknown. From time to time they quit gambling long enough to breathe a message for the poor masses. They didn't think much of the stuff themselves and grabbed the first piece of change offered. If the purchaser lost money on the transaction they dubbed him a numbskull, and if he cleaned up they called him a parasite and bemoaned the fact for the rest of their lives.

Any writer with the slightest conception of the value of his own work who held out for a price was not looked upon as a genius. A genius had no idea of the value of money—his or anybody else's—and he accepted it as a mark of honor.

Today, however, successful writers see things from a different angle. They are just as familiar with the value of money, and the commercial value of their work, as a banker is with mortgages. Those who haven't absorbed this knowledge are still living under a cloud in Greenwich Village. The real writers have realized that salesmanship can be made to play an important part in the success of their work.

Playwrights formerly wrote plays they thought were good and turned them in to managers. Sometimes the plays were read and sometimes they were not. And the authors had no way of telling—

What is a Musical Comedy-And Why?

By Gordon Whyte

THE term, "musical comedy," was first applied to a theatrical piece in 1892, when "In Town," by Adrian Ross and Osmond Carr, was produced at the Prince of Wales Theater in London. This musical play was a logical development of the reaction which started in England with the decline of the French opera bouffes and burlesques which were the dominant musical show fare from 1865 to 1890.

These French operettas, mostly of the Offenbach school, were in many cases badly adapted. While the books were nearly always good in the original they became stupid and inept when the usual theatrical hack had finished his English "adaptation." The characters and dialog were alien to the English stage, and when the situations were set in English surroundings, they became unreal and unfunny. Practically all of these pieces are forgotten and it is hard to realize now, when one looks thru the scores of these plays, how they ever became as popular as they once were.

The first break with the French school of musical show came in 1875, when Gilbert and Sullivan had their "Trial by Jury" produced at the Royalty Theatre, London. This piece was very successful, and when "The Sorcerer," by the same pair, was produced at the Opera Comique in 1877, the keen observer knew that a new school indigenous to British soil had come—and come to stay. Then, in 1881, D'Oyly Carte, Gilbert and Sullivan took over the Savoy Theater, and until in the nineties, when the famous partnership was dissolved, this theater was the scene of a continuous succession of brilliant, native musical pieces. "H. M. S. Pinafore," "The Mikado," "Patience," "The Yeomen of the Guard," "Iolanthe," "Rudigore" and others were all seen on this stage and created a school of musical entertainment that not only stamped its impress indelibly on the stage history of its time, but of all time. Incidentally Gilbert and Sullivan effectually gave the quietus to the French school of musical show.

Then in 1892, when Gilbert and Sullivan were writing together only intermittently, came "In Town," the first musical comedy. This title has ever since been bestowed on a comedy with negligible plot, frequently interrupted with musical numbers and generally clothed modernly, the exotic costuming may be occasionally used. This type of entertainment rapidly became popular. The successful ones soon found their way to this side of the Atlantic and before long we were manufacturing them ourselves. (Yes, unfortunately, the word manufacture is the correct word in many cases.) In fact, in the late nineties we shipped our first one to England and the English took to it better than most of their home-grown products. This show was "The Belle of New York," now in a much revised form being played at the Winter Garden, New York, under the title of "The Whirl of New York."

The musical comedy form attracted many writers, some of whom were clever and some not. It also attracted many managers, and they were like the writers. One thing is certain, the production of a good musical comedy requires writers and producers with a flair for this form. Managers like Lederer, Dillingham, Ziegfeld, J. J. Schubert, John Murray Anderson have had many successes. Others like George C. Tyler and A. H. Woods got their dramatic successes but do not do so well with musical comedy. They not only require the investment of large sums of money, but a distinct knack.

DURING the past season there were fifty-six musical shows seen in New York, including those running on August 1, 1920. This figure includes two one-act pieces. Of the total eight are running at the present moment—early in July. Of the forty-eight which have closed the average run was 87½ performances. Twenty-six of the forty-eight shows ran over 100 nights. In other words, taking 100 performances run as the meaning of a hit 54% of the shows made this mark or exceeded it, and the runs of the remainder were so small that they pulled the hits below the 100 performance mark when the average of the whole was taken. Whether this is an impressive showing or not depends upon your viewpoint.

One thing is certain, most of the musical shows of this season and for several seasons before that were pretty sad affairs. Figures or no, ask anyone if he saw twenty-six musical shows during the past season in New York that he thought were good. He would be a triple-plated optimist, indeed, if he said "Yes." Which brings

us to the consideration of why many musical offerings are not up to par.

In the first place, there is seldom any criticism to make as to the mounting of a musical comedy. Money is spent with a lavish hand on this part of the production. Men and women with brains are brought in to design scenery and costumes, and they are given practically anything they want to get beautiful or novel effects. The music is generally enduring, nearly always tuneful and often melodious. That leaves us the book, the lyrics and the cast. Let us look at the latter first.

Good voices are not plentiful in musical shows, but still there are enough to go around and sing

Now, no one in his senses asks for a great story or suspense in a musical show. Some of our most delightful shows have had little of either, and no one expected any at all, but, after all is said and done, a musical comedy should be musical, and it should be a comedy. While it is nearly always the former, in some sense or another, it is too seldom the latter in any sense at all. In many cases the book provides no chance for the funny man and in others the man isn't funny. In still other cases the comedian is a real one and the director either does not know comedy when he sees it and directs it out of the "comic," or he tries to make him "classy"—whatever that is—and takes the funnybone out of the funny man.

It is mighty hard to be a comic fellow if you have nothing to be comic with. You can't make bricks without straw and you can't be funny if you have unfunny lines, business or situations and are not permitted to do a cobbler's job on damaged material. There was once a time when the comedians made over a part to suit themselves, but that time has gone by. It is now a case of doing what the director says or getting out. This is the reason why comedians taken from burlesque or vaudeville sometimes fail to make good in a musical comedy. They are not permitted the latitude which they take as a matter of course in the varieties or burlesque, and this in turn takes the comedy out of them. Unless a director has had wide experience in the playing of comedy and a fertile imagination he is not apt to conceive much comic "business," perhaps the most potent form of comedy. Comedy which appeals to the eye has a more elemental appeal than that which depends on turns of speech, and hence is more suited to a form like musical comedy, which makes no pretensions to intellectual appeal. The absence of the comedy of "business" has been remarked by careful observers of musical shows, and the lack of it explains to some extent the falling off in comedy which has been noted lately.

ANOTHER brand of comedy which has been scarcely tapped in several seasons is that of travesty. This is a source of much regret to those who have found much fun in this type of comedy. He has to have a hard-bolled temperament indeed who cannot laugh at the lampooning of travesty. The method is broad, but so much the better; the material is not hard to gather, for there is always a dramatic success which can be travestied. In fact, the original "revues" devoted all their comedy efforts to travesty or burlesque. By and by they got away from this and now one feels like saying of them what was said of Mary's lamb after her trip to Pittsburg. However, one of the revues now on view in New York is based on the travesty idea and is succeeding well with it. This piece is "Snapshots of 1921," and with the aid of those two veteran comedians, Lew Fields and De Wolf Hopper, is getting a world of laughs out of travestied situations. One can only hope that the idea will be carried further and that others will venture into this fertile field.

ANOTHER thing which musical comedy producers would do well to bear in mind is that the American public will spend its money quicker and longer on a clean show than on an unclean one. If half the thought and effort of some producers who could be named were devoted to the development of good comedy ideas rather than the production of salacious or pornographic ones, the stage and their pocketbooks would be the gainer. We don't have to be mawkish or prudish about this question. Nobody expects a musical comedy to be a Sunday school entertainment, but there is a vast difference between a Puritanical show and one filled with Oriental lascivly. No theatergoer wants the former and few want the latter. They have their successes, it is true, but the style of musical show which pleases the general run of people is one like "Irene," where the whole family can go and be amused without blushing. Good, wholesome comedy, tuneful music and talented players will always provide a strong box-office draught and keep it up longer than will the play which offers pornography as its chief attraction.

Some day the truth of this will be found out by the producers and they will bend more of their efforts to the providing of clean shows with plenty of comedy and more clothes rather than the reverse. For musical comedy, taking everything

(Continued on page 50)

THE OLD BARNSTORMING DAYS

By WILL H. LOCKE

Sometimes of an evening, when I'm sitting all alone,
My truant thoughts go capering back to days that I
have known;
Fancy's gates swing open and let out a flood of rays
That cast a tender spotlight on the old barnstorming
days.

It's a pleasant retrospect, floating down on memory's
stream,
To close my eyes and weave those dear old days into
a dream;
Weave them into webs of romance, with a mellow,
golden glaze—
For there was charm and magic in those old barn-
storming days.

Oh, it wasn't all bright sunshine—there were many
ups and downs;
We had our share of sorrow, and fate gave us some
frowns;
There were times of joy and feasting, and times that
told the ways
Of fasting and privation, in the old barnstorming
days.

Once we found the opera house quite filled with bales
of hay,
That had to be cleaned out before we could put on a
play;
And once a "Golden sunset glow" the actors paused to
admire;
When the native said: "You fools! That's the oppy
house afore!"

Oh, there were many friendships, loyal, firm and stout;
There was charity and feeling for the fellow down and
out;
There were God's own kind of people—human in their
ways—
But by the world misunderstood—in the old barnstorm-
ing days.

Many of the great ones who have won fame and re-
nown
Look back to when they tramped it in the "Coal oil
circuit town";
And tho' they shine on Broadway, their names a bril-
liant blaze,
They salute their Alma Mater—the old barnstorming
days.

Now I've got my share of comfort—some fame I've
earned in time;
I've played 'em big and little, in almost every clime;
But I wouldn't trade for what's enshrined in mem-
ory's mystic maze—
The griefs and blows, the joys and woes, of the old
barnstorming days.

the grade of music which passes current nowa-days. There is little inspired acting, but little is needed. What IS needed, tho, is comedy and comedians; and it seems to the writer that the lack of both, and there is a great one, is the reason for the poor showing that musical comedy makes as a form of entertainment. Not that there are not good musical shows and good comedians. There are. But there are not enough of both to go around. One has to take his comedy spread pretty thin in a musical piece nowadays. One "Sally" and one "Irene" make up for a lot of second and third-rate shows, and the habitual attendant at musical pieces always hopes that he is going to see another good one. Tho he is disappointed oftener than he should be, he is a patient brute and comes again for more when the next show is announced.

THE HAMMER AND THE ANVIL

By Patterson James

A LOT of misunderstanding would be avoided in this vale of tears if people only defined the terms they used. So many heartburnings, misunderstandings, quarrels and casualties result from careless speech. We mean one thing and say another. I call a man a liar. He promptly punctuates my conversation, using a paving block as a period. A long term in a hospital ward, devoted to the repair of Innocent By-standers, brings the realization that there would be no silver spot in my trephined skull if instead of calling the man adjacent to the paving block a liar I had informed him that he was mistaken in his statements.

Not so many years ago there was a well-known university professor who was celebrated for the meticulous accuracy of his language. Also for the gentleness of his manner in correcting the mistakes of the students in the class in English to which he lectured. In addition to his educational gifts the old gentleman had a slight predilection for the ladies. Nothing bad, mind you! Just a gentle slant, a delicate leaning (never anything but a millimonth part of a millimeter out of strict plumb line) towards women. This perfectly human tendency was known to a few of his elderly male friends. The youthful eyes of his class had long detected the pinpoint defect in his character armor, but neither his friends nor his boys felt called upon to hurry with their knowledge to his wife. That worthy lady was thus permitted to remain for the short space of forty-six years under the bland impression that so far as another woman was concerned her lord was a relic of the last glacial invasion. One day, returning unexpectedly from a shopping tour, she discovered her professor of English highly preoccupied in the harmless pastime of imprinting a kiss on the rosy cheek of a nonpoisonous-looking housemaid.

"Joshua," exploded the wife, "I am surprised."
"Not at all, my dear," said the professor, with that total lack of embarrassment which could arise only from the childish innocence of his demonstration towards the housemaid. "Not at all! I am surprised. You are astonished."

IN AFFAIRS of the theater there is a greater confusion of ideas and an even more inaccurate habit of expression than that displayed in the encounter of the Professor, the Professor's Wife and the Housemaid with the Rosy Cheeks. Take, for the sake of example, the work that has come to be called "dramatic criticism." There is, of course, no such thing. What is there "dramatic" about the criticisms we read of the premiere of "Hunting Hilda's Husbands," "The Cleaver," or any other entertainment offered the high, the middle and the lowbrow, unless it is the feverish intensity to keep from saying anything intelligent they display, and the hour of the morning on which they appear? There is nothing "dramatic" about the style, the position of the criticism in the newspapers or magazines, or the matter set forth in the printed product. Just as there is no such thing really as "dramatic" criticism just so there is no such animal as a "dramatic" critic. Oh, I know there are fat men, lean men, hairy men, bald-headed men, self-important men, modest men, running-up-and-down-the-aisles-between-acts men, men who visit all over the auditorium during the intermission, shaking hands loudly, sweet-mannered, soft-voiced men, vociferous, truculent men, dress-coated men and dingly dressed men, all of whom earn their nightly bread by going to the theater and writing up for money what they see on the stage. They are called critics, to be sure, but none of them is "dramatic." Some of them try to be—and to look—dramatic in the points of dress and entrances, but they never quite succeed. They are foolish and do look stagey, but never "dramatic."

NOW that we have proved that there is no such thing as "dramatic" criticism or a "dramatic" critic, let us proceed at once to consider both very carefully.

I have always held to the opinion that instead of being derived from the Greek the word "critic" came originally from the Bantu polysyllable "inikalawaellwk," which Borani translates, "He who could dine heartily off the left leg of his best friend." Naturally, that definition only applies to the critic with whom one disagrees. As a matter of fact, there are as many different varieties of critics as there are pickles in bottles. They may be divided, tho, for purposes of abuse, into two great schools—Critics with Canons and Critics

with Cannons. Both are equally deadly, and, except for the incidental of spelling, are exactly the same. The critic with canons puts a canon in his cannon and fires at the play, whereas the critic with cannons puts canons in his cannon, and we will see a paragraph or so later what happens in that case.

What is a canon? Pull up a chair.

Dramatically speaking, or speaking dramatically, or speaking carelessly on the drama, a canon is a rule written long before ink was invented by someone who never wrote or saw a play, giving complete instructions how the one should be constructed and the other viewed. Canon fixers belong to the same species of idiot as splinters who write treatises on baby culture and bachelors who conduct the "Helps to Happy Marriage" department for all metropolitan newspapers. Oh, you want to know how canons come to be canons? Let us take a case in point.

Professor Flizbistle, of Straphanger College, writes a book of 900 pages on "The Drama." The professor does not know the back drop from the proscenium arch about the technical theater, so he devotes thirty-five pages to show how indefinitely superior Steinkopf's Art Theater, in Mogen-Gorf, Germany, is to M. Margolles' latest effort for the Shuberts. In Steinkopf's building the ventilating draft strikes the patron just above the rear collar button, and brings only spinal meningitis in its wake. In the Margolles edifice the fresh air is automatically shot from under the seat, up the pants leg, and is almost sure to start rheumatism, adenoids, Potts fractures and chilblains. This startling discovery of Prof. Flizbistle has the immediate effect not only of making him an expert on the drama, but it establishes instantly the canon that in the real theater it is your neck and not your shins which should be the artistic target for the ventilation engineers.

Not a parallel case, you say? Very well, take another! Anuella Slumglink has spent thirty-eight years, two months and sixteen days rooting out the nexus between the anarchistic Amoeba of the new Russian drama, soiled smocks and the spirit of class revolution, as exemplified by the use of the samovar in the actor's dressing rooms in the Theater Knout, of Lower Ukraina. She uses up ninety-four chapters demonstrating that unfaithful wives should be stuck in the midriff with a potato knife from the kitchen sink rather than be sent to that bourne from which there is no return ticket via a shoe box full of cupcakes flavored with anthrax germs, sent C. O. D. parcel post. So long as Anuella makes herself perfectly unintelligible and can show that she has done eighteen months on a Siberian rockpile she becomes an indisputable authority on the drama. Incidentally, it becomes a canon of playwrighting that cheating wives must always be stabbed with a vegetable knife, a bread cutter, or an ice pick, if the real malignancy of their domestic sin is to be artistically conveyed. Any critic with this canon knows when he sees a play in which a husband sticks his wife with a mere can opener, a vulgar paper cutter, or a rusty nail file that the drama is fundamentally defective.

The worth while critic of dramatic events who adheres to canons should himself make them up as he goes along. He ought to change them frequently like his cravat, if only to add variety to the appearance of his criticisms. Last season's canons should never be carried over into the coming year. The best theatrical authorities on the subject hold that between the critic and his canons there should always be the customary give or take two weeks' notice. The danger of home-made canons is like that of other home-made articles, they are given to displaying dangerous reactions. Then, too, if it becomes known that a critic makes his own rules for criticism he must expect to be held responsible for what their application involves. On the other hand, the critic who writes according to rules laid down by Hardenius in 202 A. D. can always, when taker, to task for his statements, point to his authority and say: "I didn't mean to throw it. It was that old man with the fallen arches over there who made me." From all this it may be seen that the greatest discretion is necessary if canons are to do the work required of them.

The critic with cannons, however, is in a much better position. He simply loads his wea-

pon with pebbles, tacks, scrap iron and salt, shuts his eyes, and pulls the lanyard. He may hit something—tho he seldom does—but he is sure to make a lot of noise, to attract a lot of attention and make himself a thoro nuisance, which is all any critic of any kind can hope to accomplish in any one lifetime.

The genuinely unfortunate species of reporter of stage entertainments is the miserable wight who is the victim of a congenital or acquired passion for telling the truth. Actors fear him—especially if he can give a reason for his judgments! Managers hate him, because he is a menace to their designs on the public's purse; and the public both hates and fears him. No manager will admit that his play can be bad if it is making money at the box office. It may be rotten morally, stupid histrionically, inartistic scenically and hopeless dramatically, but if attention is called to these minor defects by the honest critic the manager writes a long letter to the business office of the newspaper. He encloses a statement of the box-office receipts to prove beyond the possibility of contradiction that the play is a great one, and that the critic who wrote disparagingly of it should be thrown out of his job instantler. These managerial epistles always contain the crushing argument which begins and ends.

"I put sixty thousand dollars in this show. It did twenty thousand dollars net in Pittsburgh, fifteen thousand net in Philadelphia, seventy-five thousand net in Oshkosh, four million gross in Milwaukee, and now a fresh, TWENTY-FIVE-DOLLAR-A-WEEK GUY has the nerve to say it ain't a great play."

I doubt if there is a manager living who has not written the above sentences twenty times during every road season, three or four times during each New York run, and thinks them thirty-two hours a day. It is a dogma of the managerial creed that no one who gets twenty-five dollars a week can know anything.

The polemist who summed up the Presbyterian creed to read,

"I can, I can't;

I will, I won't;

I'm damned if I do,

I'm damned if I don't."

must have been a truth-telling playhouse critic. His case is hopeless. His readers damn him irrevocably if he errs on the side of forbearance and does not tell the strict facts about the play. If tickets are bought and the reader is dissatisfied, does he blame the manager? Not at all. The critic is at fault. He should have said, "This is a rotten show. Stay away from it!" or words to that effect. But if the reader happens to be pleased by a play which the critic has said is bad, he is forthwith double-damned because he almost kept the reader away from the show which he enjoyed and the reviewer did not. Besides, people like to discover for themselves whether what they have bought is good or bad. To be enlightened by another—whether the enlightenment is volunteered or requested—is a subtle slur on the intelligence which is invariably and variously resented.

Nothing need be said about the critic who knows the truth and who, from motives of self-seeking, friendship for managers or actors, refuses to tell it. Nor about the critic who wouldn't know the truth if it bit him in the leg. Nor the most pitiable of all, the critic who has real ability as a judge, who knows the stage technically and the drama thoroly, who has a sound knowledge of psychology, morality, sociology and humanity, who has the gift for seeing, the talent and the courage for writing of them in connection with the play interestingly, honestly and helpfully, but who is never permitted to do so because of his paper's financial policy. Any critic deserves toleration, but the last-mentioned needs sympathy and prayers that he may escape from his bondage quickly.

After all, what is there to criticism of the drama that it should create such discussion and attention? It can only be the expression of the reaction a particular play has on a particular man whose job it is to tell others how it affected him. If he can do his job in a fashion that interests or amuses, helps or suggests, destroys or upbuilds, that is all. His opinions and judgments will be remembered not because of what he says, but the way he says it.

ORIENTAL MARIONETTES

The Forerunners of The Modern Motion Picture

By Nat S. Green

SCORE another for the Chinese! Who would think of crediting them with the invention of motion pictures? Nevertheless they had 'em a thousand years ago—modified motion pictures, to be sure, but motion pictures for all of that, and the forerunners of our modern cinema art.

Tony Sarg, the New York illustrator and creator of the Sarg Marionettes, which have become famous the country over, made the discovery and immediately proceeded to perfect a cartoon novelty based upon the old Chinese idea that is in a fair way of revolutionizing the making of shadowgraphs for the screen. The first result of his work is the Tony Sarg Almanac, a series of cartoons that made an instantaneous and pronounced hit when shown at the Criterion Theater in New York.

To realize just what Mr. Sarg's invention means in the way of simplifying the work of making animated cartoons it may be mentioned that the average cartoon comedy requires something like 10,000 drawings, whereas Mr. Sarg's method requires one. All of the exceedingly tedious methods of drawing the thousands of pictures is done away with, and it is possible to produce a comedy by the new process at an exceedingly low cost. It was thru his intimate knowledge of marionettes that Mr. Sarg stumbled upon his new invention. He had read in the history of marionettes that an ancient form of screen theater thrived in China hundreds of years ago, employing shadowgraphs which were later known as Ombres Chinoises. Mr. Sarg conceived the idea of employing a similar method of animating his already well-known drawings thru the medium of the motion picture camera and he set to work and made some very complicated shadowgraph figures, then sought the help of someone who had a knowledge of motion picture photography to co-operate with him. He found a congenial brother artist in Herbert M. Dawley, a man whose wonderful reproduction of prehistoric animals in motion pictures has brought him fame and fortune. Together they invented, developed and adapted a number of mechanical devices and produced the first number of a series of cartoons called "Tony Sarg's Almanac." This was followed by another, and it is the intention of Mr. Sarg and Mr. Dawley to produce a series of twelve "almanacs," one for each month in the year.

After Mr. Sarg had perfected his invention he made pasteboard figures for his first "almanac," and put them thru their act just as he had done with his marionettes. He put real hair on their heads, dressed them, and made a stage setting. Next, with the assistance of his associate, Mr. Dawley, he wrote a scenario for his figures and put the play on just as if he were dealing with flesh and blood figures. Then, possibly with some misgivings as to how his new idea would be received, he presented his little play. Its reception was truly wonderful. The greedy public "ate it up" and cried for more, wherein the public demonstrated that sometimes at least it can appreciate art. Mr. Sarg realizes that motion picture fans will not want to see his shadowgraph plays continually. Too much of them would soon pall upon their most enthusiastic admirers. But for occasional engagements at the more important film theaters as part of a diversified program the novelty will hold a strong appeal. It is planned to have a portable stage and two or three operators so that the show can be moved from theater to theater without difficulty. The Chinese shadowgraph, as developed by Mr. Sarg, is simply a novelty, but capable of extensive development, he believes. Just now he is studying the history of the Chinese, their manners and customs, and out of his research will undoubtedly come some interesting playlets to be presented by the little inanimate actors.

owgraph, as developed by Mr. Sarg, is simply a novelty, but capable of extensive development, he believes. Just now he is studying the history of the Chinese, their manners and customs, and out of his research will undoubtedly come some interesting playlets to be presented by the little inanimate actors.

THE interest aroused by Tony Sarg's invention has brought marionettes much to the fore and has caused a general delving into history for information regarding their use in other times. That marionettes are of high antiquity is proved from the fact that figures with movable limbs have been discovered in the tombs of Egypt and among the remains of Etruria. Plays in which the characters were represented by puppets or by the shadows of moving figures worked by concealed performers have been popular in In-



French shadowgraph theater of revolution period



ORIGINAL
ORIENTAL
SHADOW-
GRAPH
MARION-
ETTES AND
TONY SARG
MANIPU-
LATING
ONE



dia and China for centuries, and they also for a long time occupied an important place among the amusements of European nations. The earlier performances in England were founded upon Bible narratives, the Prodigal Son and Jonah and the Whale being popular subjects. Pepys, of diary fame, in 1667 recorded how, at Bartholamew Fair, he found "my Lady Castlemaine at a puppet play, Patient Grizill." Toward the end of the 18th century Flockton's show presented 500 figures at work, and early in the 19th century Brown's Theater of Arts presented remarkable puppet shows at the country fairs.

The Chinese, however, had developed the art to a much greater extent than any other nation. Their Ombres Chinoises were the shadows of figures projected upon a stretched sheet of thin calico or a gauze scene painted as a transparency. A

transparent buffalo hide was employed, being manipulated against a lighted screen with sticks from below. The

transparent parts of these shadowgraphs were very beautifully colored and gave an extremely artistic effect. Perfect samples of these Chinese shadowgraphs are displayed in the Metropolitan Museum of Art in New York, and in the Brooklyn Institute of Arts and Sciences. From the latter institution Mr. Sarg secured a set of the puppets and an original Chinese scenario designed to be used in presenting them.

At the time of the French Revolution over 200 years ago an attempt was made to revive this primitive screen theater, and for a time it enjoyed a tremendous vogue, which, however, gradually subsided. About eighteen years ago another attempt was made to revive the art in Paris, Caran D'Ache, Henri Riviere and many other well-known artists being numbered among the prominent producers. A screen theater known

as the Chat Noir was established, and it, too, for a brief period, enjoyed a great vogue. At the present time there is another form of shadowgraph theater in Java, where a play called "The Wayang" is produced with figures similar to those used by the Chinese.

Tony Sarg's marionette stage and performance are, of course, vastly different from the primitive efforts of the Orientals. Mr. Sarg has developed a highly complicated set of properties and his marionette performance as viewed by the audience is truly remarkable. Even more wonderful, however, is it when seen from the wings, for there one sees the workings of the complicated paraphernalia used. The puppets are controlled by from twenty to thirty strings each, which is about four times the number used on the old world figures, and in giving a performance the services of seven puppeteers are required. Bridges are constructed above the stage and on these the puppeteers, who are highly trained, not only manipulate the marionettes and speak the lines, but also change the scenery as necessary and manipulate the lighting arrangement, which is often quite elaborate.

The strings by which the puppets are worked are attached to a "controller," on which are keys corresponding to the different movements of the puppet. To become proficient in manipulating these controllers requires weeks of constant practice. In some of the more complicated performances it is necessary to have two and sometimes three people to operate one figure.

The puppets Mr. Sarg uses are about 30 inches tall. They are perfectly proportioned and so skillfully jointed and weighted that they are able to make practically all the

movements of a living person. Thruout a performance the audience is held by the illusion that the figures are living people, for they dance, move their lips and eyes, ride horses in a life-like manner, and even smoke, play the piano and do other things that it would seem only a living being could do. Appearing on a tiny stage of their own, amid miniature furniture and with all props in proportion, they present a really enchanting appearance.

To what extent Tony Sarg's Oriental Marionettes will find favor with the public no one can forecast, for the tastes of the public are exceedingly fickle and fleeting. But the marionettes possess novelty and Tony Sarg brings to their creation not only an artistic mind, but unusual mechanical skill, and it would not be at all surprising if the marionettes gain a lasting popularity.

Is Stock Due For A Renaissance?

By Jack Hayden

"IT'S GOING to be a great year for stock." One hears this opinion expressed on every hand, especially by actors and stock managers. The impression that the season 1921-'22 is going to be a banner stock year is so strong as to be almost a conviction. Production actors are offering themselves for stock engagements, and stock managers are looking for new houses and additional locations. Looking at the matter from all angles it should be the greatest stock season in the last ten years, especially as there is every reason to believe that there is to be a dearth of road shows, and many a good show town is to be left without legitimate entertainment unless a stock policy is installed in its legitimate theater. The fly in the ointment is the hesitancy of the house managers to turn their combination houses over to stock. As the stock managers and the stock actors are already sold on the proposition this article is particularly directed to the managers of legitimate theaters in an effort to show them the advantages of a stock policy for the coming season.

The original theater was a stock company. In the early days of the American theater, when travel was difficult, tedious and sometimes dangerous, the only dramatic companies in existence were stock companies, and this condition continued thru the first development of the star system. In those days the star traveled and performed his favorite dramas, supported by the local organization. Thru a series of easy transitions the travelling company came into being. It is a managerial contention that this was done to insure better performances, a contention that is entirely false, as the reason was purely a commercial and economic one, the traveling company losing no time in rehearsing and making more and smaller towns as conditions of travel rapidly improved.

Since then stock has been declared dead many times, only to bob up serenely, like a cork, refusing to remain submerged. The last good lining that stock had was about ten years ago, and it then passed away again, so quietly and so gradually that its going was almost unnoticed. The effect of this passing out, however, has not been unnoticed, altho the association of cause and effect in the managerial mind has been very recent. I refer to the dearth of acting material of stellar or Broadway quality among new players, and until stock is firmly re-established in this country this lack of new material is going to continue. Stock is the only worthwhile training school for dramatic art. Look over the list of those actors whose achievements have been more than passing, and the number of them who are stock trained actors make an overwhelming majority. Consult the roster of the Morosco company of Los Angeles of 10 years ago, and that of the old Hunter-Bradford company at Hartford, trace the careers of the names you will find therein, and you will realize the value of the stock theater as a mill for the development of embryonic talent. During the past season we have witnessed several epochal failures among our most prominent stars. They are "type" actors, lacking the versatility of a thoro stock training, and when cast outside their "type" failed miserably.

A RECENT discussion, thru the newspapers, between George Arliss, who advocated the return of the stock company and traveling star system, and the producing managers who quite naturally oppose it, has only served to bring forth a deal of false argument on both sides. One manager, in answering Mr. Arliss, referred to "make-shift scenery" and "mis-cast actors." Such an assertion is entirely unwarranted. There may be stock companies where such conditions exist, there probably are, but the worst of them cannot more than match in these two respects the X. Y. and Z. companies sent forth by the New York producers to tour the sticks. I have before me a typical notice of a first-class stock company, written by the dramatic critic of a hard-bolled newspaper, which cannot be bought and whose love for a good panning is widely known. Referring to a stock performance given in that city, she says: "A better produced, better costumed and better acted performance for seventy-five cents than the road shows which had to ask two bucks."

The producing manager laughs at the suggestion that a stock company of the first grade can outdo the performance which one of his road companies gives. Possibly that is because he very rarely sees a one-night aggregation perform, after being out twenty weeks. Here is the difference:

The road show, with its scenery battered by many jumps; the stock company with a brand new, fresh, spic and span, newly painted production, especially built for the play being presented. The road show, with the costumes hauled out of the trunks and put on without a look at an iron; the stock company with everything well pressed and prepared for a week's playing. The road show, with the feeling that it is only a one-night stand, and the money is already in the box-office, and the train must be made, so hurry thru the performance, and the stock company, knowing that its life depends entirely on the good will of its public, giving its very best at every show, never slighting or cheating. The producing manager is wrong! There are today in this country a number of high-class stock organizations that take play after play and give a better production and performance than the road show, which has asked twice or three times the price.

MORE TRUTH THAN POETRY

Last night while unpacking an old trunk
That I had not opened in years
I came across an old scrap book,
And could hardly keep back the tears
As I turned the faded pages,
Yellow and soiled by age,
My memory traveled backward
To my first years on the stage.

Pasted upon the old book's pages,
Were programs of bygone days,
With the names of friends long since gone,
In the casts of dear old plays.
Plays that uplifted the mummies' art,
With cleanliness above all,
With no risque words or business,
From the rise to the curtain's fall.

Then I think of some later-day clap trap
That reeks of the gutter's slime,
Suggestive speeches and meanings,
With fifth filling line upon line.
But I blame not the actor who speaks them,
For he is speaking the lines for pay,
But the man who produces a leprous thing,
And calls that thing A PLAY.

A play for mothers and children to see,
When it isn't decent for men,
A thing that a self-respecting hog
Would not allow in his pen.
But the manager sits in his office
Fondling his money bags,
Caring not how those bags were filled,
Be it from play or old iron or rags.

But just as sure as the rising sun
Goes down at night in the West,
The public will soon be up in arms
Demanding the cleanest and best.
For the writing is there upon the wall,
And THERE will remain until
More plays are produced like "THE TAVERN"
And good old "LIGHTNIN' BILL."

—ANONYMOUS.

NOW AS TO the situation in the one and three-nighters. The past season was a disastrous one for traveling attractions, and as the producers did not receive any adequate financial returns from their smaller road shows, it is hardly probable that they will attempt to cater to these cities during the coming season in face of the continued high cost of railroading. So the city which is not on the way to or from one of the big stands stands a fair chance of being almost entirely without legitimate theatrical entertainment, that is, unless a permanent stock organization takes possession and supplies it.

As far as I can see the hesitancy on the part of the local managers to go over to a stock policy originates in the fact that in most cases it is a strange game to them, and they are not anxious to go against anything new. There is always the alternative of leasing their theater to an experi-

enced stock manager, or playing him on a percentage, but still they seem diffident and in many cases are considering a policy of feature pictures or vaudeville.

This is a fatal mistake. It is a calamity to any community to allow the spoken drama to pass out of existence; a calamity not only to the culture of the city, but to its amusement industry as well. I am writing this from a city where the legitimate theater was allowed to die, and where the spoken drama was unknown for two years, and public fed on an exclusive diet of moving pictures and vaudeville. The last legitimate theater was turned over to one of the vaudeville circuits in a locality already well supplied with that form of entertainment. For a time all was well and business continued good, and there was no cloud on the horizon to indicate the drought that was to come. Then, little by little, business began to fall off in all the theaters, until at last there was not a house in town making money, and the general theatrical condition alarmed every manager involved. They tried all sorts of remedies, they invented all sorts of alibis, but until an outside legitimate showman arrived in their midst and pointed it out to them they had no idea as to the actual cause which was producing the fatal effect. The spoken drama is the parent industry, it creates audiences, lovers of the theater in all its forms, who will patronize it in all its branches. Moving pictures and vaudeville are side lines only. For two years in this city they have been selling the by-product of an industry that had ceased to exist, and finally the stock ran out. Now the spoken drama has been restored, and other branches of show business are beginning to feel its beneficial effect. It would pay the vaudeville and cinema managers of this country to keep open the legitimate theaters as an aid to their own business. And so I say that to allow your legitimate playhouse to pass out of this field would be a calamity, a fatal mistake.

The question which confronts the local manager is the practicability of launching a stock company in his town. The first step should be to interest the business men of the community, thru the board of trade or the principal commercial clubs, and point out to them the actual commercial value of the theater. From much repetition, the argument that the government ruled the theater an essential industry during the late war has lost its force with the merchant, but call to his attention the fact, which has been demonstrated in many cities, that the best shopping hours of the day are just before and after the matinee hours, when the womenfolk from the outlying districts are drawn into town and use the trip to kill two birds with one stone. Theaters attract business. They are magnets toward which people gravitate, and the stores which lie in their path will benefit accordingly. Any wideawake board of trade will recognize the superiority of the stock organization over the traveling attraction as a part of the commercial life of the community.

The civic pride of the citizens can be aroused so as to make a concerted effort to support and preserve the spoken drama. Its value as an educational medium is unquestioned, and its effect upon the speech, manners and morals of a community is tremendous. The legitimate theater is the only place today where the English language is being spoken. This statement will bring down the wrath of school teachers and clergymen, but even they will agree to its value as an aid to speech and diction. Go into any rural community where the theater is unknown and you immediately encounter a flat monotonous speech, lacking in inflection; slovenly diction and a multitude of mispronunciations, and often a nasal dialect. Human beings are unconscious imitators, and where the spoken drama lives the above defects are absent. Let the youth of a community hear correct diction, good phrasing, in well-modulated voices, and they will immediately and unknowingly attempt to reproduce it in their own speech.

To launch a stock company then, make it a community project. It should be. Its importance approaches closely to that of the school and the church. The first organization to rally to your standard should be the Chamber of Commerce or the Board of Trade. They should do it as a matter of civic pride. The second regiment of backers should be the live, wideawake business organizations of the city. They should enlist themselves for the good of the commerce of their town. The third sponsor should be the educational fra-

(Continued on page 34)

MUSIC-MAKING IN AMERICA

By Lawrence Gilman

IN the San Francisco telephone directory there are several pages at the back of the book constituting a "Chinatown Exchange," wherein you will discover that Mr. Arn Gln, Mr. Bee Tin Gock, Mr. Gum Hoo, Mr. Jew Bark, Mr. Jang Joone, Mr. Yet You, Mr. Kick Kee, and several thousand other worthy Oriental residents of the Pacific metropolis can be rung up at their residences by calling such and such numbers. No doubt this fact is taken as a matter of course by San Franciscans, but to the untraveled Easterner the back part of the San Francisco telephone directory is decidedly quaint. Clearly this is only one more illustration of the platitude that everything depends upon the point of view, or, to be contemporary and Einstein-ish, it is another illustration of the fascinating principle of Relativity. In San Francisco it is merely sober fact that Mr. Jew Bark can be rung up at his residence, 812 Grant avenue, by calling "China 1007"; in New York the circumstance is not without possibilities of levity.

So, when I read not long ago in the greatest of English newspapers an article by the foremost English music critic, discussing American music and musicians in a spirit shockingly remote from sobriety and respect I tried to keep my temper. I reminded myself of Mr. Jang Joone and Mr. Jew Bark and Mr. Kick Kee and their gravely recorded "residences" and telephone numbers in the San Francisco telephone directory, and I tried to believe that if I were separated by as much space and time and temperament and tradition from American music and musicians as is our critical English friend, I should probably find them as quaint as I now find the listing of Mr. Jew Bark and his residence and telephone number in the San Francisco telephone book. But this is philosophy rather than human nature, and I own that philosophy in my case did not succeed in enabling me to read my British colleague with entire coolness and equanimity. For it caused me to realize more vividly than I had been able to before that the English—and, indeed, Europeans in general—persistently refuse to take us, musically, as seriously as we take ourselves.

I recalled the young American musician, a former student in Berlin, who told me that any pianist who ventured to put on the program of a recital in that city one of MacDowell's sonatas became at once, as she expressed it, "declassé." I thought of those superb sonatas—the Tragic, the Eroica, the Norse and Keltic, extolled by James Huneker for their "nobility" and their "heroic passion"—and I thought also of the blatant empty Alpine Symphony or Germany's adored Richard Strauss, and then I thought again of Mr. Jew Bark, with his address and telephone number soberly proclaimed by San Francisco, and was to some degree mollified.

But that was before I met, only the other day, a certain eminent French musician who condescendingly raised his eyebrows when I spoke to him of MacDowell, and it was also before I had read that English newspaper review by the illustrious English music critic, in which he spoke with unrepentant levity of one of the best of our symphony orchestras, one of the most famous of our conductors, and a group of our best known composers. If these, he declared, were at all representative of American music, then he was prepared to say that he was "very sorry for American music"; and of the visiting American conductor and his American orchestra he found himself unable to speak with either politeness or patience. In fact, he was moved thereby to recall an admirable story: He said that he had been informed that Mr. —, the American conductor, had a warm affection for a certain English symphony that he performed during his visit to London, which reminded our English critic of "the boy who became a butcher because he was so fond of animals"—from which you will infer, of course, that our British friend was not lifted off his feet by enthusiasm for the American's performance of the symphony.

It would hardly be fair to blame the average American who, reading and hearing such foreign comments as these (and what I have instanced are only a few samples of a thousand similar ones), should ask himself unasked: "Is there any basis of truth in these slighting opinions of American music-making? Are we, as music-lovers and music-makers, so contemptible as Europe unquestionably thinks we are?"

Let us reflect upon it.

The quantitative test is, of course, an inconclusive one, yet it has some indicative value; for if a citizen pays for and consumes a quart of

double-X cream for breakfast year in and year out, the fact at least proves that he likes cream, and cream of the best quality, even if his palate is not delicate enough to notify him that the cream is sometimes slightly sour. Well, consider the appetite of the concert-going public of America (I am not, in this article, taking account of the operatic public, which is responsive to mixed motives)—consider, for the moment only, New York as being the musical capital of America.

New York supports two symphony orchestras of its own, year in and year out (last year and the year before it supported three). In addition it welcomes and sustains the regular visits of two other orchestras from neighboring cities, and it takes on cheerfully any other visiting orchestra that chooses to come to us from remoter towns. Last season, for example, New Yorkers listened to orchestral music played by the Philharmonic, the New York Symphony, the National Symphony, the Philadelphia, the Boston Symphony, the Chicago, the Detroit and the Cleveland organizations—eight symphonic organizations of the first rank, playing symphonic music of the highest class. In addition we welcomed with widespread arms and fervid bravos an orchestra from Italy. In all, we listened last season, in New York alone, to almost 200 orchestral concerts. Often there were as many as nine or ten concerts of orchestral music a week, sometimes there were twelve in one week, and on certain days during the season our bedeviled music critics were compelled to agitate themselves like peas on a hot shovel and hear three symphonic concerts a day, or, if it is inaccurate to say that they "heard" them, they at least wrote of them in their newspapers—like the callous book reviewer who replied to a question: "No, I haven't read it, but I've reviewed it." Tho the unfortunate music critics are neither callous nor conscienceless, but are merely confronted with an impossible task.

Not all of these concerts were well patronized—one of the organizations, due to a variety of adverse conditions, played often to small houses. But the majority of the concerts were heard by large audiences, often by packed houses. For many of the Philharmonic concerts the "standing-room-only" sign was hung out, and for the concerts of the Philadelphia Orchestra one could not buy a seat from beginning to end of the season. Of course these concerts were given at a loss—orchestral concerts always are—for under present-day conditions it is impossible to make symphonic concerts pay. The enormous cost of New York's orchestral music making, which last year amounted to half a million dollars, is borne with incredible generosity by a few public-spirited millionaires, animated by admirably unselfish conceptions of public service, and desirous of supplying the community with what Theophile Gautier called "the most expensive form of noise."

THERE are some who contend that New York has an overdose of orchestral music. One of the sanest and most deeply musical of American critics, Richard Aldrich, declared not long ago that "the number of orchestral concerts that has been offered in New York since the beginning of last October has been, in the estimation of many, appalling. The experience of the season seems to demonstrate that there have been altogether too many. It is true that New York is a big city, and its population—and, therefore, presumably its musical population—is continually growing, but it seems evident that the concerts provided more than music lovers were able or willing to assimilate. Time was when an orchestral concert was something of an event not to be entered upon unadvisedly or lightly, not as an ordinary incident of most days; to be enjoyed as something out of the common and to be remembered. There are some who think that the finest musical culture would be promoted by still maintaining such an attitude, rather than by rushing to the concert hall almost daily to hear performers none too well-prepared, and gaining a dim or confused impression, presently to be obliterated by the next one. That is the tendency when the concerts crowd so fast upon each other's heels as they have done in the season just closed."

The cost of all this, as we have seen, is enormous. What the public pays for tickets, even to the most successful of these concert series, does not, as Mr. Aldrich pointed out, "come within a long distance of meeting the cost. The deficits that must be met this season are colossal." And that wise and philosophical veteran of half a cen-

tury of concert giving, H. E. Krehbiel, has declared his belief that "if every seat in Carnegie Hall is paid for next season, the concerts will yet produce a deficit." That deficit unquestionably can and will be kept within reasonable bounds, for the munificent citizens upon whose shoulders falls the burden of paying for this expensive aesthetic luxury are realizing that continued watchfulness and intelligent business supervision can reduce the inevitable losses to a minimum. For inevitable they are, apparently, and orchestral music in America must continue, under our present cultural and economic conditions, to exist as a privately endowed or subsidized institution, like certain of our great educational foundations, in which class, of course, it naturally and necessarily falls. But the time has gone by when these bountiful supporters of our music are going to permit themselves to be ruthlessly gouged by any of the elements involved in this branch of music making, whether they be haughty prima donnas of the baton or blowers of wind or scrapers of the humble but indispensable catgut.

WE have seen, then, that our tonal capital has a huge appetite for the highest and most expensive type of music making. But that is chiefly a matter of quantity. What of its quality? What sort of musical fare do we subsist upon? Here are some of the orchestral novelties heard last season in New York: Alfvén's Second Symphony, Roussel's "Evocation," Reginald Sweet's "Riders to the Sea," Gabriel Faure's suite, "Masques et Bergamasques;" John Alden Carpenter's "Concertino" for piano and orchestra; Casella's suite, "Couvent sur l'Eau;" Vaughan Williams' "London Symphony;" Malipiero's "Impressioni dal Vero" and "Grottesco;" Bloch's suite for viola and orchestra, Johan Wagenaar's "Cyrano de Bergerac" overture, Strauss' suite from his music to "Le Bourgeois Gentilhomme," Dohány's suite for orchestra, Frederick Jacob's tone poem, "The Eve of St. Agnes;" Arnold Bax's symphonic poems, "In the Faery Hills" and "The Garden of Fand;" Ravel's "Le Tombeau de Couperin," Edward Burlingame Hill's symphonic poem, "The Fall of the House of Usher;" Cyril Scott's two orchestral passacaglias and his piano concerto, Emmanuel Moor's "concerto" for string quartet and orchestra, de Sabata's symphonic poem, "Juventus;" Pich-Manglagalli's "Notturmo" and "Rondo Fantastico," Martucci's "Novelletta," Pizzetti's suite, "La Pisanella;" Respighi's "Ballata della Gnomidi," intermezzo from Lunaldi's opera, "La Figlia del Re;" Tommasini's "Serenate."

That is an impressive list—impressive by virtue of its widely representative character, its exhibition of different schools and personalities. One could wish, perhaps, for more music by American composers, but that is another story altogether and need not now detain us. It may also be said that the best music in this list was, on the whole, provocative of the warmest response, tho certain ultra-modern works, baffling to impatient or unwilling ears, did not prosper with their audiences. But that happens elsewhere—in France and England and Germany, as well as in New York. And, on the whole, this music was admirably played. There were crude and slipshod and perfunctory performances—too many of them. But a large proportion of the orchestral playing heard in New York was admirable and engrossing. Again, the best of it was the best liked—certain unforgettable performances by Mr. Stokowski, Mr. Mengelberg, Mr. Toscanini, Mr. Coates, Mr. Stock (to name but a few) were instantly and sensitively appreciated and heartily rewarded. That means much. It is the true and searching test. Mr. Stock's Brahms, Mr. Stokowski's Wagner, Mr. Mengelberg's Bach and Beethoven and Strauss, Mr. Toscanini's Mozart and Debussy—these were artistic achievements of the most memorable order, and they were accurately gauged and justly rewarded.

Perhaps a public habituated to artistic activities of this kind and finely appreciative of them is in as bad a way as European commentators declare, but some of us beg leave to doubt it. Taking our musical public by and large, it is eager, intelligent, responsive and aware of excellence. We hold these things, as Mr. Jefferson said in his well-known manifesto, self-evident—except, oddly enough, to certain acrimonious foreigners. But should we worry? I do not think so.

Why The Chautauqua Is Having A Phenomenal Season

By Fred High

WE RATHER startled some of our readers when on March 10 we stated that the John B. Rogers Producing Company had entertained 1,360,000 people who had paid to see the 165,000 local performances in the various Home Talent plays which this company produced last year.

A letter from the company just received states that the prospects for the coming season look as tho the season's business will be phenomenally good. There are on hand more than twice as many contracts as there were at this time last year, and the John B. Rogers Company is but one of the many companies engaged in this work.

We hope soon to have a real story about the big things that the Joe Bren Producing Company is doing.

The purpose of this article is to show the reason for this phenomenal growth and widespread interest in Home Talent plays.

We have just made a personal survey of the amusement activities of Waynesburg, Pa. We also visited Washington, Pa., and gathered some information that is invaluable to students of the times.

Waynesburg is the county seat of Green County. It is located in the southwestern corner of the old Keystone State. It is in many ways typical of the thousands of other towns of somewhere its size that are scattered all over this country. Its population is about 5,600. It is surrounded by a splendid farming community with every inch of the county underlaid with coal. Oil and gas wells dot many sections of its contributing territory and furnish excitement enough to engage the gambling spirit of even its most fastidious and sanctified citizens. We are therefore giving the facts as we found them for the purpose of stimulating comparisons.

There are two fine moving picture houses in town. The Opera House seats 1,200.

The following is a list of the road shows, given in order of appearance, that were in Waynesburg last season:

J. A. Curnburn's Minstrels, "Dardanelle," musical comedy; "Tea for Three," "Uncle Tom's Cabin," Margaret Bryant Players, "My Soldier Girl," musical comedy; "Cheer Up Mabel," musical comedy; "Mutt and Jeff," musical comedy; "Peck's Bad Boy."

Home Talent Plays in order of

appearance: B. P. O. Elks (three nights). Cast of 50. Under direction of Joe Bren Company, Chicago, Ill. Receipts, \$1,800.

"Stop Thief" (one night). Cast of 15. Under auspices of Delta Sigma Phi Fraternity. Receipts, \$450.

"Katcha Koo" (two nights). Cast of 100. Under auspices of Federation of Women's Clubs. Receipts, \$600.

American Legion Minstrels (two nights). Cast of 60. Under the direction of "Jud" Bell and

naturally. He had an uncle who trouped for years and was a well-known cornetist in New York City, where he made his headquarters and where his family continues to reside since his death. We refer to Frank McGurgan.

Andy has the bug. He is happiest when he is working hardest, and on or off the stage he is a worker. He will peddle bills, post the paper, dig up the props or do anything, day or night, that is needed to put a performance on or to help the cause. He is a real genius for this sort of work. He expects to make it his life's profession.

"Andy" appeared in all of the Home Talent plays, except the High School play. Played the title role in "Katcha Koo." Musical director of American Legion Minstrel. He toured the Middle States from Louisiana to Michigan with Al Sweet's Red Grenadiers' Band and Male Chorus, playing drums and traps. Also played with Al Sweet's Royal White Hussars at State Fairs, following season on chautauqua. He enlisted April 10, 1917, in K Company, the Old 10th, which later became the 110th. Trained at Camp Hancock, Augusta, Ga. Was in France 14 months. Wounded at Serpy Hill. He is a Junior in Waynesburg College. "Andy" has a 5-piece orchestra, plays dances and community entertainments one night each week during the summer.

The Waynesburg High School conducts a lecture course. The course last year was opened by Kayen Musicians, then came "Daddy" Groebcker and his Swiss Yodelers, the American Concert Grand Quartet, Newell Dwight Hillis, and Wm. J. Bryan lectured as a special attraction.

Then the Teachers' Institute course presented Dr. E. A. Ott, Dr. S. Parkes Cadman, The Mozart Concert Company and ex-President Wm. Howard Taft. The Institute opens the 1921-'22 season's lyceum activities with Rev. Preston Bradley, ex-Vice-President Marshall, Ralph Bingham and a lyceum dramatic company playing "Nothing But the Truth." The High School has the following



Where Nature and Art Combine
Boys and girls are taught the very first principles of dramatics at the chautauquas.

"Andy" Purman, both members of the local legion. Receipts, \$2,000.

"Man on the Box" (one night). Cast of 12. Under auspices of High School. Receipts, \$300.

"Oh, Oh, Cissy" (two nights). Cast of 30. Under auspices of College Students. Receipts, \$500. Also appeared three nights in neighboring towns.

It is a fact worthy of study that the six big outstanding Home Talent performances outdrew in both numbers and gross receipts the ten road shows that appeared.

Perhaps the only thing that differentiates Waynesburg from many other towns is the fact that there is a young man living there who is a nut on Home Talent shows. Musical Comedy is his idea of Paradise on Earth. Andy Purman is the leading spirit in all such efforts, and has been since he was a mere lad. He comes by it naturally, for his father was a cornet player and a member of the various Waynesburg bands and orchestras that for years enlivened the activities of that little city. His mother, during her life, was always one of the willing workers in all such affairs. She was one of those rare creatures much talked about but seldom found—a real accompanist—she could and would play anything or for anybody, so Andy comes by his desires to shine na-



Andy Purman

"Andy" has taken up the new profession of home talent directing and will devote his time and talents to this line of amusement promotion.



Organized Play Is Taught
Groups of boys and girls are taught all sorts of sports and organized forms of play by the juvenile directors.

course booked for the coming season: Letter Opera Company, Herbert Leon Cope, Guthrie Mason and the Alexander Trio. This course is conducted by the students of the High School, and is well patronized.

Waynesburg supports a six-day Red-path chautauqua during the summer, and its co-operation and lively interest in the annual visits of the chautauqua have become one of the outstanding features of its community life, and the people now look upon their local chautauqua as a fixture.

The first big event of the coming season is the Elks' Minstrel, which will be presented September 19, 20, 21. The Joe Bren Producing Company has the contract again this year, and a royal time is in store for both the Elks and the public.

THE ONE outstanding fact that has been brought to the front more prominently this season than ever before has been the universal success of the dramatic offerings. There are probably sixty-five to seventy companies playing the various chautauqua circuits this summer.

There are two fundamental causes for this evolutionary growth in dramatic interest.

The first incentive that caused this greater interest came from the readers of plays who carried dramatic literature and some knowledge of the stage successes into schools, churches and homes; they stimulated interest in the actor and actress, as well as in the play.

Nineteen years ago this summer 7,000 good, pious people, some of them too sanctimonious to go to a theater, witnessed the performance of "Everyman" at Chautauqua Lake, N. Y., and with the approval of the mother chautauqua on this stage success it was then booked for several seasons on the larger lyceum courses and independent chautauquas. "Everyman" was presented in the larger cities in theaters and in the



The Circus Appeal
This cartoon is reproduced from the chautauqua literature that has been extensively circulated all over this country boosting the Children's Chautauqua Circus.

The Children's Chautauqua

All right, boys and girls. Stay right up in front! I want a few words with you and the big folks need not listen.

The Children's Chautauqua Circus is my subject. Last year the Redpath-Horner chautauqua had the big circus for the first time and their great success just simply made it necessary to have them again this year.

So get ready for the circus, with its parade, its wild animals, its acrobats, its riders, its funny freaks, its performers—just like the big circuses.

While the morning is in charge of some charming, competent instructor will be obligatory "just for the children," there is so much good, clean fun, so much humor, and so much instruction in all the good programs, that you young folks better plan on not missing one single thing.

And remember that Ada Beach and Detroit, and the Althea Players, and "Peggy" Hill and the Metropolitan Miss Singers and Les Beauchamp, and Thomas Brooks Fletcher all have something especially delightful or surprising for the young folks, while "Little Women" and "Pamflet" should be witnessed by every person, young and old.

There's not a program but what the average child will find either interesting or instructive or both.

The children's chautauqua this year can be made a great, big, successful success and I want the attendance and co-operation of every boy and girl in the community. The surroundings, the inspiration, the atmosphere, the whole thing, the instruction, the shows—all will be such that the chautauqua will be carrying out its aim of making better folks and giving them better amusements and teaching them to play as well as work.

So, boys and girls, get ready for the time of your lives. I shall expect you to take a prominent part in the circus and you might start planning for some big "stunt" you can help in.

I want to appoint you now as one of my advance agents and publicists for the big chautauqua among the big folks and tell all your boy and girl friends that they should join the circus and attend children's chautauqua.

larger towns as a lyceum number with Rudolph E. Magnus in the title role.

This beautiful old morality play, one of the finest examples of the literature of the fifteenth century, had such a revival at the Studebaker Theater, Chicago, in 1902 that for the following three years it was one of the most discussed plays on the stage. It drew the church people to the theater and caused much discussion as to its merits as a moral teacher, some even going as far as to say that it was better than a thousand sermons.

The Ben Greet Players edged in with "As You Like It" and a half dozen other Shakespearean productions—"The Midsummer Night's Dream," with a few limbs cut from some nearby trees and some underbrush doing duty as natural scenes very much in the way Shakespeare staged some of his offerings in ye olden times. The Ben Greet Players took a step over that imaginary line that fools hunt and wise men never see.

Another reason for this growing interest in theatricals is found in the work of training the children. Our juvenile workers have held the same relation to the chautauqua that the primary schools and the kindergarten have to the colleges and universities—they have been feeders.

A COUPLE of weeks ago the writer was in Washington, Pa., and made some inquiry into chautauqua conditions in that Pennsylvania college town with an oil flavor and home settings.

The following taken from The Washington Observer, a daily with 50,000 circulation, shows why the children are being more and more interested in the chautauquas:

"Mrs. Ernest Waltz will again be the local superintendent of the junior chautauqua this year. Mrs. Waltz is well qualified for this work, and her great success of last year is well remembered.

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Shakespeare and the Germans

Some Significant Facts Adduced By Prof. Max Foerster Before The Shakespeare Society at Weimar

THAT Shakespeare is better known and more deeply loved in Germany than in either England or America; that in England Shakespeare is nothing, whereas in Germany he is kultur; that the modern Englishman has been transformed from the cheerful, merry, frankly epicurean man of the Renaissance into the serious, reserved Puritan of the present, while Germans, on the contrary, have preserved the freshness of life and accessibility of the Renaissance—these are some of the conclusions reached by Professor Max Foerster, if we are to take his utterances before the Shakespeare Society at Weimar some time since just as he made them.

Much of what Prof. Foerster said is highly significant and undoubtedly true, the allowances must be made for the apparent inability of the professor to think or speak without a bias that renders him more or less unconvincing. Englishmen, for all their phlegmatic temperament, take a keen delight in "spoofing" one another, a fact which Professor Foerster seems not to appreciate. "At the same time, Englishmen," as The New York Times remarks editorially, "have still something to learn, in spite of much experience of late, as to the ability of intelligent Germans to 'spoil' themselves."

Continuing along this line, The Times says: "Professor Foerster has this talent in almost incredible perfection. German education, he tells us, 'is of a specially literary-esthetic character,' whereas in England 'the chief end of all education' is 'a matter-of-fact business sense.' A land in which the Oxford 'honor school' of Litterae Humaniores is generally held to be the pinnacle of educational perfection, and which is lambasted once every month by Mr. H. G. Wells for its lack of the German proficiency in scientific research and technical instruction, will read on with interest

renewed. The modern Englishman, it appears, has been transformed from 'the cheerful, merry, frankly epicurean man of the Renaissance'—Hamlet, Othello and Lear spring to our thoughts unbidden—into 'the serious, reserved Puritan of the present, intent on business alone.' Germans, on the contrary, have 'preserved the freshness of life and accessibility of the Renaissance.' Professor Foerster is moved to 'rejoice that Shakespeare has an accessible eye for foreign nations, that he has nothing of the stupid presumption so characteristic of modern Englishmen'; that Shakespeare's patriotism, too, glowing as it shows itself on every occasion, has nothing of the aggressive, wounding quality of that of the present-day Englishman. 'It is more of a home feeling (Heimatsgefühl), just as in the case of the Germans.' It will probably never occur to the Weimar Shakespeareans that German Heimatsgefühl is less attributable to the influence of their patron author than to recent contact with modern Englishmen and their allies in France. Subconsciously, perhaps, there is a memory. Looking backward toward the sixteenth century, Professor Foerster finds 'nothing whatever' of 'the militarism and egotism of the English ethics of today.' Quite true; even among the Doubtful Plays he will fail to find that not impossible melodrama entitled "Why Germans Leave Home."

NO ONE will dispute the assertion that Shakespeare is better known and more deeply loved in Germany than in either England or America. This fact has been demonstrated time and again. Nor will it be disputed that in modern Germany there is more genuine literary and es-

thetic culture than can be claimed for England or America. Not only is Shakespeare honored, but other giants of literature and art as well.

"Proportionately," says The New York Times, "the same honor that is accorded to Shakespeare is accorded to Sophocles, Calderon and Moliere, to Ibsen and Strindberg, to Brieux and Rostand, to Gorky and Tchekhov, to Barrie, Wilde and Shaw."

The Times points out that in some measure this is due to the fact that in every capital of Germany and Austria there is a repertory theater supported by the government—which in turn has given rise to multitudes of independent art theaters, such as those of Brähm and Reinhardt in Berlin. "But," says The Times, "even with Government fostering, the art of the drama could reach no such intensity of development if there were not a broad and deep love of it in the people."

A TRUE VAGABOND OF LITERATURE AND THE ARTS

Wilson MacDonald, composer and designer of the new comic opera, "The Girl From Vagabondia," presented in Toronto, Canada, last spring, is himself a true vagabond of literature and the arts.

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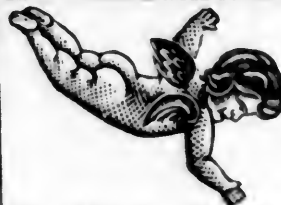
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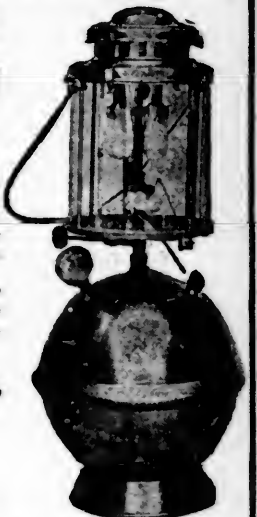
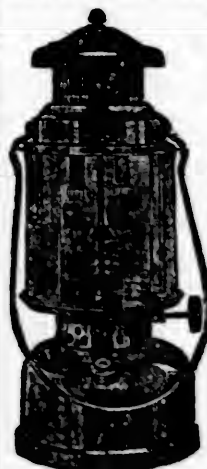
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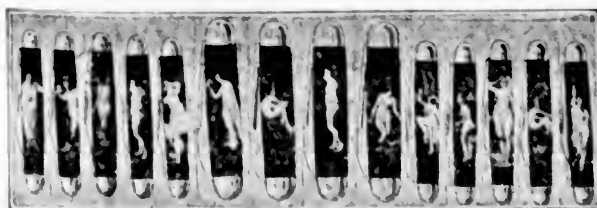
Also Headquarters for Jumbo Stove Burners, Pumps, Tanks, Hollow Wire, etc.

MANAGERS,
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WINDHORST SUPPLY CO., 106 N. 15th St., St. Louis, Mo.

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The BEST SET of PHOTO KNIVES ever used on a board. Prices, WITH-OUT boards, 1 Set, \$6.00; 10

Sets, \$5.50 per Set; 25 Sets, \$5.40 per Set. 700 or 800-Hole Board, with elastic, \$1.00 each. 25% with order, balance C. O. D., SUBJECT TO EXAMINATION.

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SMALL CARNIVAL—or—Rides, Shows, Concessions, Free Acts
For the Loyal Days (3 Big Days), Loyal, Wis., Sept. 22-25-24. On the Streets. In one of the richest farming communities in Wisconsin. A real spot for a live one. Under the auspices of the Legion and Merchants of Loyal, Wis. Wire or write, FRED REKTHS, JR., Marshfield, Wisconsin.

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BRUNS QUALITY CANDY BRINGS THEM BACK FOR MORE.

- 1/2-lb. Whipped Creams, one layer. Looks like a two-pounder. 23c
- 1-lb. Whipped Creams, two layers. 35c
- Angel Creams, 24 pieces. Flashy big box. 23c
- Famous Give-Aways—Angel Cream Bar. Per 1,000. \$16.00
- Victory Kisses. Per 1,000. 15.00

We ship same day order is received. One-third cash, balance C. O. D. Write for complete price list.

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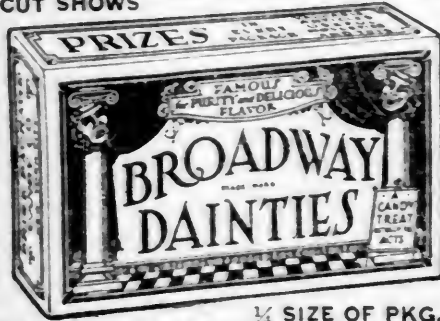
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This additional flash will give every patron in five "a big one" instead of one in ten, as before. Results are: Increased sales and satisfied customers. You owe it to yourself as well as to your trade to try a shipment of Broadway Dainties, and note the difference.

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3 RIDES, 3 SHOWS, 30 CONCESSIONS. HAS OPEN TIME FOR EARLY FALL FAIR DATES. Get our proposition. Write or wire. LIBERTY UNITED SHOWS, 12 Spring St., Paterson, N. J.

WANTED FOR OLD HICKORY FAIR LEXINGTON, N. C.

Good Carnival Company, Four big days, October 11th to 14th, in new Fair Grounds. Have Races and room for twenty-five car show. DAVE LEONARD, Secretary.

Wanted At Once

Athletic Man, on account of party jumping contract. I have complete outfit. Have some of the best spots in Pennsylvania. Indiana, Pa., week of Aug. 1 to 6; Kittanning, Pa., week of Aug. 8 to 13; Kane, Pa., Celebration, Aug. 22 to 27; then Fairs. Wire HARRY COPPING, Indiana, Pennsylvania.

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WE CAN ALWAYS SAVE YOU MONEY

CHINESE BASKETS

With Double Rings and Tassels \$3.75 Per nest of 5

WHY PAY MORE?

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NOW PLAYING THE CREAM OF THE EAST

Can Place at Once a Few More Shows of Merit and Class

Would like first-class Midget Show or any good attraction that can get the money. Concessions of all kinds are open. Grind Stores and a few Wheels, including Groceries and Fruit, but no Buy-Back Stores. Look at this lineup of fairs; you know what they are: Hartford, Conn., opens Labor Day; then come Reading, Pa.; Roanoke, Va.; Lynchburg, Va.; Winston-Salem, N. C.; Danville, Va.; Raleigh, N. C.; Spartanburg, S. C.; Greenville, S. C. Write, wire or phone RUBIN GRUBERG, this week Union Station Plaza, Washington, D. C.; next week, Twentieth and Asquith Streets, Baltimore, Md.

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BOWLING ALLEY TEN PIN GAME

Patent applied for.
Newest and most fascinating game and a sure money maker. One person can operate six of these games. This Bowling Alley is portable and can be put up or taken down in five minutes. Weight, 75 lbs. Complete, \$25.00. Balls and Pins work automatically.
We manufacture our own Games and Paddle Wheels.



Double baskets. Double tassels, double rings, beautifully decorated with Chinese coins. 3 to a Nest, \$1.75; 5 to a Nest, \$4.25.

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High grade, from 65c to \$5.00 Each.



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14 in. High, \$8.00 and \$9.00 per Dozen.
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Imported China Novelties which are always necessary at Fairs and Carnivals:
BB. 678—Animal Group, the Dog Family. Puppies are heavily gilded. Assortment includes Horse Family and Elk Family. Gross.....\$10.00
BB. 679—Bird Group, includes the Peacock Family, Rooster Family and the Swan Family. Gross.....10.90
Leather Traveler Clocks, Each......75
16 Size American Made Watches, Each......90
Dice Clocks, Aluminum Dials, Each.....1.25
21-Piece Manicure Sets, on roll, Dozen.....23.00
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Opera Glasses, Each pair in a case, Doz.....9.00
25-Piece Rogers Silver Sets in bulk, Per Set.....3.35
15-inch Kewpie Flashy Dressed Dolls, Dozen.....9.50
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BB. 462—Blue Steel High-Grade Automatic Revolver, .25 calibre, shoots seven times, Each.....5.75
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If interested in the general line of Fire Arms, drop us a line for information.
We carry a complete stock of Fair Novelties, and our line of Belgian and Domestic Squawkers, Gas Balloons, Kewpie Balloons and Long Sausage Balloons at reduced prices.
We can fix you up with Knives and Canes for Racks from \$5.00 per 100 up.

WHIPS, 27, 30 and 36 inches. Big stock on hand. HOLLOW WARE and SILVERWARE. Biggest variety in the country. If you are a Concessionaire and are out for the DOUGLIS, interview our Bulletin No. 71. Long Distance Phones: Market 6510, 6511.

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AUGUST 8th to 13th

Six Days and Six Nights. Auspices Junior Order United American Mechanics, ROCKAWAY, NEW JERSEY.

Five hundred hustling members. Population, five thousand; drawing population within ten miles, twenty-five thousand, with trolley and steam lines connecting.

Rockaway has thirty factories working full time.

Free Act and Band Concerts daily.

FIRST CELEBRATION HELD IN ROCKAWAY, N. J., IN TWO YEARS—Has been closed to carnivals.

YE OLD COUNTRY STREET FAIR
AUGUST 15th to the 20th

SIX DAYS and SIX NIGHTS on the line of Franklin-Hamburg, N. J. AUSPICES PATRIOTIC ORDER SONS OF AMERICA.

Franklin-Hamburg has been barred to all carnivals and celebrations. First one held this year.

Zinc Mines in Franklin are working overtime. Everything prosperous.

WANTED: RIDING DEVICES, SHOWS AND CONCESSIONS
THE FOLLOWING STOCK WHEELS ARE OPEN: Silver, Blankets, Dolls, Candy, Baskets, Shirts, Grocery, Fruit, Dog and Bear.

Wire or phone THOMAS BRADY, INC., Representative for the Committees, 1547 Broadway, New York City. Phone, 6343 Bryant. Other spots to follow

P. S.—Wanted to hear from a recognized Gypsy Camp.

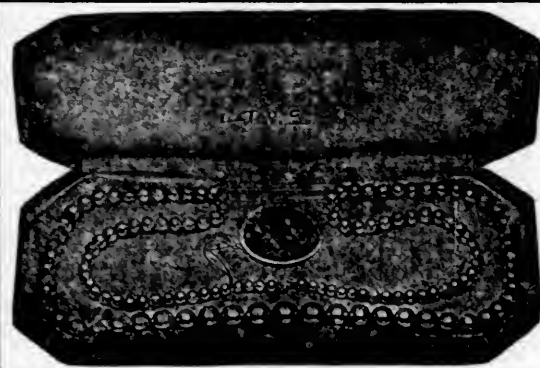
INDEPENDENT ATTRACTIONS WANTED

1,800 members of Farm Bureau and Chamber of Commerce, together with City Officials, are boosting 1921 Farmers' Fall Festival for week of Sept. 19th to 25th. 4,000 feet of red and white booths with electric lights every four feet makes this the most attractive exhibit ever pulled off. Merchants, manufacturers and farmers are keen for space to show. Arrangement made to check 3,000 visiting autos. Bands and free attractions give zip. We now want best independent attractions under canvas to work on a per cent. Write

WALTER S. STORY, Mayor, Chillicothe, Ohio

Revolving Fans, \$10.00 per doz., Sample, \$1.25

GENTLEMEN'S WATCH, correct timekeeper, \$11.00 per Dozen. WALKING DOLLS, \$6.00 per 100. Sample, 25c. And other Novelties. Full sample line, \$5.00. CONSOLIDATED IMPORTERS, 35 Warren St., New York.



First Quality LA TAUSCA PEARLS

In Gray Velvet Boxes, 18 Inches Long, Cream or Oriental Colors.
Price, \$4.50 Each in Quantities
25% with all orders, balance C. O. D. Sample will be sent upon receipt of \$5.00.

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Office and Salesrooms, 76 Dorrance Street, PROVIDENCE R. I.

WANTED FOR THE CAMPBELL-BAILEY-HUTCHINSON CIRCUS BAND

Trombone, Baritone and Bass. Bob Speer, write, Route: North Baltimore, O., Aug. 3; Lelpsc, O., 4; Dundee, Mich., 5; Howell, Mich., 6. S. W. FLOYD, Band Master.

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In conjunction with the OLD HOME COMING FAIR.

Auspices UNITED SPANISH WAR VETERANS and KNIGHTS OF PYTHIAS

The organizations of merit and patronized by the people.

WANTED—RIDES, SHOWS, EXHIBITS AND CONCESSIONS. EVERYTHING MUST BE LEGITIMATE AND HIGH-CLASS. FOUR SOLID WEEKS, SEPTEMBER 4 TO OCTOBER 1, INCLUSIVE. Rubin and Cherry, Glot's Greater and Lew Dufour Shows playing this location weeks July 25 and August 1. Other big cities will play this great entertainment project. Address EDWARD OLIVER, President, U. S. Producing Co., Inc., 306 Ouray Building, Washington, D. C.

Most Attractive Concession Package Ever Put on Sale

MAKE 140% FAST SALE GUARANTEED OR MONEY BACK

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Packed in the new X-Ray Box. Exact size of illustration.
Twelve chews of mixed flavors and colors to each 5c pack. Packed twenty packs to fancy display box.

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- 2000 Packs, 42.00.
- 5000 Packs, 100.00.

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- Your Profit, 28.00
- Your Profit, 58.00
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Deposit with order required

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Special Rates to the Theatrical Profession.

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Devil Child, Siamese Twins and lots of others ready
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Union Pianist

Piano Leader or Side Man. Orchestra Music. Ho-
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SCOTTIE GREZAIR, Star Hotel, Cincinnati, Ohio.

At Liberty—Eugene Gordon

Pianist and Organist and HAROLD HUGHES, Col-
lect. Both young men, experienced and reliable.
Members A. F. of M. Prefer engagement together,
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A REAL CORNET PLAYER OPEN

for Theater or Dramatic Trouping. Have library for
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WANTED—MUSICIAN FOR TRAVELING CO.
Must play piano and do incidental effects on other
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ary. Long engagement. Write, stating qualifications.
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YOUNG MEXICAN INDIAN WOMAN

with good speaking voice would like engagement with
stock Co., or would accept vaudeville engagement,
dancing. Address Cherokee, care Billboard, New York.

AT LIBERTY—Change for week. Six doubles, three
singles each. Regulars. Whiteface doubles, black in
acts. CASEY AND CAREY, Hillview, Green Co., Ill.

AT LIBERTY—CORNET, A. F. of M.

GEO TURNIDGE, 520 N. East St., Raleigh, N. C.

WANTED QUICK—Billy Allen's Novelty Show
under contract, good Novelties Team, man and wife.
Musical Team or Singing and Talking Acts that
change strong three days. One must be able to play
piano. Both work in acts. No fancy salaries this
season, so make it right. We pay all other joining.
Address Box 67, Walnut Grove, Mo. Give time for
forwarding.

VAUDEVILLE TROUPES WANTED AT ONCE

for show in live town with population over 4,000.
Good theater, with seating capacity over 400. If
you can deliver the goods, write or wire P. O.
HANLON, Palace Theatre, Draper, North Carolina.

First-Palace Pianist Wanted

Must know how to use pianos. Must also have a
library. Get in touch. A. GINSBURG, Lagrange, Ga.

Put and Take Tops

THE NEWEST AND BEST SELLING
NOVELTY

Solid Celluloid Polished, 1/4 in. diameter. Per Gross.....	\$15.00
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K-244 Silk Sauter Chain with Glass Animal Pendant Charms. Per Gross.....	16.00
Prusted Glass Charms, such as Bunnies, Bull Dogs, Fox Terriers and Cats, assorted colors and brilliant eyes. Per Gross.....	5.00
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Ladies' Special 12-K 1/20 Gold-Filled Ring Assortment. Per Gross.....	9.75
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Gents' Watches, Thin Model, Gold or Nickel Finish. Sample.....	1.15
Silk Tassels and Trimming Beads for Chinese Baskets, assorted colors.	

We specialize in Beads, Stone Sets, Needles and Supplies for Bead Workers. Also material for Costume Designers.

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SECOND-HAND TRUNKS NONE BETTER FOR THE PROFESSION

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Write for list of sizes and prices. A large stock of Second-Hand Trunks always on hand. Above Trunks are well constructed and in first-class condition.

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Tel., Harrison 6514.

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Vaudeville, Concert or Dance. Married. Reliable. A. F. of M. Can furnish real references. Over seven years Pantages Vaudeville experience. Will go anywhere in the South.

JACK CROSTON, Box 387, Galveston, Texas.

Wheeler Bros.' Shows

WANT to join on wire, MAN TO HANDLE PIT SHOW. To a live hustler here a good proposition. Must be able to make good openings and not afraid of work. Side Trombone, Feature Act for Concert, Versatile Single Performers. Long season; salary every week. Will stand half fare to join. Address Chasleau, Ontario, Canada, August 9th. Perm. address, Oxford, Pa.

AGENTS, DEMONSTRATORS, STREETMEN, PITCHMEN. BIG MONEY TO BE MADE AT THE FAIRS WITH THIS ORIENTAL NOVELTY.

GENUINE CHINESE HORN NUTS

Growing plants furnished for demonstration. 15c for sample. THE CANTON CHINESE HORN NUT IM-PORTERS, Lakeside Park, Dayton, Ohio.

NOTICE! FAIR SECRETARIES AND HOME-COMING COMMITTEES

THE J. C. FIELDS GREATER SHOWS have a few open dates for Wisconsin and Minnesota. At my expense look the show over. Tomah, Wis., this week.

WANTED, Ferris Wheel, Plantation

or any other good paying Show. Have complete Athletic Show for the right party. All Concessions open except Cook House and Juice. J. L. CRONIN SHOWS, week Aug. 1, Uhrichville, O.; week Aug. 8, Dillonvale, O.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

FOR SALE

The Wardrobe, Stilts and Trunk formerly the property of the late Major Fred Bennett, all in first-class condition, for \$50.00. Address
MRS. BENNETT,
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NEW GROUNDS.
SCHAGHTICOKE, NEW YORK.
Opens Labor Day, Sept. 5, 6, 7 and 8.
We will use everybody right.
F. P. CAIRD, Secy., Troy, N. Y.

AMERICAN LEGION HOME

COMING, Aug. 12 and 13

WANTED AT ONCE—Carnival, Rides and Concessions. F. E. ROGERS, Concessions, Homer, Mich.

FARMERS' PICNIC

To be held at Harvel, Ill., August 6. Wanted—Amusements and Concessions of all kinds. Apply to H. H. ZIMMERMAN, Cashier of Harvel Bank, Harvel, Illinois

GREENE COUNTY FAIR, Sept. 12, 13, 14, 15, 16.

We are not booking a Carnival this year. We want independent Concessions and Rides. Whip Ferris Wheel and Merry-Go-Round. E. C. FREEMAN, Secretary, Jefferson, Iowa

LABOR DAY CELEBRATION and CARNIVAL

Entire week, auspices American Legion, Spangora, Ohio. Wanted—Concessions, Shows, etc. Carousell, Ferris Wheel. C. A. Clarke, write. GEO. W. SHAFER.

WANTED—Straight Man, to do Singing Specialties, Sketch Teams, Piano Player and others wire. Eat on lot, sleep at hotels. Join on wire. State lowest salaries. CLARK COMEDY CO., Williams, Ill., August 1, 2, and 3; Percy, Ill., 4, 5 and 6; Cutler, Ill., 8, 9 and 10.

WANTED—LADY MUSICIANS

Piano, Drums, Saxophone or Clarinet. Permanent position. Write all. Send photo quick. PALMETTO THEATRE, Rock Hill, S. C.

WANTED QUICK—For Derrington's Dog, Pony and Vaudeville Wagon Shows, B. F. Comedian. Must be able to put on acts. Salary, \$12.00 per act and all my limit. Must join on wire. Route Aug. 2 Electric, 4, Germantown; 3, Centerville; 6, Springboro; 8, Corwin; all Ohio.

WANTED—Good Medicine Show Comedian

with wardrobe and change often. Also Organ Player that can double, man preferred. WARETA MED. CO., Monroe, Butler Co., Ohio.

WANTED—Man to take charge of Skating Rink at Park, who can repair skates and keep things in shape. Address BARNEY, Room 337, 1403 Broadway, New York City.

WANTED Position by Violinist and Clarinetist. 1st. Both 15 years experienced in theatre and hotel work. Violinist-leader. Can furnish library. K. & K., care The Billboard, Cincinnati, O.

LADY MUSICIANS For FLORIDA

Winter engagement. Write all. Send photo ANN R. GORDON, Box 102, Rock Hill, S. C.

WANTED—A Rank Player. Must be a good singer. Also good Ballroom Man for a medicine man. Name salary. Good opportunity for right party. STEELE & RICHARDSON, 1036 Penna. Ave., Baltimore, Md.

Wanted—Expert Piano Player or Violinist

with large library, to cue pieces. Also Drummer. Steady. Write Ames Theatre Co., Ames, Iowa.

If you see it in The Billboard, tell them so.

The Billboard

Endeavors ever to serve the Profession
honestly, intelligently and usefully

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ANTI-WEBER ELEMENT OUSTED BURLESQUE INTERESTS AND STAGE HANDS FAIL TO AGREE

New Officials Replace Entire Board of Directors of Musical Mutual Protective Union, Local 310

REINSTATEMENT IN A. F. M. NOW EASY

Action Is Result of Managers' Demands for 20% Reduction in Wages and To Gain Federation's Backing

New York, July 31.—Facing a 20 per cent reduction in wages in houses controlled by the Keith, Loew and Fox Circuits, as well as similar reductions in the big Broadway picture palaces, members of the outlawed Musical Mutual Protective Union, Local 310, in an all-night session Friday ejected the radical officials from control. Steps were immediately taken for reconciliation with the American Federation of Musicians, from which organization the Musical Mutual Protective Union was recently ousted by order of President Joseph N. Weber. Once within the parental fold the local orchestra men will be able to cope with the situation growing out of the managers' demands.

The ousted officials, according to members of the union, were responsible for the breaking of relations between the local union and the national organization. It is said that any fight against the proposed reduction would be hopeless without the aid of the federation. A committee, therefore, has been appointed to take up with the federation the matter of an immediate re-affiliation.

Taking advantage of the split between the local union and the parent organization, a two-weeks' notice of dismissal was handed 1,200 orchestra men last week by the managers. The managers held that only upon acceptance of a 20 per cent reduction in wages would the notice of dismissal be vacated. This understanding was reached on Friday afternoon when Joseph Plunkett of the Strand, Hugo Riesenfeld of the Rialto and Criterion, E. J. Bowes of the Capitol, John J. Murdock of the Keith Circuit and Nicholas Schenck of the Loew Circuit met in secret session in the rooms of the Vaudeville Managers' Protective Association in the Columbia Theater Building.

It is also understood that it was agreed that in case members of the union refused to accept the cut the managers would go out of the city and obtain musicians in good standing with the federation in other lo-

(Continued on page 143)

TEXAS FAIRS IN NEWLY FORMED FEDERATION

Twenty-six secretaries of Texas fairs met at Dallas on July 28 and organized the Federation of Texas Fairs. The principles of the organization, as stated in the constitution, are the encouragement and production of county and district fairs, co-ordinated effort for the mutual benefit of Texas fairs, the promotion of circuits or groups of fairs so dates will not conflict, and for the purpose of securing exhibits and attractions.

S. M. Mayfield, secretary of the Texas Cotton Palace at Waco, was elected president, and W. A. Spencer, of Temple, secretary and treasurer. The State was divided into four districts, with a vice-president and two directors for each district. "It is confidently expected," says F. F. Quinn, secretary of the Interstate Fair, Texarkana, "that this organization will be the means of booking better attractions for the State of Texas, in view of the fact that each district is to organize circuits, and this closer co-operation of fair managements will insure attractive bookings for amusement and attraction owners."

PAGEANT OF PROGRESS GETS UNDER WAY IN CHICAGO

Big Exposition in Full Swing On Municipal Pier

Said To Be Chicago's Biggest Show Since World's Fair

Spectacular Entertainment Program for Each Day

Chicago, July 30.—The great Pageant of Progress Exposition, the biggest show Chicago ever had with the single exception of the World's Fair of 1893, opened on the Municipal Pier today. Just at 10 o'clock the Santa Maria, the largest passenger-carrying hydroplane in the world, thundered above the pier, and, with a Magnavox amplifier, announced

that President Harding had pressed the magic button which had officially cut things loose.

A gigantic parade was staged thru the Loop streets, whistles blew, bells rang and salvos of artillery followed the opening of the big show. Much of the pageant, most of it, in fact, being industrial in its nature, is outside of territory commonly covered by The Billboard. Suffice it to say that the three and one-half miles of exhibits in the vast structure illus-

(Continued on page 143)

WAR DECLARED ON THE EQUITY ASSOCIATION BY THE P. M. A.

Move Regarded as Effort To Force the Open Shop

Breach of Faith Is Charged By the Managers

President Emerson Brands The Charge as False

New York, Aug. 1.—What is considered a declaration of war against the Actors' Equity Association and a move to force an open shop thruout the entire amusement industry was the ultimatum presented to Equity last week by the Producing Managers' Association. The managers threw down the gauntlet to the organized players, it was learned, in an affidavit charging that the Equity has broken faith and that the union has breached its contract signed at the end of the New York theatrical strike. The managers, it is said, contend that this contract is not binding because of acts of coercion on the part of the Equity.

According to information obtained by The Billboard, the Producing Managers' Association sent its charges direct to John Emerson, president of Equity, and the matter was taken up Friday afternoon at the Equity council meeting.

From Mr. Emerson it was learned that the managers base their contention on the Equity shop issue, holding it out as a breach of faith on the part

(Continued on page 143)

Attempts at Conciliation Apparently Futile

Local Unions Refuse Mediators Arbitration Authority

Burlesque Managers Issue List of Concessions Demanded

New York, Aug. 1.—Another conference between representatives of the musicians and stage hands on the one hand and the burlesque interests on the other was held in the Columbia Theater Building this afternoon.

The representatives of the employees presented forty telegrams from local unions, all of which save three have refused to clothe the mediators with authority to represent them, and the

(Continued on page 143)

CARNIVALS GET TOGETHER FOR 2 WEEKS' EVENT IN WASHINGTON

Rubin & Cherry and Lew Du-four Shows Combine

Gigantic Midway of 35 Shows, 15 Rides and 3 Bands

Washington, D. C., July 30.—One of the biggest events in the history of the carnival business is the gigantic combined midway of two big shows playing here for two weeks under the auspices of the Costello Post, American Legion, which is endeavoring to raise funds, right in the nation's Capital, for the care of ex-sol-

(Continued on page 143)

Last Week's Issue of The Billboard Contained 1,330 Classified Ads, Totalling 6,322 Lines, and 823 Display Ads, Totalling 30,106 Lines, 2,153 Ads, Occupying 36,428 Lines in All The Edition of This Issue of The Billboard Is 85,000

NO "MOTION PICTURE DAY"

Exhibitors Will Have None of It, Says Sydney Cohen, President of The Motion Picture Theater Owners' Association

Another Attempt to Milk Exhibitors in the Interest of the Producers and Distributors Frustrated—The Latter Are Firmly Told To Dig Into Their Own Pockets.

New York, July 29.—August 25 may or it may not be "Motion Picture Day." If it is, the chances are largely that the only houses that will pay any attention to the official act will be those controlled by the producers and distributors banded together in the National Association of the Motion Picture Industry.

Sydney Cohen is strongly against it. He issued a statement yesterday in which he took occasion to say:

"On behalf of the Motion Picture Theater Owners of America I want to say that all statements purporting to commit the organized exhibitor to the promotion of Motion

Picture Day are wholly unauthorized as far as our organization is concerned. The entire proposition is, no doubt, inspired by the chafe and matter splits of the National Association, altho no connection with that organization is either claimed or admitted. The Motion Picture Theater Owners of America have not been consulted on this proposition either directly or indirectly; the first intimation we had of Motion Picture Day was from messages of inquiry which came from every part of the country.

"There is no difference of opinion whatever among our men on this movement. It is nothing more or less than an attempt to carry discord into our ranks. The whole matter is a poorly disguised flank movement against the organization. The same interests that have been fighting the independent exhibitors are now trying new and subtle propaganda.

"The trade papers announce Motion Picture Day with a prospectus stating that the fund collected from the public will be used for two purposes—to finance the necessary co-operative work for the protection of the industry and to 'contribute' to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, solicitations for such purposes in motion picture theaters. What is the scope of this co-operative work? Who is to direct it? Who is to supervise the expenditures of these moneys, all of which are to be collected entirely thru the exhibitors?

"The exhibitor will have to bear the brunt and he is in no position now to give up 50 per cent of his receipts, small as they are.

"If the producer and distributor wish to create a 'war chest' fund, let them take any day they wish and place in the treasury of their association half of the film rentals that they collect for that day from the theater owners of America. That would be their own money. Let them create their own fund and

use it for their own purposes. We do not ask them to contribute to our treasury."

Mr. Cohen concludes this statement by saying his association is glad to contribute to any worthy cause, but not to a plan of this nature. The Billboard will carry next week a follow-up of this story, detailing important developments that will eventuate during the interim.

LEGITIMATE OFFERINGS

Assured for Reading, Pa.—Appel Secures Orpheum—Rajah To Be Reconstructed

Reading, Pa., July 30.—The Rajah Theater has been closed for reconstruction, which may not be completed before March 1, but Nathan Appel, lessee, has secured the Orpheum Theater for next season and says this will give the city a season of legitimate plays while Rajah is being rebuilt. Otherwise Reading's offerings would have been limited. The Orpheum has less seating capacity than the Rajah, but adjustments will be made to adapt the playhouse to the needs of the season. The house will open late in August or early in September.

Finishing touches are now being put on the new Capitol Theater, Walter C. Kanter, manager, to be one of the finest in Eastern Pennsylvania, with seating capacity of 2,500, and the Hippodrome Theater, Geo. W. Carr, resident manager, is being overhauled and many improvements installed.

OUTING ENJOYED

By Cast and Chorus of St. Louis Municipal Opera Company

St. Louis, July 30.—The Executive Committee of the St. Louis Municipal Opera Company gave the members of the cast and chorus an outing on the river Thursday, July 28, on the city steamer Welis. Mayor Henry W. Kiel, president of the association, headed the entertainment committee. The boat left its wharf at 10:30 a. m., returning at 5 p. m. Dancing, singing, games and a general good time were enjoyed by all. Plenty of everything good to eat and drink was in evidence all day. Sincere regrets are expressed by everyone connected with the municipal opera that this week terminates its season, which has been most successful both financially and artistically. The immense seating capacity of 3,200 has been taxed to its utmost during this the closing week with "Sari" as the final production.

RUTH THOMAS INJURED

New York, July 30.—Ruth Thomas, 25 years old, a chorus girl appearing in "Snapshots of 1921" at the Selwyn Theater, was injured by falling scenery last night and her removal to the hospital was found necessary.

NEW CORPORATION

Takes Over Curran Theater

Herbert A. Harris Heads Company Which Plans Pacific Coast Theater Chain

San Francisco, July 28.—Marking the first step in the formation of a chain of theaters that will extend over the entire Pacific Coast, a newly formed corporation of San Francisco men will take over the Curran Theater on September 1.

This announcement has just been made here by Herbert A. Harris, president and general manager of the new corporation, and, incidentally, the youngest manager in the theatrical field in the West, being but 24 years of age.

According to Harris the Curran will be renamed, altho as yet a name has not been definitely decided upon. Upon assuming control of the theater it will be closed for a period of several weeks, during which it is planned to repair and enlarge the house at a cost of approximately \$35,000.

The concern which Harris heads is called the Pacific Theater & Realty Company, and it is pointed out by its members that it is entirely separate and distinct from Ackerman & Harris, with which young Harris has been connected until a short time ago.

Harris declares that his concern has signed contracts for the Shubert productions for the next two years and says that some of New York's biggest successes will come to the Curran. Among these will be "East Is West," which will open the season, starring Fay Bainter; "Aphrodite," with a cast of 200; the A. H. Woods show, "Ladies' Night," and "The Bat."

HITCHCOCK HEARING

Before Bankruptcy Referee Discloses No Assets

New York, July 30.—In a hearing yesterday before John J. Townsend, referee in bankruptcy, Raymond Hitchcock testified lightly as to the financial misfortunes that made it impossible for him to pay his debts and made him bankrupt. The purpose of the hearing was to discover whether Mr. Hitchcock had sufficient funds to liquidate a debt of \$2,000 due Jack Walsh, his former manager.

Mr. Hitchcock said he was fairly prosperous until he produced "Hitchy Koo," which ruined him, leaving him nothing but a lot of notes, a few pawn tickets and some scenery, which was eating its head off in a storage warehouse. But this burden, he said hopefully, would be removed today when his rental of the space expired and which he could not renew. He suggested that the referee might be interested sufficiently in the scenery for decorative purposes to release it.

He lamented that several published stories on the day after the last hearing were inaccurate, so far as they told that he had entertained at his Long Island home Broadway stars and musical comedy beauties, and that part of the nights were passed in moonlight bathing and esthetic dancing about the lawn. All such statements, he said, were without truth. Some of the neighbors, he stated, used his private pier for swimming purposes. These invaders he ordered off his place, he said.

Explaining what disposition he had made of some of his jewelry, he said that while "Hitchy Koo" was showing in Philadelphia, one of the chorus girls was destitute and he pawned a watch, given to him by "Diamond Jim" Brady, to get money to send her back home. One of his notes, Mr. Hitchcock said, is held by Florenz Ziegfeld, who backed "Hitchy Koo."

Asked about his country place at Great Neck, L. I., and his city home at 410 West Twenty-fourth street, he said his wife owns both of these parcels, that she also owns and uses his solitary automobile, and that she owns also all the jewelry in the family. The hearing was not concluded.

MUSICIAN MAY CAUSE STRIKE

Chattanooga, Tenn., July 29.—Trouble between the Signal Amusement Company and J. Frank Worthy, involving a claim by Worthy that 16 weeks' salary is due him, may cause a strike of musicians and motion picture machine operators unless a settlement is effected. Worthy claims that the musicians will be called out August 1 and that this will be followed by a strike of machine operators unless the company reinstates four men and lives up to the terms of its contract.

E. P. Rose, of the musicians' local, stated that they anticipate no serious trouble and felt sure that Worthy would be paid.

TAX REDUCTION

As It Concerns M. P. Industry Problematical—Way To Equalize Burden May Be Found

Washington, D. C., July 28.—While members of Congress expressed themselves in the testimony, before the House Ways and Means Committee, of William A. Brady, Saul Rogers and others on behalf of the motion picture industry, these witnesses painting a dark picture of the situation in which the industry finds itself, these members would not comment on the possibility of a reduction in taxes. There is undoubtedly an impression, however, in Washington that Congress will try to find some way of equalizing taxes on the motion picture industry.

Mr. Brady said but one motion picture company is paying a dividend; salaries have been reduced; that ninety per cent of the actors, both motion picture and legitimate, are out of work. He says the screen companies are not operating and show houses are being forced to close indefinitely. The depression and the high taxes have hit the little towns hardest, he says. "No more Fairbanks, Chaplin or Pickford salaries will be paid," said Mr. Brady, adding that the public is demanding good pictures.

It will be weeks before the tax bill is acted upon by Congress.

GREELY MANAGING BANGOR OPERA HOUSE

Bangor, Me., July 29.—James W. Greely, veteran theatrical man and pioneer in the establishment of moving picture houses in Maine, has succeeded Edward A. Rafter as manager of the Bangor Opera House.

Mr. Greely has been manager of the big Knickerbocker Theater in Philadelphia and last winter managed the Loew State Theater, which has a capacity of 3,000 people, in Indianapolis. He built the first moving theater in Portland, the Dreamland; introduced pictures to Lewiston and Auburn at Music Hall, now the leading theater in Lewiston; established the Strand and Greely in Portland and managed the Portland Theater in its early days.

Greely is a native of Bangor, is known throughout New England and has a very large acquaintance in Maine.

WRITER'S WILL PROBATED

New York, July 30.—The will of Mrs. Mary A. Worswick, late dramatic critic and newspaper writer, which was admitted to probate this week in the Surrogate's Court, names her son, Lloyd Worswick, of this city, sole legatee. Just exactly how large an estate she left will not be known until, under direction of the court, it is appraised for inheritance taxation.

NEW FIRM FORMED

The Berger Theatrical Productions Company was incorporated in Columbus, O., a few days ago by Cincinnati men. The company's headquarters will be maintained in Cincinnati. George F. Berger is the directing head of the organization. Other incorporators are Wm. N. Grady, James A. Ward, A. F. Morrison and Henry Coletta.

GENERAL REDUCTION IN ADMISSION PRICES

Is To Be Made by Broadway Theaters the Coming Season—Almost Universal Adherence to \$2.50 Rate Expected, With Exception of Big Musical Shows

New York, Aug. 1.—There will be a general reduction in admission prices at the Broadway amusement places this winter. Two productions have opened at a \$2.50 top figure and four more shows at that price are scheduled for early openings. Three productions still hold to a \$5 top, but it is not unlikely that these charges will soon be reduced.

According to managers, there will be an almost universal adherence to the \$2.50 rate for the coming season, at least as far as straight dramatic productions are concerned. The some of the musical plays in prospect will charge \$2.50, the general tendency will be to set the top price for such productions at \$3.

Except for productions at the new Music Box Theater, Sam Harris intends to follow this policy, it is announced. In the case of the new playhouse, the rate will be \$4 for a while, at least, it was said, due to the cost of building this novel theater in depressing times and the high-salaried cast that will appear there.

The announcement of Charles Dillingham that the Hippodrome will be reopened at a \$1.50 top price for evening performances is a return to the rates that prevailed before the war at the big playhouse. "Two Blocks Away" and "A Wise Child," two new plays about to be presented by Mr. Dillingham, will ask the \$2.50 rate, tho his musical productions will demand \$3.

"The Last Waltz," said to be one of the most successful of the summer attractions, is charging \$2.50, except on Saturday nights, when \$3 is

asked, and this policy, it is announced, is to be followed by the Shuberts in all their offerings. The two new plays of last week, "The Teaser" and "The Skylark," opened in Shubert houses at the \$2.50 scale, and "Just Married" has been drawing good audiences at that rate for some time.

The A. L. Erlanger production, "Two Little Girls in Blue," is a musical comedy, charging only \$2.50, and Erlanger's ally, Charles Frohman, Inc., will present Otis Skinner, in "Blood and Sand," at the \$2.50 rate. David Belasco will adopt the \$2.50 scale. The Selwyns will open "The Circle" with six stellar players at only \$2.50.

A number of the managers announce road presentations at \$2.50 and \$2 of plays and stars that brought \$3.50 and \$4 in New York last season, and some managers say it is not improbable that another season will see the \$2 price limit back again in New York.

SHEA IS PROMOTED

Oklahoma City, Ok., July 29.—J. Frank Shea, popular district manager for Southern Enterprise Corporation (Paramount), has been transferred here from Houston, Tex., and will act as State manager for the Exhibitors' Department of S. E. C. Still in his twenties, he has attained remarkable height in the business world. C. A. (Chappy) McFarland succeeds Shea at Houston.

THEATRICAL MANAGERS OF OTTAWA, CANADA, TO CUT

Serve Notice of Reduction of 25% in Salaries of Employees, Effective September 1—Stage Hands Decide Not To Accept and Musicians Also Strongly Against Cut

Ottawa, Can., July 31.—Notice was served by the Ottawa Theatrical Managers' Association upon union locals this morning as follows: "Owing to the excessive cost of operating theater and enormous losses of past months, we, the undersigned members of the Ottawa Theatrical Managers' Association, have found it necessary to reduce the wage scale of employees 25 per cent beginning September 1, next, bringing back the scale of 1919-20. You will therefore take notice that on and after September 1, 1921, the scale for all employees will be reduced 25 per cent from the present scale and vote of wages." The notice was signed by managers of the Russell, Dominion, Loew's, Centre, Family, Imperial, Casio,

Francis, Rex and several smaller theaters, and was dated July 27.

Local 95, I. A. T. S. E. replied its stand in the matter to the managers thru Secretary-Treasurer R. R. Marcell in these words: "I am instructed by this local that at their regular meeting, July 31, it was unanimously decided to advise you that the scale and rate of wages for the season 1921-22, beginning September 1, will remain the same as on the now prevailing rate. I trust that the friendly feeling which has heretofore existed between the local members and yourselves will be continued." From this it is apparent that the stage hands intend a determined stand against a wage reduction.

The Musicians' Union also held a meeting on the subject, but did not arrive at a decision for the present, the individuals expressed themselves strongly.

S. Coplan, proprietor, and James Stock, manager, of the Princess Theater, refused to sign the managers' notice and will continue at the present rate.

Managers threaten closing down or adopting an open shop policy if their proposal of a reduction in wages is refused by union employees.

W. H. Lane, business representative of Local 257, Moving Picture Operators, emphatically denies press report that Toronto operators had accepted a 25 per cent cut. Up to three days ago no agreement had been reached between managers and operators in Toronto. Locally no official statement is given out as to the M. P. O. local's answer to the managers' notice. A stubborn stand is threatened by individuals of each side.

ENTERPRISING MANAGER

St. Louis, Mo., July 29.—After an extensive and successful trip to several metropolitan cities, seeking new and better ideas for his

theater. The Model. Manager Nathan J. Dax has returned. As a result, his playhouse, now closed for the summer, is being remodeled and redecorated and will reopen with high-class musical tabloid and feature pictures about the middle of August.

LAWSUITS MULTIPLY

\$5,000 Demanded of Lyceum Corp. and of Manager

New Britain, Conn., July 29.—In the Superior Court at New Haven, Benjamin G. Salvini sued Edward Regula, manager of the Lyceum Theater, for \$5,000, alleging utterance, in the presence of several moving picture managers, of the following words: "You stole contracts while in the employ of the Lyceum Theater and the only way we got our contracts back was by threatening your arrest." Plaintiff was formerly manager of the Lyceum.

Walter Griffith, head of the Advanced Booking Co., New Haven, sued the Lyceum Amusement Co. for \$5,000, alleging breach of contract. According to the petition the plaintiff's company was to furnish musical plays at the theater from June to September, for a period of three years, at the rate of \$1,250 per week, and stood ready and willing at all times to fulfill its part of the agreement, but the theater company refused to produce the plays.

Both writs are returnable on the first Tuesday in September.

TICKET SPECULATORS CALLED TO COURT

New York, July 30.—The government, having recently obtained the conviction and imposition of fines in a score or more cases against theater ticket speculators who admitted failure to stamp the resale prices on tickets which they had procured at box offices, this week thru information filed by the United States District Attorney's office, continued its crusade against profiteering in theater tickets.

The information charge violation of the internal revenue law by the speculators, failing to file with the Collector of Internal Revenue monthly reports as to the number of tickets they have handled and also stating their purchase and resale prices.

Ticket speculators who will be called today for pleading before Judge William R. Shepard are: David Wardfield, Louis Cohen, the Equity Ticket Office, Tyson & Company, the General Ticket Company, Leo Newman, the Royal Theater Ticket Company, Theater Ticket Company, Inc.; Jacobs Opera and Theater Ticket Office, Broadway Theater Office and Arrow Theater Ticket Office.

JORDAN'S

National Theater, New York

Opens This Month—New House Embodies Most Approved Methods of Theater Construction

New York, July 29.—Walter C. Jordan's National Theater, the latest of recent additions to the list of first-class Broadway playhouses, is now nearing completion in Forty-first street, within 100 steps of Times Square. This new theater, the plans of which were designed and executed by the well-known architect, William Nell Smith, is the first venture of Mr. Jordan as owner and operator of a metropolitan house.

The National Theater achieves the paradoxical feat of being both a capacious and an intimate house. It contains 1,200 seats, and yet every seat is near the stage. The lofty and commodious balcony, which contains half the seating capacity of the National, offers the singular effect of an upward-sloping ceiling to those in the parquet or orchestra, the result being an enlarged radius of vision, with an added sense of spaciousness and freedom.

The orchestra pit, large enough to accommodate an operatic band, is so arranged that it permits the front line of chairs to come very close to the footlights and yet submerges the musicians without cloaking the acoustics.

The interior of the theater is done in burnished Italian walnut wood, with gold delineations delicately applied. The style is early Renaissance, and the carved figures are of lyric and epic subjects, nontrivial, but attractive.

The entire interior structure is of concrete, without any "stony visibility." Thus the woodwork effect is obtained by skillful oak graining of all the interior facades and balustrades.

The lighting plan is developed by eighteen roof-lights.

The stage opening is full forty feet, with a stage width of 86 feet in the clear, and 100 feet from floor to gridiron, a stage that could easily accommodate shows of any size or scope. The dressing rooms have their baths, outdoor windows, casements to the street and perfect equipments and luxuries.

The National will be ready to open on or about August 15.

BETTER PATRONAGE

Noted in Ottawa, Can., Houses

Ottawa, Can., July 29.—Better patronage has been noticed at some of the local houses during the past week, which managers regard as a hopeful sign.

The Imperial Theater, under the management of "Joe" O'Leary, is blessed with good houses despite the continued heat. The organ solos by Jack Nevil are much appreciated and this, with first run features, explains the patronage at Ottawa's "Theater Beautiful."

Harry Brouse, proprietor of the Imperial and Family Theaters, has as yet not decided upon the policy for the Family, which is at present closed. Pictures have not proven popular and there is a possibility of a stock company opening the Family in September.

Manager William Brooker of Loew's reports a decided increase in patronage during the past two weeks and deservedly so, as the present week's bill is one of diversity, well balanced and composed of real artists: Carnaris and Cleo, magic; Hill, with the assistance of "Hattie," a novelty cartoon act; Josie Flynn and her Fashion Revue of six girls; Frank Ward, in his insanity monolog, and Williams, the cowboy, assisted by a pretty miss, in a balancing and strong man act. Capacity houses greeted this week's showing.

NO FIGHT PICTURES IN PARIS

Paris, July 27.—An unwritten agreement is said to have been made whereby all movie houses in France will refrain from handling Dempsey-Carpenter fight pictures. The films have been in Paris for a fortnight. Theaters are refusing to show them, saying the price asked is excessive. Forty thousand dollars was asked for rights covering all of France.

High political authorities are said to believe it would be "bad propaganda" to show a Frenchman "knocked out." Carpenter is being enthusiastically received.

\$3,000,000 MOVIE THEATER

In Los Angeles Expected To Open First of Year

Los Angeles, Cal., July 29.—Some 800 engineers and artisans, with modern mechanical devices, are now busily engaged on what is to be known as the world's finest cinema palace—Sid Grauman's Met-

(Continued on page 140)

BANKRUPT

Are Oscar Hammerstein, Inc. and Hammerstein Opera Co.—Liabilities of Both \$1,390,400

New York, August 1.—Voluntary petitions in bankruptcy were filed last week in the United States District Court for Oscar Hammerstein, Inc., and the Hammerstein Opera Company.

In the petition for Oscar Hammerstein, Inc., liabilities are given as \$769,000, of which \$450,000 is secured claims, and assets of unknown value, representing possible equities in the Manhattan Opera House and properties valued at \$10,000. Principal creditors listed are Metropolitan Life Insurance Company, \$250,000, secured; Mutual Bank, \$50,000, also secured; Fortune Gallo and S. Keeler Jacobs, \$150,000, secured by a third mortgage on the opera house; Rose Sostevin, \$150,000; Stella Keating Pope, \$150,000; Emma Swift Hammerstein, \$10,000; John Visco, \$3,000, and the City of New York, \$6,000 for unpaid taxes. A receiver in equity was appointed for the corporation last April.

In the petition for the opera company the liabilities are listed as \$621,400, of which \$300,000 is secured claims and assets of unknown value, representing possible equities in the Manhattan Opera House. Principal creditors listed are Metropolitan Life Insurance Company, \$250,000, secured by a first mortgage on the opera house; Mutual Bank, \$50,000, secured by a second mortgage; Rose Sostevin, \$150,000; Stella Keating Pope, \$150,000; Emma Swift Hammerstein, \$17,500, and John Visco, \$3,000. The City of New York is also listed as a creditor for \$6,000 unpaid taxes. A receiver in equity was appointed last April.

TWO THEATERS BUILDING

New York, July 29.—The Board of Appeals has granted applications for modification of the zone law permitting the construction of a theater on part of the former Montiflore Home block, between Broadway, Hamilton place, 158th and 159th streets, purchased recently from Col. Michael Friedsam by Max J. Kramer, who will now erect the theater, apartments and stores from plans by Herbert J. Krapp.

The Burnside Theater Corporation was also given permission by the board to erect a motion picture theater and stores at the northwest corner of Creston and Burnside avenues.

NO EQUITY ACTORS IN "FAMOUS MRS. FAIR"

New York, July 30.—Henry Miller has organized the first company with nonunion members since the Equity shop was invoked. This company will play "The Famous Mrs. Fair" on a coast-to-coast tour, and is made up entirely of Actors' Fidelity members and independent actors. There will be no Equity members in the cast.

OPERA SINGER ILL

New York, July 31.—Anna Case, Metropolitan opera singer, was forced to discontinue her recital at Ocea Grove Auditorium last night when she was seized with an attack of acute indigestion. The singer fainted in her dressing room and was removed to her hotel, where physicians reported her condition as not serious.

STUDIO STRIKE CONTINUES

With Men Hopeful of Winning Out—Demands of Workers Met by Three Studios

Los Angeles, July 29.—The studio strike continues, with no settlement in sight and both sides claiming advantages. Reliable estimates of the number of mechanical workers who are out is placed at more than 1,200, and this is expected to be augmented by others.

Investigation at the various studios discloses that none is working full time, despite the claim of the producers that work is going on as usual.

Among the studios affected by the strike are Universal, Famous Players-Lasky, Goldwyn, Realart, William Fox, Hal Roach, Brunton, Christie, Metro, Ince and Buster Keaton. Demands of the men have been met by the Vitagraph, Selig and Douglas Fairbanks studios, which will continue under the old conditions.

One angle of the situation that is worrying the producers is the possibility of the motion picture operators of the entire country being called out. If this move is resorted to it will prove a powerful weapon for the strikers.

A Joint Strike Committee has been formed, of which George A. Wright, of the County Buildings Trades Council, is chairman, and Verne Osterhof, of the Central Labor Council, is secretary. Other members of the committee are William Howard, I. A. T. S. E. No. 33; A. Belmont, District Council of Painters; E. J. Newton, District Council of Carpenters; John S. Horn, Central Labor Council; J. B. Kenton,

Moving Picture Operators, and Francis J. Connolly, Electrical Workers No. 83.

This committee has started a nation-wide publicity campaign that is expected to rebound to the benefit of the strikers.

ANOTHER CAPITOL CHANGE

Again there has been a change of management at the Capitol Theater, Cincinnati motion picture house owned by the Ascher Bros. Eugene Quigley, Chicago theatrical man, has relieved Albert Bejak, treasurer of the theater, who has been acting as manager for about two months, since the resignation of Edward L. Nikodem.

Quigley has been actively identified with various theatrical organizations for a number of years. He will devote his efforts to business reorganization and preparation for the opening of the fall season.

WILL BUILD NEW THEATER

Lake Placid, N. Y., July 29.—A corporation of prominent business men has been formed here for the erection and operation of a new theater. The building is to be located on Main street and will seat 1,200 people. Noel Feldsteln, F. S. Leonard, William P. Ryaa, John F. White and R. C. Prime are the directors of the corporation.

THE BILLBOARD

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VAUDEVILLE

The Latest News and This Week's Reviews

Conducted By EDWARD HAFTEL



E. F. ALBEE "OPEN SHOP" INSTIGATOR, MOUNTFORD SAYS

A. A. F. Secretary Declares Keith Head Is Man Behind Non-Union Agitation That Has Whole Profession Stewing

New York, Aug. 1.—That Mr. E. F. Albee, the vaudeville magnate, despite all statements to the contrary, is without doubt behind the "open shop" agitation, which has set the whole theatrical profession stewing, was the opinion advanced by Harry Mountford, executive secretary of the American Artists' Federation, the man who perhaps knows more of the "inside" doings of the big vaudeville managerial interests than any other man in theaterdom. Mr. Mountford's views on the situation growing out of the two weeks' notice last week given to all musicians in the big vaudeville and picture houses, were today related to The Billboard in an exclusive interview. Amongst other things Mr. Mountford said:

"I must congratulate the press agent who sent the story out for the vaudeville managers on the way he camouflaged the real issue. The story mentions four moving picture theaters, then Fox, then Loew, then Moss and then the Keith theaters. This, in itself, apparently gives the whole show away, because it is the first time that Mr. Albee has ever allowed the Keith theaters to be mentioned last, leaving one to believe that the story comes from his office.

"I didn't know Mr. Moss had any theaters now as a matter of fact. I thought the Keith system had swallowed them all up.

"Immediately on the publication last week in The Billboard, of Mr. FitzPatrick's and my advice to burlesque artists, Pat Casey, Mr. Albee's representative, called a meeting of the burlesque managers to consider the situation as The Billboard had thrown a nasty cog into the machinery. The next day, Friday, the managers of a few motion picture theaters of Fox, Moss and the Keith Circuit, held a meeting in the office of Mr. Murdock, Mr. Albee's chief of staff, to consider whether they should go on or not. At that meeting, the views of Mr. Moss and Mr. Fox were listened to and the man who owns the nickel picture theater on Eighth avenue addressed the meeting at great length, his views having such great weight that when he sat down, Mr. Murdock told them all what they should do.

"This whole thing had been planned for months and anyone who attended our meetings at the Bijou Theater or who took the trouble to read carefully the report of my speeches will see that I foretold all this in April and in May. The only part of my prophecy that has not come true is that they were going to cut all vaudeville actors' salaries from 25 to 50 per cent and they would have done that, if it had not been for the Shubert opposition. Everything was arranged, the agents were told not to book any acts and are not booking any acts, even yet, because the big mogul still thinks he can buy out the Shuberts, and has his propagandists busily engaged telling actors that that's what's going to happen. I am telling actors thru The Billboard that the Shuberts are not going to be bought out and that the Shuberts are in vaudeville to stay; the very silence of the Shuberts is their best weapon. Why, for the pleasure of a lot of actors, should the Shuberts divulge their plans so that the U. B. O. would know them and then be in a position to defeat them?

"IF IT WEREN'T FOR THE SHUBERT OPPOSITION VAUDEVILLE ACTORS WOULD BE PLAYING FOR A NICKEL A WEEK THE NEXT SEASON.

"If business was had in the vaudeville theaters, there would be some excuse for the attempted tremendous cuts in the salaries of actors, musicians and stage hands. But the Palace Theater, Broadway, since it came under the Keith management, has never made less than \$500,000 a year clear profit, and I know whereof I speak. I am a stockholder in the Loew and Orpheum Circuits and so get their balance sheets as well, and their business has not dropped. If they haven't got any money it is because they are building more theaters and business men don't keep on building more losing propositions. And why shouldn't stagehands and musicians get more money than they

did three years ago? Where has the cost of living come down? Rents have not. Coffee is still ten cents and pie is still ten and fifteen cents a cut. Keith vaudeville has been getting

next year up to the old thousand per cent. I must immediately proceed to cut down the salaries of the men who make the profits for me."

"Where have the Keith and Albee millions come from? Where have the Loew millions come from? Who made them for them?—actors, musicians and stagehands.

HARRY ROSE AT LITTLE CLUB

New York, July 29.—Harry Rose, known as "The Broadway Jester," who recently resigned

MARJORY KAY



Miss Kay is meeting with success with her new vaudeville act, recently shown for the first time at the Harlem Opera House, New York.

—Photo by Campbell Studios, New York.

\$2.50 a seat for a scratch show at the New Amsterdam on a Sunday night.

"As to bad business just now, that may be in certain houses, but a few years ago every theater used to close entirely in the summer. Never was such a thing known as a theater keeping open in the summer, and if they keep open they must expect their business to drop. Besides, why do they keep them open at all if it doesn't pay them? The fact is that during the last two or three years the managers have been able to give any kind of a rotten show and the public came in to such an extent that they were banging on the rafters, and with that peculiar type of financial mind that the managers have, because last year they made \$100,000 a season on one show and this year they only made \$50,000 on one show, they go around crying I have lost \$50,000 this year. And therefore, so that I can bring my profits

from the cast of George White's "Scandals," has been engaged as master of ceremonies at the Little Club. Rose replaces Phil Baker, who was called to the bedside of his wife in Los Angeles early last week.

HARRY SIMPSON SCORES

Ottawa, Can., July 30.—One of the most decided hits ever scored here by an artist assisting a star, was that made by Harry Simpson, at Loew's Ottawa Theater last week. Mr. Simpson working at the piano in support of Maleta Borzoni, completely dominated the act by his remarkable versatility, and the earnest effort shown in his work. The glowing personal tribute paid him by the audience at all performances lifts him from the rank of "accompanist" to that of the individual artist.

Look thru the Letter List in this issue.

VENDOME DAMAGED BY WATER

Nashville House Will Have To Remain Dark for Some Time

Nashville, Tenn., July 28.—What at first appeared to be only a small damage caused by water when an adjoining building was literally gutted, later developed into a serious state of affairs for the management of Loew's Vendome Theater.

Immediately following the fire, Nashville witnessed the first rain in three months and the heavy downpour went thru the roof of the building housing the lobby of the theater, and literally flooded the theater proper, doing several thousand dollars' damage. The rain continued for three days, completely ruining the lobby of the theater, the foyer and doing damage in the theater proper.

Damaged sections of the theater cannot be repaired until a roof has been constructed over the adjoining building. Due to an argument with insurance men, the owners of the fire-gutted structure have not started repairing to date and local contractors say it will require at least four weeks. This means that the Loew people cannot start repairing the ruins for about six weeks and it is estimated that it will take about four weeks to again put the Loew house in shape.

Manager Fain, of Loew's, stated that the house would reopen just as soon as the necessary repairs could be made.

NASHVILLE HOUSE DARK

Princess Closes Because of Dispute With Union Employees

Nashville, Tenn., July 28.—For the first time since the new Princess Theater was opened here, that house went dark last Saturday night due to the fact that local union employees refused to accept a cut in salary proposed by the owners. And with the closing of this house, Nashville is without Keith vaudeville for the first time in many years.

No date for reopening has been announced, but it is understood that Labor Day will be the occasion for putting up the lights again.

SECOND OPERATION NECESSARY

Ruth Garland, vaudeurist, was removed from the Naval Hospital to the Deaconess Hospital, Boston, Mass., on July 23, by her mother, Mrs. J. H. Garland. In her recent operation for the removal of her tonsils it was necessary to take several stitches in her throat to stop the flow of blood. It is feared that one of these stitches has affected her vocal chords as she is unable to use her voice with any degree of strength. She has been forced to cancel her theatrical contract and upon arrival at the Deaconess Hospital another operation will be performed.

Miss Garland is a member of the vaudeville sketch, "Protesting."

PAT CASEY ON THE LOT

Head of V. M. P. A. With Sparks' Circus on Vacation

New York, July 30.—Pat Casey, the Keith booking agent and general manager of the Vaudeville Managers' Protective Association, who before his rise to fame and fortune in the vaudeville business was a well-known figure in the outdoor show world, has again felt the call of the tanbark. This week he "joined" the Sparks Circus at Flushing, L. I., as "ticket taker." Casey will remain with the show for ten days.

ACTOR IN COURT

New York, July 30.—Robert Rich was arraigned in Harlem Court this week and held in \$300 bail for trial in Special Sessions on charges of permitting his three-year-old son, Bernard, to appear on the stage. Rich was arraigned a week ago on a similar charge and his case is pending. The act was touring the Loew houses.

TO PRODUCE FIVE ACTS

New York, July 30.—The Pollard Producing Company will present five musical acts for vaudeville this season. Each act will feature a mechanical effect. The first, entitled "Havana" is now in rehearsal. Hal Dymal and Lew Wealyn are writing the lyrics and music for the sketches.

Majestic, Chicago

(Reviewed Monday Matinee, August 1)

Cool weather and a very good bill were good for an unusually large attendance.

Frank Fiver and George Jenny do some very clever straight skating, intermingling their efforts with phenomenal thrillers that got snore and hearty recognition and winding up with a whirl that sent them home with a big hand. Six minutes.

Bob and Peggy Valentine sing-song a little, joke less, then dress in the style of a hundred years ago and give a very good exhibition of much ado about nothing. Fifteen minutes.

Harry Langdon gets as much fun as ever out of the old car and makes his junk and jokes good for twenty minutes. Four bow.

Scanlon, Denno Brothers and Scanlon present a singing and dancing quartet that is much out of the ordinary. They sing very well and dance much better and put vim and speed and such good form in all they do that they furnish an entertainment filled with novelty and the unexpected. They were one surprise after another, and made a substantial hit. Twenty minutes.

George Watta and Belle Hawley. Watta is a nut comedian with a natural line of comedy that is ineffective. Miss Hawley's "My Southern Tennessee" pianologue filled in, and Watta came back with "Ain't We Got Fun," which was given some original treatment that was much appreciated. He cleaned up the deck and almost stopped the show. Eighteen minutes.

Fancia X. Bushman and Beverly Bayne, in "Poor Rich Man," assisted by William Whittear and Bert Robinson, presented a sketch that was made to fit the principals. It is melodrama, full of atmosphere and action, that gives opportunity for some acting and a display of pose and dress and in all furnished entertainment for twenty-five minutes. The principal interest was in the first hand close-up principal view of living pictures, Mr. Bushman and Miss Bayne.

Mel. Klee, with his blackface jokes, criticism and fun, went over with a rush, for what he did seemed to be received as the it had been ordered by the audience. He closed exceptionally strong. Twenty minutes.

Leon Gantier's "Bricklayers" presented a city run by dogs. They furnished lots of good entertainment and they varied their stunts with marvellous feats that held the audience to the very end. Ten minutes.—FRED HIGH.

Fox's Audubon, New York

(Reviewed Monday Matinee, August 1)

As a whole the bill at Fox's Audubon this week was better than it has been for several weeks.

There were but five acts on the bill, because the third number, which was called as Cochita Martinez and Girls, was virtually an abbreviated edition of the musical comedy, "Sunkist," which played on Broadway this past season. Fanchon and Marco, owners and producers of the show, also appeared.

Al Libby, who has not been East for some time, opened the program with an excellent cycling act, in which he proves himself to be a master of the art of balancing.

Grace Dora, who occupied second spot, seems to be a nice girl, but she certainly is not a pianist. One can go into Woolworth's any day and hear the same sort of stuff she grinds out.

Cochita Martinez and Girls were next. This is an elaborate dancing and singing act, with original settings, songs, girls and costumes from "Sunkist." The chorus, if such accomplished girls may be called a chorus, is especially good in barefoot dances. Miss Fanchon is a graceful little dancer, and her brother does several things well. The act is pleasing and well executed. They have their own musical leader, who incidentally is a very good cornetist.

Barnes and Morley are a riot. Barnes doesn't need any introduction to vaudeville audiences, and he's as funny as ever. He's one of the few comedians on the variety stage who are funny by instinct—and the Lord helped him by bestowing upon him a physique to fit.

Jerome and Newell, who closed the program, are two men, who execute their novelty act with neatness and precision. With a Chinese setting and in Chinese costumes they give a bit of fun, dancing, and manage to extract some pleasant music from a flute and a curious stringed instrument. Then the drop goes up to reveal full stage set for an acrobatic act. It is unusual to see two men who can do a number of things so well.—MYRIAM SIEVE.

"ENTER MADAME" STARTS TOUR

New York, Aug. 1.—"Enter Madame," with Gilda Varesi in her original role, has started on tour with Atlantic City and other summer resorts as a starter. With the exception of Norman Trevor, the cast is unchanged.

"LIGHTNIN'" ENDS PHENOMENAL RUN

New York, Aug. 1.—"Lightnin'" ends its phenomenal run of 1,291 consecutive perform-

B. F. KEITH'S PALACE NEW YORK

AMERICA'S FOREMOST THEATER DEVOTED TO VAUDEVILLE

(Reviewed Monday Matinee, August 1)

Table with columns: PROGRAM, PERCENTAGE OF ENTERTAINMENT (0-100). Rows include Overture, Topics of the Day, Aesop's Fables, Four Lamy Bros., Frank Gaby, Jay Velle, Fradkin and Jean Tell, Ethel Barrymore, Mrs. E. Hathaway Turnbull, Harry J. Conley, Kramer and Boyle, Bostock's Riding School.

Ethel Barrymore brings to a close her midsummer vaudeville engagement at the Palace this week, and it will be another twelve months or so before the noted American actress is seen on Broadway again. She scored the outstanding applause hit of Monday afternoon's show, with Fradkin, the violinist, and Harry J. Conley, the comedian, running a close second. Taken all in all this week's bill is rather diverting fare.

One—Of late there has been a decided improvement in the musical programs at this house, as was demonstrated by Ben Roberts and his orchestra at the start of Monday afternoon's show. A short overture of a military flavor started things going with an unaccustomed snap. Altho 'tis true no effort is made to feature the orchestra at this house, it is, nevertheless, proving itself worthy as an entertainment factor, and right here we would like to say something in Mr. Roberts' favor—we have watched closely for the past several weeks and never once have we seen him miss a cue or set a wrong tempo. There is not a more conscientious director on the whole Keith Circuit. This chap is accomplishing wonders with his present undersized organization.

Two—"Topics of the Day," as usual, fell flat.

Three—"Aesop's Fables," an animated editorial, which has recently made its appearance in the Keith houses, also fell flat on Monday afternoon, due to faulty projection.

Four—The vaudeville portion of the bill was given a good start by the four Lamy Brothers, aerial and trampoline artists. Their stunts took with the audience from the very start. This quartet are all finished performers. Their work on the high bars is exceptionally good, and many of the stunts offered were of a highly sensational as well as interesting order. This is a first-rate big time opening act.

Five—Frank Gaby proved himself a versatile sort of chap in the spot following. His original impressions were well done and smacked of a timely flavor. And especially well did he acquit himself as a ventriloquist. In fact, we have never seen a better bit of voice throwing than Gaby did at the finish of his act, when he demonstrated his prowess sans the usual dummy. His was a hearty hand.

Six—Jay Velle, in a rather pretentiously staged musical skit, entitled "Mignonette," followed, which for all its pretentiousness failed to register much of an impression in so far as we were concerned. He is supported by Paula Chambers, Eliner McCune and the Blossom Sisters, four damsels possessed of but the average chorus girl ability. As a singer Velle is fair and likewise he is a dancer.

Seven—Fradkin, the violinist and former concert master of the Boston Symphony Orchestra, assisted by Jean Tell, soprano, came next and scored a fair sized hit. Fradkin is a fiddler of no mean attainments. Altho he may not be a master violinist, he is, nevertheless, a thoro musician and possessed of a bow arm of which no doubt many another fiddler is envious. One should hardly call his tune "round" or "big." It is however, possessed of an ingratiating sweetness. His technique is superb. Miss Tell has a voice of but ordinary quality that is not always true in the extreme upper and lower registers.

Eight—Ethel Barrymore and Company in Sir James Barrie's "A Twelve-Pound Look," closed the first half of the bill. Altho his work is not quite as an ingeniously brilliant bit of stage writing as his "An Hour," it is, nevertheless, the best example of satirical comedy to be seen at this house in many and many a day. Compared to the senseless drivel dripped from the pen of those gentlemen who write for the American vaudeville stage, it stands out like a diamond in a coal heap. Exposition of theme and treatment of character are a revelation in dramatic technique—the work of a master hand. It takes an actress of sterling ability such as Miss Barrymore to interpret the sketch in its fullest measure. This short tour of the illustrious American artiste in the Barrie playlet has been a rare event in the annals of the current vaudeville season.

Nine—Following intermission came Mrs. E. Hathway Turnbull, the lady behind the Blue Cross, the organization which did such splendid humane work for the animals in the recent World War. Altho we have a profound respect for Mrs. Turnbull and her work, we can not, however, "see" her as a vaudeville act. This is a fine turn for the Lyceum Circuits or for the lecture course of some woman's clubs, but as out of place on the vaudeville stage as we would be.

Ten—Harry J. Conley, in "Rice and Old Shoes," with Naomi Ray, came next, and livened up the bill with some laughsome nonsense. Conley is somewhat of a comedian, and Miss Ray an able assistant to his fun making. The settings are effective.

Eleven—Kramer and Boyle, oft seen at this house, followed with their usual routine.

Twelve—Bostock's Riding School, showing how circus riders are made, closed the show with an interesting exhibition of equine stunts.—EDWARD HAFTEL.

ances August 27, and will open the new season at the Montank Theater, Brooklyn, with a top price of \$1.50.

BRADEN WITH HOWE SHOW?

An agreement was about reached on Monday morning whereby Frank Braden would handle the press back with the show with Howe's Great London Circus. Mr. Braden during the early part of this season was press representative in advance of the Sella-Floto Circus, and later joined the Sparka Circus.

Look thru the Letter List in this issue. There may be a letter advertised for you.

Proctor's 23rd St. Theater, New York

(Reviewed Thursday Matinee, July 28)

At Thursday afternoon's show there was a falling off in business at this house, due to the intense heat. This is the first time that the torrid weather has had any noticeable effect upon patronage. The high temperature, however, had no effect upon the audience's good nature, and each act of a bill considerably above the average received its due share of applause.

John Leclairne, who claims to be the oldest American juggler, started the show going with a skillful exhibition, which included many interesting and novel feats. Altho Leclairne was appearing on the stage in our grandfather's day, he has lost none of his youthful agility, and performs his tricks with all the grace and speed of a performer half his age. This is a novel turn and well worth a spot at the better class houses.

Hart, Wagner and Eltis, a typical small time act, found the going a trifle hard in second spot. Altho this act opens in a rather novel way, there is little more in its favor. Some talk that might be construed as "open shop" propaganda is indulged in, and the usual "cracks" are made by a comic who looks as if he had graduated from burlesque. The feminine member of the trio is not half bad, however, and has a rather good voice.

Primrose Semon and Arthur Conrad, who followed, also savored of the burlesque. We will say this in Miss Semon's favor, however—her impersonations of Eddie Foy and Eddie Cantor were among the best we have ever seen. There is a maid in this act who also deserves considerable credit for the way in which she disports herself. Miss Semon's characterization of an actress was hardly flattering to the feminine members of the profession. What with the newspapers "playing up" or rather "playing down," an actress whenever the opportunity affords itself, and very often when it doesn't, a turn in which a stage actress "pleaks up" a "John" at the stage door is hardly the proper thing to offer an audience.

Vernon, the ventriloquist, appeared next and offered one of the most diverting acts of this kind we have ever seen. He works with half a dozen or so "dummies" and modulates his voice to fit each with a praiseworthy skill. This is a corking good act.

Jean Granese stopped the show in next to closing with a routine of song material that would be hard to beat. Miss Granese is assisted by two plants, one a pianist and the other an exceptionally good tenor. It is the two part songs, sung in company with the latter, that send Miss Granese over to such a smashing success. A good act for the two-a-day.

Haashi and Osai, an Oriental acrobatic team, new to these parts, closed the show with a fast routine of perch, tumbling and trampoline stunts, which took with the audience from the very start. The feminine member of this team is an exceptionally agile performer, and her partner proved among other things that he was a first rate showman. The tumbling contest, executed on a trampoline, with dials to record the turns, afforded an effective get-away.—EDWARD HAFTEL.

Orpheum, San Francisco

(Reviewed Sunday Matinee, July 31)

The Orpheum show opens with Lady Tsen Mel, who goes remarkably well in the tough spot. The act is by no means intended as an opener, but the lady succeeds.

Returning after four weeks' absence, Bradley and Ardine prove a riot in second spot.

Wanzer and Palmer, holdover, as number three, score as many laughs as the first week.

With several changes since appearing here a year ago, Bronson and Baldwin again present Jack Lall's "Visions of 1971" and get away with it.

Gus Edwards, in spot five, continues from last week in his song revue, which runs five minutes longer, so to the rendition of "Casey," Knights of Columbus song in token of presence of convention delegates.

The languer hit goes to Jack English, whose nonsense, seen for the first time in the West, takes San Francisco audiences by storm.

The closing turn is Gordon and Rice, who lose a large percentage of seat holders, but otherwise go well with a new trick or two.—STUART B. DUNBAR.

MARY YOUNG RETURNS

New York, Aug. 1.—Mary Young has returned from London, where she appeared as Lady Macbeth in James K. Hackett's season of Shakespeare.

Mr. Hackett will continue his engagement in England until autumn, when he will return to this country for a season of Shakespeare.

BIG MAGIC ACTS ARE PITTED IN KEITH-SHUBERT VAUDE WAR

Horace Goldin and P. T. Silbert Will Present Identical Vivisection Illusion for Both Circuits

New York, July 30.—That Horace Goldin, the magician, is to be used as cannon fodder by the Keith Booking Exchange in its war against the Shubert big time opposition became known this week, when Goldin was signed for a long tour of the Keith houses, to present an act identical with that of P. T. Silbert, the noted European illusionist, who has been engaged by the Shuberts.

Silbert is to present his famous vivisection illusion in the Shubert houses. Goldin is, and will continue, it is said, to present the same magical effect on the Keith circuit. Goldin is given the exclusive rights to present the illusion in question in American vaudeville houses by virtue of a decision handed down by the Vaudeville Managers' Protective Association, which organization, however, does not include the Shuberts among its members.

Silbert, on learning that Goldin was presenting the illusion, appealed to the National Vaudeville Artists, Inc., an organization of vaudeville performers, whose destiny the Keith Booking Exchange controls. The N. V. A., which is closely affiliated with the V. M. P. A.—also said to be dominated by the Keith interests—referred the matter to the latter organization, whose general manager, Pat Casey, decided in favor of Goldin.

According to the Shuberts they are powerless to protect the rights of their act, under the laws of the country, which do not provide for the patenting of magical illusions, making the same public property.

Silbert was signed by the Shuberts only after a stiff competition with Martin Beck, representing the Orpheum Circuit, and Eddie Darling, representing the Keith interests. The Shuberts outbid both Beck and Darling and signed the European illusionist for a twenty-eight week tour of their vaudeville circuit, at a salary of \$800 a week, which is said to be an exceptionally high figure for such an act.

It is said that the Keith people straightway got into communication with Goldin and engaged him for an illusion on similar lines, agreeing to feature the act over their circuit, for a period corresponding to that of the Silbert engagement.

Admitting that their hands are tied legally, it is problematical just what the Shuberts will do in the matter. A representative of that office told a Billboard reporter this week that, for one thing, a super-publicity campaign was planned for the European illusionist, and that it was hoped in this manner to combat the Keith act.

Silbert opens for the Shuberts on September 16. Goldin presented his act at the Palace this week, and will, it is said, immediately

URGE "INDIAN DAY"



Chief Buffalo Bear and Princess Buffalo Bear, Sioux Indians, well known vaudeville artists, who recently called upon President Harding to urge that a day be set aside as "Indian Day" in honor of American Indians who fought in the world war. Chief and Princess Buffalo Bear recently closed a tour of the Keith time and will be seen in a new act next season.

play all of the cities where Shubert vaudeville is to be offered, thus beating Silbert to it by about seven or eight weeks.

The Great Leon, a magician, playing the Keith houses, has also been presenting the same illusion. He has, however, been ordered by the V. M. P. A. to eliminate it from his act. This the Great Leon has done, but only after a lengthy controversy, in which he claimed priority rights to the trick.

If certain plans which were in the process of formulation this week materialize, the illusion in question will be killed for both Silbert and Goldin. An amusement device company knowing that the trick is public property, it is said, seriously entertains plans for putting it on the market for carnivals, fairs and circuses.

INTERSTATE MANAGERS MEET

Dallas, Tex., July 27.—Carl Hoblitzell, president of the Interstate Amusement Company at the annual meeting of the managers now being held here, stated today that the Majestic at Ft. Worth, would open August 7; Dallas, August 14; Houston, August 21, and San Antonio, September 4.

Those attending the meeting were, Charles F. Gould, manager Majestic, Ft. Worth; W. L. Sachtleben, manager Majestic, Houston;

length of time the speaking stage has been robbed of the star of "Finnegan's Hall." The types that Murray created 20 years ago, when he was one of Murray and Mack, are well remembered. In his initial engagement he will appear at Pantages' Salt Lake City theater in a monolog entitled "Morieland Gospel."

VAUDE. ACTRESS DOPED

Toronto, Can., July 28.—Carmen Olmstead, 22, who says she recently appeared at the local Loew house, was found lying on a sidewalk here. She was taken to a hospital, where it was found that her head had been injured by a fall on the pavement. She claimed that she went for a drive with a man in a taxi and soon after beginning to smoke a cigaret which he gave her she became unconscious. The physician's examination showed the girl was suffering from the effects of a drug of some sort.

MADISON'S BUDGET

Madison's Budget, the annual handbook of laughs, has made its appearance. It is bigger and more full of comedy material than ever before. It contains original monologs, sketches, minstrel first-parts, sidewalk patter, farces, parodies on popular songs and every conceivable kind of stage fun. For twenty years Madison's Budget has been the handbook of vaudeartists.

When its first issue appeared Tony Pastor's Theater was in its prime, and B. F. Keith's sole amusement enterprise in New York, was the old Union Square.

"Motion pictures," says Mr. Madison, in the preface to his latest edition, "were still regarded as curiosities and a goodly quota of variety entertainment was being furnished by the oldtime honkey-tonks and wine-room houses.

"Rough, tho many of these places were, they nevertheless served as a school of versatility for young performers who, in addition to doing

The Billboard's Index

—OF—

New York Theatricals

SEASON 1920-21

appears in the center section of this issue, starting with Page 68 and ending with Page 95. You will find it of inestimable value. Don't overlook it.

Charles A. Lorch, manager Majestic, San Antonio; Jack Agers, manager Lyric, Birmingham; William E. Brennan, assistant manager Majestic, Houston; Mr. Hoblitzell and A. A. Chotescu, Jr., general manager of the Interstate Amusement Co.; Stephen Von Puhl, manager Majestic, Dallas, and W. W. Watkins, assistant manager at Dallas. Mr. Watkins recently arrived here from St. Joseph, Mo. The meeting will close tonight.

The managers went on record as being in favor of clean vaudeville, and using high-class attractions only. The Little Rock, Ark., manager was prevented from attending on account of sickness.

STOLE HIS CLOTHES

New York, July 30.—Hal Dyson this week reported to the police the theft of more than \$500 worth of clothes and manuscripts which he says were taken from his trunk at the storage warehouse of the On Time Express Company. Dyson says the lock on his trunk was forced and its contents ransacked.

NEW AKRON THEATER

Akron, O., July 29.—East Akron is to have a new vaudeville theater with seating capacity for 1,500. The enterprise is backed by Brill Hotel Co., in the rear of whose hostelry the playhouse is to be erected. Plans for the edifice will be completed by Swirsky & Miller within a few weeks. Work is scheduled to begin in August and be completed about January 1. The policy will be family time vaudeville and pictures.

FROM FILM TO VAUDEVILLE.

Los Angeles, July 29.—The merriest of all comedians of stage or screen, Charlie Murray, has forsaken the silver sheet long enough to tour the Pantages Circuit. For nine years this popular Celtic comedian devoted his hilarious art to the screen and just for that

their specialties, were required to play in opening acts, interludes and after-pieces in any role cast for.

"This explains perhaps why many of the funniest and most successful comedians in musical comedy and vaudeville today are graduates from these places.

"Madison's Budget has always catered successfully to the comedy needs of the vaudeville profession and in harmony with the growth of this branch of the show industry has met with a constantly increasing degree of prosperity and prestige.

"Everything appearing in its columns is for laughing purposes only and is intended merely as satire, never ridicule. It is the earnest desire of the publisher to offend no race, creed or color."

CLOSING SUCCESSFUL SEASON

Edna Ferguson, formerly on the concert stage, will finish a successful season of vaudeville at Benton Harbor, Mich., on August 8. She will spend her vacation at her summer home on Mt. Nebo, Ark., opening the winter season in September in a novelty act billed as Edna Ferguson & Co.

MINDREADING ACT

Madame Asia, "mystic wonder," well known in the circus world, will open her mindreading act near Pittsburg early in September for a tour of Eastern theaters. Chas. F. Curran, who sold his property and closed recently with Lincoln Bros.' Circus, will be manager.

NEW ORPHEUM AT WICHITA

Wichita, Kan., July 28.—A contract for the construction of the Orpheum Theater was let today to the Vaughn Construction Company, for \$600,000. The building will be seven stories, and used for offices and theatrical interests. Work will soon start on the New Miller Theater also.

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COMMONWEALTH SHOW IDEA SOLUTION TO HARD TIMES

Vaudeville Actors Advocate Co-Operative Ventures as Means of Combating Labor Depression.

New York, August 1.—Should next summer find the vaudeville industry struggling in the throes of a business slump from such as it is just beginning to emerge, it will also, in all probabilities, find more than one group of vaudeville artists on the highways and byways performing in much the same manner as did the strolling players of a century or more ago, if talk heard in several quarters during the past few weeks can be taken for anything.

What with the co-operative idea gaining in popularity among players and each day establishing a firmer foothold in the theatrical world, many vaudeville artists advocate this means as a solution for the period of labor depression which each season visits itself upon the profession. A revival of the oldtime commonwealth show idea upon a modern basis is held as the only means of combatting the annual pinch of hard times.

The new season will see no less than twenty-five co-operative ventures in operation in New York playhouses. Most of these enterprises had their start with the little theater movement. During the past season many of these little movements, located for the most part in out-of-the-way playhouses, prospered to an extent where they can now take their stand along Broadway and compete with the big managerial interests.

Recently a troupe of Canadian soldier-actors invaded Broadway with a commonwealth show, which played several months in considerable success. This venture had its formation in the trenches more than three years ago. Since that time it has toured half of the globe and this season it will again take the road. Still more recently a group of Negro vaudeville artists launched forth with a co-operative venture at an uptown theater, playing for one week only and scoring a huge financial success.

It is the success attendant upon such ventures which is in a large measure responsible for the growth of the co-operative idea among vaudeville artists.

Early this summer a group of Chicago performers purchased a couple of automobiles and set out from the Windy City on a barnstorming tour of the West. With the open road as their route and with gasoline and tire expenses at a considerable less rate than agents' fees and commissions, this little troupe hit upon an ideal way of combining vacation and vacation, according to performers.

This expedition evoked no little interest among vaudeville folk the country over. The venture was founded upon a co-operative basis, the players dividing their profits share and share alike. They traveled from town to town, playing wherever they could find a house, camping

overnight along the highway, virtually living the entire trip out-of-doors.

To the vaudeville artists laying off in the hot, stuffy city with the scant possibility of picking up a club date now and then, this venture presented itself as the most pleasurable way imaginable to while away the summer months to a profitable return.

The idea took root and in all probability when the mercury begins to run high next season more than one such venture will be on the high road to success.

NOT SHUBERT REPRESENTATIVE

New York, July 30.—According to an announcement of the Shubert Vaudeville Exchange, Fred Ward, the vaudeville actor and agent, who died in Paris recently, was not the official European representative of Shubert Vaudeville, as has been currently reported along Broadway this week. Mr. Ward went to Europe this summer "on his own," but he had an understanding with Arthur Klein, general booking manager of Shubert Vaudeville, to look over the field abroad and if he found any desirable vaudeville acts to submit them to Mr. Klein

for booking. Ward did find a number of promising vaudeville acts, which he submitted to Mr. Klein for booking over the Shubert Circuit and which have been accepted. But he had no general commission to book acts and could do no direct booking.

HARLEM THEATER DEAL

New York, August 1.—William Goldberg, theater owner, purchased from the Three EEs, Inc., Edward Friedman, president, the Harlem Fifth Avenue Theater, a two-story playhouse with stores at the northwest corner of Fifth avenue and 110th street. The property was held at \$175,000. The new owner intends to change the policy of the theater, adding vaudeville to the motion-picture features.

There is a mortgage of \$77,500 on the corner and the selling interests took back another mortgage of \$35,000 at six per cent.

THE "FOUR HARMONY BOYS"

The "Four Harmony Boys," Ernie Johnson, Al Foster, Bert Berry and Roy Beverly, who have been in burlesque for the past four years, are to open September 4 at Minneapolis on the Pantages Time. Lew Goldberg, their agent on the Orpheum Time, is arranging an Orpheum Tour to follow Pantages. The boys state that they have had many offers to go back in burlesque, but are booked up for two years on the Pantages and Orpheum time.

NEW VAUDE. AGENCY

Philadelphia, July 28.—A new vaudeville agency has just been opened here by Brown & McKay at Room 215 Empire Bldg. Both of these men have been in the profession for years and are well known.

The agency announces that it is able to break jumps of acts West or South, as well as placing other time.

F. F. PROCTOR OPTIMISTIC

Head of Proctor Circuit Sees Prosperity for Next Two Years at Least

Albany, N. Y., July 30.—The head of the Proctor Circuit, F. F. Proctor, believes that the theatrical business, both here and abroad, will be good this fall and winter, and does not think it is as bad at present as writers have made it. He said: "I look for conditions to improve with the coming of cool weather and continued prosperity for the next two years, which is as far ahead as I can predict with safety. People will pay for value received in the theater and it can be given. A stream of patronage is assured any house that gives first-class shows. Poor shows make poor business. Managers, instead of berating conditions, should be figuring out ways and means to better productions. Personally I do not fear the spectre of empty theaters this winter which is causing untold anxiety to numerous theatrical men. Like all other ghosts, it is largely a creature of imagination. You can put me down as an optimist."

Mr. Proctor did not give any opinion as to the probable effect of the Shubert "invasion" on the vaudeville situation.

SHUNS VAUDEVILLE OFFER

Sergeant York, Super-Hero of Argonne, Refuses to Capitalize Heroism Altho He Is Broke

Pall Mall, Tenn., July 30.—Altho his farm is mortgaged to the hilt and he has no money to meet his other outstanding debts Sergeant Alvin York, the outstanding American hero of the World War, continues to turn a deaf ear to the entreaties of vaudeville managers and picture producers, to capitalize his fame.

The man who has found the drop in corn and produce prices in the last year a much tougher enemy than the small army of Germans he captured single-handed in the Argonne, will under no consideration exhibit himself for profit, altho to do so would net him far more than enough to pay off the mortgage.

When approached by a vaudeville manager recently Sergeant York said:

"I would far rather lose my farm and go back to work upon it as a common day laborer than to commercialize the fame which was only incidental to an act of Providence."

MAKES AMERICAN VAUDE. DEBUT

Hartford, Conn., July 28.—Theodore Stepanoff, famous Russian dancer, assisted by Miles Ethal Rose, Zenda Stepanova, Helen Saxova and Olga Borovska, and Serge Pinkoff, Edward Kunowitz, Dorsey Bland and M. Plasse, musical director, made his American vaudeville debut at the Capitol Theater in an original Russian dancing revue, well costumed and staged. It scored big with the Capitol patrons and the local press.

SARFIELD A MANAGER

A letter from Reginald Sarfield, well-known Australian vaudeartist, conveys the information that he has been appointed manager of the New Cosmopolitan Theater, Juarez, Mexico, just across the river from El Paso, Tex.

"The theater," he writes, "is back of the bar and is equipped with a circus ring, so I hope to put on circus and vaudeville acts. We are only a five-cent carfare from El Paso, or three cents across the bridge."

Mat Canfield, with a company of five, is playing the New Orleans suburban theaters. Besides the vaudeville, a feature picture is presented by the company. Business has been reported exceptionally good.

MARKS' BALLAD FOX-TROT

The Edward B. Marks Music Company has accepted for publication a ballad fox-trot entitled "Someone Is Teaching Me How to Forget You," by Sam Downing and Chas. Olcott. This tuneful number is a distinct novelty both in lyric and construction, containing a wistful appeal that should go straight to the heart of the public. The song was secured only after such competition between the publishers thru the activity of E. B. Marks' representatives who happened to be in Boston and heard the song at Kelly's Theater there, where it was such a sensational success with Chas. Olcott and Mary Ann. The number has just been written, there have already been numerous calls for same by such distinctive acts as Chas. Forsythe Adams, the famous baritone, Chas. and Lambert, Alleen Stanley and others. It is reasonable to assume that by the fall "Someone Is Teaching Me How to Forget You" will rank among the biggest hits in the country.

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ENDORSE CO-OPERATIVE IDEA AS BOOSTER FOR MAGIC

Magicians Join With Jansen in Favoring Big Corporation of Amateurs To Stimulate Interest.

New York, August 1.—Magicians all over the country are endorsing the scheme of Harry Jansen, the well-known illusionist, who proposes to broaden the scope of magic and its allied trades thru the formation of a corporation that would include every magician in the country as a shareholder. It is thus that Mr. Jansen hopes to stimulate an interest among thousands of amateurs and revive the waning popularity of the black art.

Mr. Jansen in The Billboard recently outlined the scheme, which he says would make ten thousand boosters for magic. The plan among other things includes the building or leasing of a theater by the corporation in New York City and the addition of such facilities as to make the most miraculous illusion feats possible. Also to organize a school of magic, giving lessons in all its branches, and to organize a mystery show which would tour the country offering shareholders opportunity to demonstrate their skill from the stage.

When seen this week by a Billboard reporter Mr. Jansen had this to say:

"Since my interview in The Billboard, which appeared in the July 23 issue, I have been approached on the subject by most of those prominently known, and also a great many amateurs. The mails have brought many favorable comments on the plan, in fact, so much so that

first expression I heard on the article ten minutes after The Billboard arrived in New York, was this:

"Jansen, the article in The Billboard contains a great idea and it can be carried out. It has my hearty support and co-operation." This came from Horace Goldin.

"I wish other magicians who have read my previous interview in The Billboard and who are interested in the scheme would write to The Billboard and express their views on the subject."

DENVER ORPHEUM CLEAN-UP

Denver, Col., July 29.—Large increase in patronage this season has induced Manager Fabish to inaugurate a rigid clean-up program for the Orpheum and the installation of numerous improvements, among which are new scenery, elaborate decorations, electric devices and new carpets thruout the entire house. It is announced there will be a reduction in admission charges effective at the opening.

AT CRYSTAL BEACH

Chicago, July 27.—Freddie Walker, formerly of Ohad and Walker, also comedian with Maurice Greenwald's "My Dream" act, is singing at

Every Stage Hand and Musician in Vaudeville or Burlesque will find in **NEXT WEEK'S BILLBOARD** an article addressed to them individually by **HARRY MOUNTFORD**

I have been encouraged to the extent of lending every assistance possible, so that all those in the United States interested in magic and its perpetuation on the very large scale outlined, may have an opportunity of expressing their opinions and co-operating in this movement.

"The logical move at this time would be to form a board of directors of those most interested and then formulate the necessary plan of action. But, before this step is taken, it is advisable to invite everyone who may be interested directly or indirectly in this plan to express their views, either for or against it. Inasmuch as the whole thing concerns professionals and amateurs alike it is only fair that their opinions be heard. And, right here I wish to state that the entire magical fraternity should be very grateful to The Billboard for the splendid opportunity which enables us to determine the exact possibilities of our craft. Time does not permit me to quote all of the viewpoints already given, but the very

KEITH'S ROYAL CLOSING

New York, August 1.—B. F. Keith's Royal Theater in the Bronx will close its current season on Saturday night of this week. The house will be closed until Labor Day and thoroughly renovated and redecorated. Many changes will be made in the dressing rooms back stage, including the installation of shower baths. A complete clothes pressing plant will be another back-stage innovation.

TAYLOR LOOKING FOR ANIMALS

New York, July 30.—Norman Taylor motored to New York this week from Cleveland, in search of stock for his animal act. Nine of his troupe of four-footed performers, which he entrusted to a New York zoological park for the summer, recently died, as a result of grief, it is said. Mr. Taylor resumes his booking on the Keith Time September 19.

Crystal Beach, South Sioux City, Neb. He will open on Western Vaudeville Time under the management of Sid Walker and Mr. Greenwald.

TWENTY HOUSES AVAILABLE FOR SHUBERT VAUDEVILLE

New York, July 30.—Arthur Kline, booking manager for the Shuberts Select Vaudeville Exchange, has made denial of the published report appearing on Friday of this week that the Shuberts had but sixteen houses in which to play their vaudeville acts. Mr. Kline stated that the Shuberts have twenty houses available for vaudeville, and stated that he would make known their location next week.

B. S. MOSS' FRANKLYN OPENS ON LABOR DAY

New York, Aug. 1.—B. S. Moss' new \$900,000 Franklyn Theater at 161st street and Prospect avenue will open on Labor Day. The house seats 3,500, and will play six acts of vaudeville and a feature picture, changing its program twice a week.

B. S. Moss' Hamilton Theater, which has been playing three shows a day, with a new bill twice a week, will revert to its former two-a-day policy, with eight-act bills.

GEO. M. COHAN FOR KEITHS?

New York, July 30.—There is a rumor going the rounds that George M. Cohan will appear in Keith vaudeville this fall. If this report is correct it will be the first time that Cohan has appeared on the Keith Circuit since his past trouble with those interests, following the vaudeville strike of several years ago.

LYRIC THEATER CLOSED

Portland, Ore., July 30.—The Lyric Theater has closed for a short time. The house was under the management of Keating and Floyd, and had been playing musical tabloid.

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VAUDEVILLE NOTES

Frank and Mrs. "Teddy" Selhini are breaking in a new act.

Millon Groppe has written a sketch for Fred J. Powers and Company.

Gene and Myrtle Conroy are working on the Sun Circuit thru the Middle West.

Jennie Middleton, who in private life is Mrs. Nat Block, is rehearsing a new act.

Harry Abrams, Percy Oakes and Pamela De Lons will appear in a new act next season.

Janet of France will be seen in a new act after she returns from her vacation at Greenwood Lake.

Harry Evans and Claudia Preston will appear next season in a skit called "Vaudeville Incidents."

Lou Lawrence, of Lee and Lawrence, is at her home in New Bedford, Mass., recovering from an operation.

Frank Hanson, Jr., has returned to New York after completing a tour with the Edgar Bixling act.

Mr. and Mrs. Fred Henderson, of Harvey, Ill., and Grace, are visiting Jack MacGowan in New Jersey.

Billy McRae and Company are meeting with success on the Poll Time. Their baseball specialty goes over big.

Mrs. Joe Mattia, of Mattia and Young, is convalescing following an operation for appendicitis in New York.

Florence Henry and a company of five players open in a comedy sketch on the B. F. Keith Circuit about September 1.

Jessie Huston and Fred Palmer opened their new act on the Loew Time in Atlanta, Ga., last Thursday. They are booked for an extended tour of the Southwest.

James Madison has written some new talking material for Nora Bayes, which she will use on her vaudeville tour this fall upon her return from Europe.

Carlita and Dick Lewis, recently on the Delmar Southern Time, and now on the Keith and Proctor circuits, report big success with their new act by James Madison.

The Hippodrome Theater, Terre Haute, Ind., will open the last week in August with Keith vaudeville. Ross Garver is house manager.

Lillian and Anna Roth are summering at Nantasket, Mass., and in September will resume their big time bookings with their present Madison act, "The Night of the Party."

King Bros., Schenectady (N. Y.) boys, were on the bill at the Proctor House in their home city the second half of last week (July 28-30). They do an acrobatic act.

It has been definitely announced that the Orpheum Theater, New Orleans, La., will open the regular season September 12, instead of Labor Day as heretofore.

Bert Leighton has two weeks more of Poll Time and then goes to Lake Hopatcong, N. J., for a month's vacation. He is rehearsing a big sensation with special scenery for next season.

Miss Helen Stevens and her sister, Mrs. Anna G. Merrill, of the B. F. Keith Boston Exchange, with their mother and Mrs. Merrill's son, are enjoying a well earned vacation at Lake Nipmuc, Mendon, Mass.

Robert Lowe, former stock favorite, went to Syracuse, N. Y., last week and joined the vaudeville company headed by Frank Wilcox, which will offer "The Unexpected." He will play a character part.

Bob Golden, the general booking manager of the Equity Vaudeville Agency, is bringing out Pauline Carr who, it is reported, "will make 'em sit up and take notice" the coming season. Miss Carr is a "coon shouter."

"The Funny Men From Caseyland" in the title taken by the vaudeville talent of the New Orleans K. of C., who are giving weekly entertainments for various charitable institutions. According to Henry Ulm, secretary-director, the cast list Mildred Feehan, jazz stepper; Harold and Sylvia Frank, child dancers; Edna Zurich, India rubber act; Henry Ulm and B. Dupre, organ grinder and monkey; De-

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Voe, the master myatic; C. J. Karrigan, hand equilibrist; E. Taylor and G. Murphy, clown act, and Hohson Rolfe, comedian.

Ruth Budd, recently returned from England, opened her vaudeville tour in this country at S. Z. Poll's Capitol Theater, Hartford, Conn. Miss Budd's novelty singing, dancing and ring specialties assisted by Rube Beckwith at the piano, scored a hit with Capitol patrons last week.

Harry L. Hanson, the sole surviving member of the one time famous musical team of Felda and Hanson, has been placed the coming season starting August 20, by Lewis and Gordon, with the Crane Wilbur and Mansfield act entitled "Right or Wrong." Last season Mr. Hanson was with "The Honey Moon."

Jack Harrison, Earl Worner, Blanche Anelian, Buzzie Williams, M. Mamie Stokes, Bebe Stokes, Ramie Antoine and Justine Stokes entertained the wounded men at the Marine Hospital, New Orleans, week before last. This company has played musical comedy stock at the Empire Theater in New Orleans for the past year without a change in the personnel of the cast.

Herbert Thayer writes from Forest City, Mo., that he is confined to his bed, in fact, has been since July 11 when he had a nervous breakdown. His wife is down with cancer. Mr. Thayer hopes to be up in a few days and resume his theatrical work. Letters from professional friends would be greatly appreciated by Mr. and Mrs. Thayer.

The New Orleans Radio Club has under discussion a plan of sending out an entire vaudeville performance by means of a wireless telephone. If the plan does not miscarry, hospitals and other institutions as far north as Chicago, Central Texas on the west and Alabama on the east, will have the pleasure of listening to the jokes, songs and the like from one of the vaudeville houses in New Orleans.

The Orpheum Theater, Memphis, Tenn., entirely redecorated and refurnished through, will open September 5, according to information received by John A. Bertram, manager of the local house. A full force of decorators from Mandel Brothers, Chicago, assisted by employees of the theater, is at work. The regular two-day policy will be continued, with a scale of prices in effect slightly lower than that of last year.

**PALAIS ROYAL OPENS
ITS JAPANESE GARDEN**

New York, July 30.—The new Palais Royal Japanese Garden opened on Thursday night of this week. The place has been transformed to the semblance of a Japanese garden by being enclosed in brick walls, with trellised boxes for small dining parties on the fringe.

Ed Wynne, originally chosen to act as master of ceremonies at the opening, was kept away by the illness of his wife. His place was taken by Charles Waininger. Among those who appeared on the opening bill were Marguerite Sylva, Geo. White, Ann Pennington, Blanche Ring, Richard Carle, the Duncan Sisters, Fay Marbe, the Farber Sisters, Margaret Severn, Gretchen Eastman, Savoy and Brennan, George McKay, Delyle Alda, Jella Ketety, Eleanor Griffith, Vanda HoE, Al Herman and others.

A summer show, backed by Paul Whiteman's Orchestra, will continue at the big cabaret for the remainder of the summer season.

MORE ORPHEUM OPENINGS

New York, Aug. 1.—The following additional opening dates have been announced for the Orpheum Circuit: Denver, August 7; St. Paul, Dea Moines, Duluth, Omaha, Minneapolis, August 21; Salt Lake, August 28; St. Louis, August 29; Memphis, September 5; Seattle and Portland, September 7, and New Orleans, September 12.

**MR. ALBEE BUYS LIGHTS
CLUB, ACCORDING TO REPORT**

New York, Aug. 1.—E. F. Albee, according to report, has purchased the Lights Club of Freeport, L. I., as the summer home of the N. V. A. The deal is said to have been consummated last week.

Look thru the Letter List in this issue.

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THE SPOKEN WORD

CONDUCTED BY
WINDSOR P. DAGGETT

"CONVERSATION"

"My performances are exactly like an intimate chat with close friends around a family table." That expresses Nora Bayes' feeling toward her audience. It means in two words, simplicity and sincerity.

I get the impression of these two things when I sit front and see Miss Bayes upon the stage. She gives me the feeling that her love and respect for her audience are genuine. As she expressed it on one occasion, "any old audience, in any old theater, in any old town, is far better than the performances they attend."

It is the keen comedian who recognizes this fact in judging his audience. If the actor could recognize that respectability and marks of gentility have selling value in almost any audience, we would have a more delightful atmosphere in the theater. We would find wit and humor and originality, instead of stereotyped dullness and stupidity. We would find the personality that gives brilliancy to social intercourse, and not the personality that is imitation.

Miss Bayes' reference to her party seated around a family table, set me thinking. The thinking has been going on for weeks. It is sprouting some ideas. Down Broadway, from the Century Theater to the Thirty-ninth Street, I see a cleavage in types of actors. One group seems to think that acting is sort of a Punch and Judy show before an audience. A second group seems to feel that uniting two thousand minds in a theater is more a matter of a chat with friends around a family table.

Conversation has its indirect bearings on legitimate drama. It has most direct bearings on the comedian in vaudeville and musical comedy. Thinking over Miss Bayes' words, I tried to think what is the secret of close friends around the family table. For an answer I hastened to Bretzno's to replace a book too long missing from my bookshelf. Leaving my dollar, home I came with J. P. Mahaffy's little classic, "Conversation."

As I turned these one-hundred and forty pages once again, I found myself enjoying one of the best books on acting that I have come across in a long time. And yet, not a page of this book was written for the actor or with the actor in mind. It is just a little essay for all people, everywhere, on the great art of meeting and talking for enjoyment. If we ask ourselves, individually, how often we are invited out because of our gifts in pleasing conversation, we may admit the justice of dealing with conversation as an art.

One of Mr. Mahaffy's credentials as a writer on the subject is that he is an Irishman. The preface of his book was written at Trinity College, Dublin, in 1887. As a gentleman in Dublin society he is entitled to speak. Of three Englishmen whom I have quizzed recently on Dublin speech, two are English actors of the highest rank, and one is an English scholar. All three have expressed the greatest admiration for Dublin Speech. The actors held Dublin speech almost as an ideal of good English. The scholar could not go so far as to class Dublin speech as standard English, but he spoke with unqualified enthusiasm for the beauty of the Irish voice and for the elegance and culture of the speech in Dublin society. Voice and pronunciation, however, are simply the outward shell. The crowning brilliance of Irish society, which furnished the inspiration and the illustration of Mr. Mahaffy's book, is the social grace of conversation. It is the sympathetic tact and adaptability, the wit, humor and originality, and withal, the skill of making oneself agreeable in company.

When Nora Bayes says that she thinks of her relations to her audience as the relation of a party at the family table, she says exactly what she means. The principles of entertainment in good society and the principles of comedy employed by the talking comedian at his best, have so much in common that any differences are matters of slight detail. No vaudeville or musical comedy comedian could read Mahaffy's book without gaining a better understanding of good comedy and bad comedy, and the reason why.

Mr. Mahaffy has written with classical breadth and authority. Yet his first page might have been written for a vaudeville actor's handbook. One of his first words is "Chatter."

The reason for chatter, whether on the vaudeville stage or at the dinner party, is soon explained. "It is agreed among us that people must meet frequently, both men and women, and that not only is it agreeable to talk, but that it is a matter of common courtesy to say something, even when there is hardly anything to say." Here comes the very personal art of talking. It is not alone what we say, but how we say it. Nora Bayes says to the actor: "Love your audience." She tells him that it is association of ideas that comes from reading good books, and intellectual interests in life, that keep the actor's mind trained for the job. In these remarks she is simply explaining her family dinner party according to Hoyte.

When Mr. Mahaffy speaks of the naturalness and spontaneity which must characterize enjoyable conversation, he delivers a little lecture on "Naturalness and Art" which any actor could read with profit, for he corrects the popular idea that art is opposed to nature. On the contrary, the great art of conversation, in its final analysis comes down to what is simple and commonplace. Nora Bayes puts it her own way when she refers to the "simplicity which sincerity insists upon."

Conversation from the days of ancient Greece has always been improved by a good voice. A loud voice or a harsh voice to the Greeks (500 B. C.) betokened bad breeding. Yet, after 2,500 years of drama, there is still the actor who ignores the importance of a pleasing and civilized tone of voice. In social intercourse, in Dublin or the world over, a sweet tone of voice has as much charm and receives as much attention as personal beauty. In American business today a pleasing tone of voice has a recognized value in salesmanship. The demand

The idea of simplicity is used by Miss Bayes and by Mr. Mahaffy in the same sense. To quote the latter, "It will remain certain that the man who appears simple, and who therefore affects his company with the impression that they are in direct contact with his mind, has a distinct advantage." His advantage is over those who, from "conceits of style" or "artificial atmosphere," try to outdo the pithy of nature.

The comedians on Broadway today who give this direct contact with their minds, won't need to worry about getting work. They are so rare, so different, so delightful when found, that the audience insists on another opportunity to come to the dinner party.

With the average comedian, the easiest way to work is to act out something, to be outlandish, a little worse or a little more exaggerated than the comedian across the way. The last thing some comedians seem to be interested in is the fact that they have minds at all, or the fact that their minds might be made interesting to an audience.

There are comedians who give this mental contact, in friendly, simple and convincing fashion. It is the subtle and somewhat inexplicable thing that comes across the footlights. James Barton, at the Century Theater, with well-deserved success, is finding his way

It is the secret of a friendly feast at the supper table.

Another remark from Dublin is so pertinent to the stage that it might have been said this very year of Mrs. Fiske herself. "I have known a clever woman to maintain a deservedly high character for her conversation who really said very little, but was so sympathetic that she made her guests eloquent . . . she was lit up by the glow of their satisfaction, and earned very justly the credit for talking well, simply because she made others talk. There is probably no social talent higher than this—or rarer."

When it comes to vulgarity and to truthfulness, Mr. Mahaffy is as broad as he is sound. "There is no more valuable and useful check on the degenerating of talk into ribaldry, profanity, or indecency, than the presence of a mind of solid moral worth, which will not tolerate such license." Needless to say, he considers indecency in language "a degradation of the conception of talk."

But when it comes to truthfulness, even Aristotle recognized the instinct of human nature to prefer a good story to solid fact. Again, the book of social etiquette seems to have been written directly for the comedian, for if a story is beyond the bounds of reasonable belief, the rule is, "either to receive it with severe silence, or to outdo it with another still more extravagant, and so to bring back the company with laughter."

The pages on wit and humor are full of suggestion to point the way to what is lastingly funny and entertaining. To the punning, minstrel-joke-book parrot in vaudeville, there is this classic statement to be made, "no printed collection of jokes has ever attained even a decent position in literature." It is humor, with its more sustained sense of fun, with its running comment on virtues and vices, that has a higher place in the firm of amusement. It can be said of the stage, as well as of the dinner party, with regard to humor, "the pity of it is that so few possess it." The beauty of humor is that it lingers so delightfully in the memory. "Snapshots of 1921," at the Selwyn Theater, has an excellent piece of humor in "The American Conception of the English Triangle," written by John Hastings Turner. In this skit Nora Bayes, DeWolf Hopper and Ernest Lambert were able to appear in their best form.

Mr. Mahaffy finds the English (even the English-speaking) mind traditionally blunt in social grace. The great ladies who have made Dublin and London society most brilliant have usually profited by training not only in French manners, but in French language, and, withal, they have had a sprinkling of Irish vivacity. One of the last rules of the book should be printed over the actor's mirror:

IF YOU FIND THE COMPANY DULL, BLAME YOURSELF.

No actor can improve his social graces in conversation without improving his art before an audience. This little book is vital to the great art of mental contact. Even at the risk of appearing to be a book agent, I wish to mention that Mr. Mahaffy's "Conversation" is published by the Penn Publishing Co., of Philadelphia. Wherever you find this book, read it.

MAJESTIC PLAYERS

Excel in "Up in Mabel's Room"

Utica, N. Y., July 29.—In the vernacular of the vaudeville profession, the Majestic Players are knocking them off their seats in the Majestic Theater this week with a snappy, zippy presentation of "Up in Mabel's Room." There is nothing original or exciting about the Woods farce, unless it be the note of suggestive naughtiness, but the average audience finds it funny, almost hilarious. Ann McDonald plays the coquettish Mabel with the right amount of dash and shows good "form" in the negligee scenes. One suspects that Maxine Flood could do pretty well with this role. If given an opportunity, Adrian Morgan, the blond juvenile, gets his big chance as the goody-goody Garry, and makes the most of it. Lois Rollon plays the wife in charming fashion, and Henry Mortimer, Maxine Flood, Tello Webb, Doris Esser, Bert Newton, Nanree Franklyn and Josephine Fox contribute their share to the success of an entertainment which causes the audience to temporarily forget the prostrating heat.

CLEAN COMEDY

Offered by Detroit Bonstelle Company as Eleventh-Week Program

Detroit, Mich., July 28.—"Scrambled Wives," a three-act comedy by Adelaide Matthews and Martha M. Stantey, proved a delightful vehicle for the Bonstelle Company's 11th week of summer stock at the Garrick Theater opening Monday night, July 25.

Unlike "Nightly Night," by the same authors and presented by the Bonstelle Company a fortnight ago, it lacks the touches of vulgarity which marred that show. "Scrambled Wives" is a clean, well rounded farce, replete with

(Continued on page 34)

J. LAWRENCE NEAL



Mr. Neal is appearing with great success with the Hazel Burgess Players in Nashville, Tenn. He is only 21 and a very talented young actor. He has just this season been recruited into the stock ranks, after several years in vaudeville. During his Nashville engagement he has made a host of friends.

for good voices on the stage is never an artificial one.

In society, according to the rules of the game, a provincial or local accent in speech "is akin to vulgarity and narrowness of mind." The author deals with this hindrance to conversation in plain terms. Provincial dialect (or Regional dialect) suggests definite things. "The speaker has not moved much about the world, or even in the best society of his native country."

In this mental-contact comedy. The slightest thing that he says or does has a fund of thought back of it. The thought is passed on with delicate sympathy and great naturalness. Charles Winninger has this style, and could doubtless make more of it. Harry Lauder is not a performer, but an artist in this respect. Without question, this superlative mental contact is part of the genius of Frank Bacon. It is the secret of great acting wherever found.

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IN REPERTOIRE



Communications to Our Cincinnati Offices

"ORGANIZE NOW"

Suggest Copeland Brothers

To Parties Engaged in Tent Rep. Field—Preliminary Plans Outlined

"Let's organize now." is the keynote sounded by C. C. and Ed L. Copeland, owners of Copeland Bros. Stock Company, to proprietors, managers and others of the dramatic tent show world, in a letter to The Billboard from Canyon, Tex., under date of July 28, herewith reproduced:

"There is too much Alfonso and Gaston stuff percolating into our prepared organization. Every letter written on the subject agrees with every other letter, but so far we have not one suggestion toward actual organization.

"We suggested that all tent rep. managers express their opinion thru The Billboard, and requested that suggestions be made to start something.

"Everyone says it's a great thing and necessary if we are to continue in our business. That's what we want, of course, but who is going to take the first step that will actually start the ball rolling?

"We recently talked with Harley Sadler on the subject. He thinks it a great idea. We believe the article written by Louis A. Elliott in The Billboard of July 23 is one of the best so far. He touches on several points that are vital to the tent manager.

"Now we are going to make another suggestion—a name for the organization—and also see how many tent managers will enroll their names for membership.

"Let the organization be called 'The Dramatic Tent Showmen's League' until we have held a meeting and agreed upon a better name. We are going to take the liberty to suggest that A. C. Hartman, editor of The Billboard, be appointed to receive the names of managers who will become charter members.

"We are also going to ask that every man who sends in his name for enrollment as a charter member, make one suggestion regarding the organization, initiation fee, yearly dues, by-laws and constitution. All of these and many other points must be threshed out now. Every one who enrolls his name for charter membership should mention whether or not in his opinion, a small fund should be raised at once for stationary and little incidentals, or whether this should be left until the first meeting next winter.

"Every man who enrolls should state at what city and in what month the meeting should be held to be most convenient to him.

"Let every one interested in this movement act at the same time. Let us have this membership enrollment at once.

"We suggest the following people eligible for membership: Those engaged in the operation of dramatic tent shows only, in the operation of one-night stand or week-stand vaudeville, minstrel or hypnotic shows, or other shows where performance is given upon a stage, under a tent and of the same character as played in the theaters thruout the country. This would include owners, managers, advance agents, press agents and others who are actually engaged in the operation of the show. And we would also suggest that, to become eligible, they MUST have at least two years' experience in this capacity.

"Thanking Mr. Hartman in advance for receiving, listing and publishing the names enrolled for charter membership.—**COPELAND BROS.** (Enrolled for Charter Membership)."

BILLY SUNDAY

Speaks in Tent Show—Commends Clean Amusements

On Saturday morning, July 23, the evangelist, Billy Sunday, gave one of his energetic sermons in the tent of the O'Keefe and Davis Show. He thanked the management of the show for giving him such a nice place to speak in. Furthermore, he expressed a kindly feeling toward theatrical folk in general.

Only two changes have been made in the personnel of the O.K. and D. show since opening. Jack Griffith and wife replaced the Miltons and Edgar Jones and wife replaced Dearon Owens and the piano player, Scotty.

The present roster is composed of Mr. and Mrs. Tom O'Keefe, Mr. and Mrs. B. C. Davis, Huey Lester, Jack Griffith, Harry Ford, Manley Streeter, Ann Lester, Margaret Griffith, Bessie Leighton, Mrs. Clark, Mr. and Mrs. Edgar Jones and a working crew of five.

HUNT STOCK CO.

Reports Fair Business—Ernest J. Sharpsteen Joins

Bedford, Mich., July 27.—When the Beveridge Players No. 2 closed at Toulon, Ill., June 25, Ernest J. Sharpsteen joined the Hunt Stock Company in Michigan. Mr. Sharpsteen says that while the show is not doing as much business as in previous years, there is no room for complaint.

Miss Ursula Gibson, leading lady with the company, has been compelled to leave on ac-

very satisfactory. The company will continue after the tent season, going right into its fair dates.

There have been a few changes in the cast since opening. Mr. and Mrs. John Rapier succeeded Mr. and Mrs. John Higgins. Ethel Jordan left recently to enjoy a little rest at her home in Indianapolis before the winter season begins. The show is 100 per cent Equity.

NEWTON-LIVINGSTON COMPANY

Doing Good Business in Ohio

Creston, O., July 24.—The Newton-Livingston Comedy Dramatic Company continues to play to good business in Ohio. At this stand, which is one of the smallest towns on the route this season, business has been phenomenal. It is in the heart of the agricultural district, and the farmers patronized the show to such an extent that several of the performances were

EVA SARGENT



Miss Sargent is the clever second woman with the Jack Ball Company, now in its seventh season of summer stock at the Victoria Theater in Wheeling, W. Va. She is in private life, the wife of Jack Ball.

count of illness and her place is being filled temporarily by Miss Perry Hall. Miss Gibson also had the misfortune of losing her mother last week, which was a bad setback for her in her present condition.

The present roster of the show includes M. A. Hunt, Cash Knight, George Kempton, Victor Sherwood, Walter Clyde, Ernest J. Sharpsteen, Cind Roberts, Harry Heagle, Chlra Whitehead, Mattie Goodrich, Mrs. Percy Hall and Mrs. Heagle.

Ralph Wordley and wife, recently of Percy's Comedians, visited the show a few days while on route East, where they open with one of the "Mutt and Jeff" shows in September.

EARLE SISTERS IN CHICAGO

Chicago, July 23.—Catharine and Peggy Earle, with the "O, Daddy" organization last season, and who closed with the Williamson Players two weeks ago, are back in Chicago.

DE VOSS COMPANY PLAYING WISCONSIN

The Flora De Voss Company, J. B. Rotnour, manager, is now in its tenth week, and altho business in southern Wisconsin was below previous years, it has been improving the past three weeks. Northern Wisconsin is proving

very favorable. The weather all week was most favorable. Messrs. Newton and Livingston announced Saturday that the company would return here next season.

LA ROYS SEE MAIN CIRCUS

Mr. and Mrs. Harry LaRoy, of the LaRoy Stock Company, motored to Findlay, O., to visit the Walter L. Main Circus. They are both old circus aerial performers and have been with and seen many, "but," says Mr. LaRoy, "without a doubt, Andrew Downie has one of the best and snappiest three-ring circuses either of us have ever witnessed. We saw the afternoon performance attended by a large crowd and were treated royally by both Mr. Downie and Fletcher Smith, the genial press agent. Keep up the good work Andy, for you have something to be proud of."

EARL HAWK COMPANY CLOSES

The Earl Hawk Stock Company closed July 9 at Morristown, Tenn. Business was good all season, but on account of the exceedingly hot weather and the necessity of numerous repairs it was deemed best to discontinue activities. The show will remain closed until October 1, when it will open in St. Petersburg, Fla.

"TOM" SHOW BUSINESS

Also Affected by Depression—Canada Better Than U. S.

Mason's "Uncle Tom's Cabin" Company, since opening April 2 in North Little Rock, Ark., has appeared in Arkansas, Missouri, Oklahoma, Iowa, Minnesota, North Dakota, Manitoba, Sask., Can. and Alberta, Can. According to Claire R. Brewer, stage manager, business has not been up to standard but that in Canada the show played to much larger crowds than in the United States.

Only one change has been made in the cast since opening, Frank Nazor replacing M. A. Whitney as "Tom." The hand is under the direction of L. D. Wheeler. Fred Elzor is manager, J. C. Stolts, secretary and treasurer; Claire Brewer, stage manager.

The show travels in two private cars, has seven floats, dogs, ponies, banners, etc., in fact everything that goes to make a real "Tom" show.

The company will probably stay in Canada until October.

WEDDED ON STAGE

Leading Players of Ginnivan Dramatic Co. Principals in Ceremony

Larry Conover, leading man, and Catherine Bauer, ingenue, both with the Frank R. Ginnivan Dramatic Company, were married under the big tent theater on the stage Thursday morning, July 21, at Metamora, O. The marriage, because of the popularity of the two players and the novel location of the ceremony, attracted quite a large crowd of friends and also many strangers. Greetings, blessings, floral pieces "galore" were showered upon the happy couple.

Mr. and Mrs. Harry Shannon, Sr. and Hazel Shannon, of the Shannon Show, drove ninety miles from Belleville, O., to be on hand for the event.

That evening the company presented "The Marriage Question," surely an appropriate bill for the occasion.

CLYDE W. CASS

Leases Rice & Dorman Stock Co.

Clyde W. Cass, for the past twelve years associated with the Rice & Dorman Stock Company, has leased the company intact and will continue with it on the road.

There has been only one change in the cast since the opening season last March. Pearl and Billy Topp left to join the Cornell-Price Repertoire Company, and their places are being filled by Mr. and Mrs. Grant Owens. The remainder of the cast comprises Irene Renfro, Adelaide Irving, Mitha Leewright, Robert Hardaway, Lem Thompson, Frank L. Brown and Ted Reagan. J. D. Colegrove is business manager and Mr. Cass is personally looking after the contracting.

Unable to secure a satisfactory location for the tent in Vinita, Ok., the show played in the Grand Theater there last week.

BETTS STOCK COMPANY

Playing to Good Business in New York State

"A Child of the Streets," offered by the Herbert K. Betts Stock Company, with little Dorothy Lull and Herbert K. Betts in the leading roles, is playing northern New York State to good business despite the fact that the various local managers report a general falling off of business during the torrid weather and the failure of some crops. In the company besides Miss Lull and Mr. Betts are Kelsey Conboy, George Fisher, Hal Florence, Elizabeth Lull, Leona Gere, William Gittner, Ralph Edmunds and Emil Galbraith, the latter assisting the pianist with his violin. The company is on its way to its old haunts in Pennsylvania, West Virginia, Tennessee and Kentucky.

MANY REP. COMPANIES

Chicago, July 28.—Indications are that there will be about the usual number of repertoire companies take the road this season, notwithstanding the adverse conditions. The Chicago booking agents believe the customary number of companies will be organized this season. The start will be made a little later than usual but the managers are warming up and making their plans.

MR. AND MRS. HEYDE PLAYING VAUDEVILLE

Clinton, Ill., July 29.—Since the closing of Percy's Comedians Phil H. Heyde and wife are located here playing a few local vaudeville dates. They will remain until August 15. Mr. Heyde says he will take his own show out this season playing southern Illinois. A capable cast and a five-piece orchestra will constitute the roster.

Have you looked thru the Letter List in this issue. There may be a letter advertised for you.

Off vacation But Echoed

Patterson James

WHO can I place upon the spit this week? What may I pan or toast? The weather is vile. It is beastly. Indigestion bites me more severely than usual. I feel meaner than cat's sip. I should be able to do myself proud. If I can but hit upon a sufficiently shining mark—one worthy of my ire, irony and irritation. What, ho! Warbler! Unshackle the offenders. Pass them before me in review. I would select a victim.

IT is a pity we can not get the Ku Klux Klan established in New York. Verbal flagellation fails so utterly with some kinds of wretches.

I learned recently, however, and with considerable gratification, that we have the next best thing. It is a secret organization, of course, altho Oliver H. P. Garrett recently tipped off its working in The New York World.

Of course, a secret society may remain secret even after The World has confidentially informed its readers about it. If you doubt it let me point out to you the Black Hand.

They call the new organization "The Camorra," by the way. At least Mr. Garrett says they do. Also he says that tho mysterious in its operations it differs radically from all prototypes, since it attempts no physical reprisals. Its instrument of torture is social. It invokes the condemnation of the sinner by exposing him and his dereliction before his immediate friends.

This is a small and secret organization. It has only a vague name and no constitution or by-laws. It is composed of men of several professions. I am told that there are several architects, doctors, lawyers and influential business men, and even three or four bankers in the membership. My informant refused to mention names. He declared they are men of sufficient importance to command attention from any one in New York. These form the nucleus. There have been three gatherings so far. Others will be convened as circumstances warrant.

How effective the organization may be remains to be proved. Since it lacks picturesque rites and passwords, since its self-constituted inquisitors wear no costumes more striking than dinner jackets, and as it moves strictly within the law, however extra-legal its acts, its very restricted activities are not liable to attract public attention. Nor are the unsuspecting subjects summoned before its tribunal liable to call the town's attention to their shame.

My informant says that the body was formed only a few months ago, and already it has operated upon a few men prominent in the business, social, political and artistic world. Those who have suffered at its hands are not aware that they have been punished for misdeeds by an organization founded for such a purpose. All they know is that they spent one unpleasant and never-to-be-forgotten evening in company with certain of their friends and business associates, and a few other persons whom they had never met before.

Victims are not sought by the curious group that meets at intervals in a little furnished room on Lexington avenue. Its members are elderly men of wide acquaintance and knowledge of events in most branches of the artistic and business activities of this city, and, in due course, instances

of the "crimes" they are out to punish come to their attention—trickery, treachery and sharp, unscrupulous practice of any sort which is distinctly dishonorable and injurious to its victim, if not actually punishable by law, are the type of sins which the society attempts to penalize.

When word of some one being cheated in a lawful but discreditable manner is reported, a meeting is called and the members debate. Since they are all persons of recognized standing in their several fields of endeavor, they are able to command a hearing from people in every class of

and briefly explains that all those present know the details of the accusation against the invited guest. He is asked to defend his motives. As soon as he has stammered thru this speakers arise in turn, most of them men with whom he must come in daily contact either in a business or social way. Without abuse or denunciation they tell him just how they view his act. As speaker follows speaker, the result is always the same.

Surprise, uncontrolled anger, dismay and finally humiliation assail the victim. In virtually every case, be-

WM. A. BRADY

PRESENTS

THE TEASER

A Comedy in Four Acts, by Martha M. Stanley and Adelaide Matthews
At The Playhouse, New York.

Our set, meaning the reviewers on the dailies, let Bill's initial offering of the season down easy. I have no such disposition. My inclination is all the other way, but the weather is entirely too hot and muggy to get any enjoyment out of a long session at the spit.

"The Teaser" is a whole lot better than the "Skylark." That is not saying much tho, as almost anyone who has seen the latter will readily admit, but that is about all that can be said for "The Playhouse" production.

The story turns on the transplanting of a lovely little liar from the West (Menominee, Mich.) to the Metropolis, and to the charge of an aunt of mature but far from settled years, and four acts are utilized to detail all the devilment the mendacious Miss starts.

Not all of the situations in the four acts are unstrained, but once certain fundamentals are granted there is plenty of amusement for all hands. And, altho the play is not without its farcical minutes, it is nearer to legitimate comedy than anything else that the authors of "Nightie Night" have heretofore favored us with.

As for the way the players acquitted themselves, let Q. L. M., of The World, tell it. Says he:

"To see Jane Grey act the part of the shocked aunt when 'the only daughter of my only brother' is caught in two lies, trying to wriggle out of having gone to a roadhouse of doubtful character with the husband of her best friend, is to see this young woman in one of her best performances on the New York stage. And Faire Binney, as Annie Barton, from Menominee, brought to the comedy stage an exquisite bit of acting. Her youth meets the requirements of the authors' fifteen-year-old heroine splendidly. And she is very pretty.

"The first and second acts established beyond a doubt that Annie is a wild little lady and will need watching. It appeared rather unfortunate then in the third act that unadulterated farce should have been resorted to in order to register a 'thrill' into the comedy. Here, and only here, could Annie's real motives have been questioned. To have had her trapped in the apartment of a married man really seemed a little harsh on the child. But playwrights must have their way.

"Lois Caswell, as played by Rose Winter, was a properly indignant wife when Annie's escapades with Lois' husband cast suspicion upon her innocent aunt. Leonard Willey was a stiff and altogether unnatural fiance for auntie. Bruce Elmore, who as James McDonald, was just dying to have auntie call him 'Mac,' and who finally married the mischievous girl, did his part very well, if a bit unduly boisterous at times.

"John Cromwell played the role of Roddy Caswell, the philandering husband, quite calmly, and Homer Barton was a chubby suitor of Annie.

"To Miss Grey fell the most difficult and the most arduous task of the piece. This aunt was in hot water for four long acts. She survived it nobly, considering the season. The vigor of her performance, and the charm and poise of Miss Binney stamp 'The Teaser,' which might better have been called 'Peck's Bad Girl,' as being a delightful little play."

life. Each goes to a friend or business associate of the culprit and tells the story. These are invited to hear the victim's statement. It's a sort of extra-legal grand jury procedure. If these friends and associates are convinced, the next step is outlined. The offender is to be arraigned at a dinner party in his own honor. One of the group, chosen by lot, issues the invitation; the others and the members of the society agree to be present.

Throughout the dinner the victim believes himself the recipient of an especial compliment. The few members of the society who are present move quietly to the doors as the meal is brought to an end and the coffee appears.

When an expectant hush has come over the room, the chosen leader of the group arises, states the charge

and leaves the room, the object of this frank dissertation promises his friends that he will not offend again.

Thus far the cure has not failed to work. It is too injurious to the self-respect of even the most vain or dignified man, who has the slightest spark of shame in his make-up, to leave him without a permanent mark upon his soul.

A few weeks ago a financier of considerable eminence was the unsuspecting guest at one of these strange banquets in an uptown hotel. No one save those who attended knows the details of what took place, and they were pledged to secrecy. This financier was held responsible for a questionable deal in which the invention of a young foreigner, unprotected by patent, had been appropriated by one of the manufacturing institutions under his control. The inventor, with

a letter of introduction, had called on the financier and had explained in intimate detail the character of his conception. He was sent off discouraged, assured he had nothing worth disposing of.

A few months later, while he was still trying to dispose of his machine, the finished product patented by the financier's own concern came upon the market. Downhearted and close to starvation, the inventor told his story and it was brought to the ears of a member of the society. The procedure outlined was followed and when those brought in had assured themselves of the sharp practice of the accused, they subjected him to the dinner of honor ordeal, with the usual consequences.

The organization, which calls itself "The Society for the Punishment of Those Whom the Law Does Not Reach," came into being over the affairs of a Russian artist of real talent who had come to New York to attempt to place an invention of some value. He had met in Moscow three years before an American violinist who had become interested in his work, and after he had fallen among the wolves he remembered his friend and came to him for aid. Knowing little English and less of social or business pitfalls, the artist, on his arrival, had presented letters of introduction to an important business man who was in the way to give him the right professional contracts for his work. Carelessly this person had consigned him to certain, theatrical underlings, promising positively that these would give his idea proper consideration.

It happened that the invention presented a revolutionary system of dealing with scene painting and is of real value. The Russian had the forethought to patent his idea so competently that it could not be stolen. The first producer he met at the important business man's instigation expressed great enthusiasm for the scheme and promptly gave him an order for a great city scene which would illustrate his method. Elated by his success, the Russian borrowed money from his friend, engaged a studio, bought the expensive materials for the job and set to work. Three weeks later he completed it and had it taken to the producer's theater.

This person, whose unreliability is a byword, refused to look at the production.

"I've changed my mind," he said. "Circumstances have compelled me to alter my plans. I can't use this, but you can doubtless sell it to so and so," mentioning another theatrical firm. "They are getting up a show into which this will fit finely."

There was no contract, therefore no recourse, so off the inventor went with his great scene and began the task of disposing of it. There was no trouble about obtaining engagements to show his work, and the details of the plan were always carefully listened to, and invariably he was asked if his idea was patented. When he explained how careful he had been, and that he did not propose to sell his rights, interest lapsed. Still he was encouraged to persevere. He succeeded in enlisting the attention of stage managers and stage hands, and, buoyed up with renewed hope, he requested of the second great producer he had been negotiating with a new hearing. This man made an engagement which he did not keep, but later in the day visited the theater, where the Russian still awaited him. Just as he was stepping into his motor to depart the inventor caught sight of him. In one last desperate effort to obtain consideration he jumped on the running board of the machine, begging his opportunity.

"Get off of there! I'm in a hurry," the producer answered, and shoved him into the gutter as the car gath-

THE LITTLE THEATERS AND BROADWAY

(Continued from page 7)

restrained and beauty-creating. In emphasizing the growth toward each other of the little theaters and Broadway, I do not wish to be understood as advocating that the amateur and semi-professional companies work always with an eye to commercial production. On the contrary I am only describing what has seemed a notable phenomenon of the season. It would have been far better for a good many of the plays and artists mentioned if they could have graduated to an atmosphere of more leisurely prepared productions, and to an environment where sensational qualities, personality and novelty were less valued than they are on Broadway. In other words, we need true professional art theaters today just as much as we did five, ten or twenty years ago—local repertory theaters where dignified plays, not necessarily promising more than a few weeks' run, could be presented adequately and with thorough foresight and rehearsal.

Beyond that, I believe that the little theaters have a function of their own, entirely unrelated to any current activities in the commercial playhouses. They must be the home of experiment—and the theater cannot live as an art without constant experiment in playwriting, in methods of staging, in acting. Despite Arthur Hopkins' flight into the future with an "Expressionist" Macbeth, we must recognize that high-priced professional casts coupled with the exorbitant New York theater rentals practically make experiment impossible on Broadway. Even the Theater Guild admits—with something of a blush, since broadly experimental production was one of its original aims—that it cannot afford to act in any sense as a research laboratory. It is rather to the amateur group (in the original sense of amateur), with small salary and expense budgets, working in buildings where cumulative rent does not preclude long periods of rehearsal and exploration, that we must look for the gradual development of new arts of the theater. There can be no doubt that they will come, just as a new art of painting is assuredly coming out of that world-impulse which gave rise successively to Post-Impressionism, Cubism, Futurism and Expressionism. We may laugh at some of the manifestations of this impulse, but the world does not have a series of such "movements" without ultimately achieving something that is both new and permanently valuable. In the theater there is coming something that will justify, even popularly, the struggles and dreams of Appia, Craig and their numerous followers. Until we have a very different sort of theater occupying the streets near Times Square—until after the Soviet overturn, perhaps—it will be the work of the little theaters to keep the channels of experiment open, and to nourish every effort toward new theatrical beauty.

It is often said against the little theaters that they lack permanence. In a surface sense it is true—and yet the little theater is prospering throughout the land today as never before. Of the eight groups that would have been marked five years ago as most important, exactly one-half are today either dead or dormant, but the spirit goes marching on. The Chicago Little Theater is dead beyond repair, but Maurice Browne, its founder and director, is opening the Seattle Repertory Theater this summer, and will be heard from in New York next season. The Washington Square Players failed in one sense and went out of existence as such, but several of the members went into the Theater Guild, joining with other progressive workers who had qualities of leadership which were lacking in the earlier group. The Arts and Crafts Theater in Detroit too, silent now because it was too successful (the powers that be in the Society of Arts and Crafts were unwilling to see the dramatic activities run away with the society), may not produce a series of plays again for several seasons, but its original director, Sam Hume, is now director of the Greek Theater at Berkeley, and recently organized a company of indoor players to supplement the Greek theater productions. And Hume will be back in Detroit temporarily in the autumn to give a brief season of plays in connection with the Detroit Symphony Orchestra. The fourth of those that have not shown signs of life this season is the Fortinquean Theater, which in the very nature of its portable stage, can be revived whenever Stuart Walker wishes to gather a company and hire a hall. Not only do these seeming failures in the little theater field continue to live in a very true sense, but there are soon two new groups for every one that abandons its work even temporarily. There are, despite well-advertised failures, several hundred active producing little theaters in the country today.

There would be little point in naming any number of these organizations, or trying to pigeon-hole them into exact groups, but it may be suggestive to indicate how wide are their varied activities, how variously they serve



HENRY HERBERT

the well known New York-Los Angeles actor who created the role of Christus in the Pilgrim Play here last year, is duplicating his former success in the same role this year.

Mr. Herbert has played in the leading companies in England and America and is well known.

their art and their communities. Most valuable experimentally, most successful in developing new American dramatists, is the Provincetown Players group, with its "Playwrights' Theater." Its acting is often abominable, its direction often uninspired, but it has succeeded beyond criticism in its laboratory function of helping playwrights by showing them their own work in action.

Within the same general classification of groups emphasizing production as against community aspects, but at the opposite pole artistically, is the Theater Guild. It has outgrown the reproach of offensively amateurish acting which can still be leveled at many of the outside organizations; it has indeed given us this season the best ensemble acting in the country and some of the best individual acting. On the other hand it has never served any laboratory function, neither helping the American playwright to find himself nor developing anything new in theories or methods of production—offering nothing even as moderately different as the Neighborhood Playhouse's festivals and dance-dramas or the imported revival of "The Beggar's Opera." The success of the Guild in other directions is such, however, that no critic can do other than describe it as at present the finest example of what the little theaters may grow into; it has presented, always adequately and often beautifully, a series of dignified and sometimes vital plays that would not otherwise have come on the boards; it is at present, indeed, America's nearest approach to the repertory art theater ideal.

Between the position of the Provincetown Players and that of the Theater Guild has come this season a third group, the Beechwood Players, devoted as the Provincetown is to the exclusive presentation of new American plays with amateur actors but with something of the finish of production of the other group. The Beechwood Theater previously had housed a series of productions ranging from very ineffectual "dramatics" to some of the finest achievements recorded in American little theaters. With this record behind it, and with one of the best-equipped stages in the country, the company in mid-summer secured the best director available on Broadway, a man who happened to have had long experience both with the Theater Guild and with typically commercial producing. The half-season was made notable by some of the most convincing acting seen in the vicinity of New York in many a year, and by the presentation of three plays never before staged, two of which will probably be seen in New York next season.

At the other extreme, making little pretense to experiment in new artistic forms, and necessarily lacking finish in acting and staging, but serving a very real community interest, one might name as an example the Flerside Players of White Plains, N. Y. One of their rules is that the same actor shall not appear more than once or twice in a season if a new player can be found for the part, in order that the benefits of participation may be as widely distributed as possible. The members doubtless have more sheer fun than those of the Beechwood Players or the Theater Guild, and they develop a wholesome spirit of community recreation, but it is a question how far they can go as contributing to the art side of their subject.

A theater that has struck an unusual average between this community usefulness and high standards of production is the Neighborhood Playhouse in New York. It has built up a solid place for itself in the affection and interest of its own neighborhood, while developing a standard of acting, mounting and play-choosing which, while uneven, has in general commanded the respect of uptown critics and audiences as well as that of its closely supporters.

One might extend the list of types almost indefinitely, from the Hull House Players with their twenty-year record in Chicago to the Greenleaf Theater, a sort of hop-skip-and-jump affair that is seldom in the same spot for six months running; from the Little Country Theater of the Dakotas, with its exclusively home-made plays to the Hollywood Community Theater, with its record of a community served with a host of notable plays which the audiences could not have seen otherwise without traveling to New York and London; from the Pasadena Community Players, who provide for their community not only a sort of glorified stock company but lecture courses, festivals, children's productions and an academy of dramatic arts, to a host of groups content to do hardly more than amuse themselves with "dramatics."

It would be fatal to try to standardize these little theaters, or to try to bring them all into either the "community theater" or the "art theater" group. Their greatest usefulness is in the variety and the comprehensiveness of their activities. But there should be, and there assuredly has been in the season just past, a steady improvement in standards of production all along the line. The most noticeable ten-

(Continued on page 140m)



THE AMERICAN CONCERT FIELD

and American Endeavor in Grand Opera, Symphony and Chamber Music and Classic Dancing

BY IZETTA MAY MCHENRY



COMMUNITY OPERA AN OPPORTUNITY FOR AMERICAN SINGERS

By MILTON ABORN

In this article I wish to set forth the advantage to the city in the possession of a Community Opera Society, and the benefit singers and public alike will receive from the establishment of such an organization. In the beginning then, the question: "Why singers leave home" (America) and travel to foreign countries for operatic experience is answered with that one word—Opportunity. It is not opportunity for better vocal training, because we have in America a wonderful array of conservatories and thoroughly reliable voice teachers. However, I bow my head in shame to admit that, for lack of government or education control, we have also voice teaching charlatans just as they have in Europe, only my years of experience in dealing with singers convinces me that in Europe they have indefinitely more of these voice criminals than we have here in America. So the European opportunity I referred to in the beginning is the "public appearance opportunity," which I must say is there in abundance. Not only in the larger cities, but in the smaller ones as well, you will find the community, the municipal and stock opera companies where singers of ability are brought forward both as principals and in the chorus.

Now these same conditions can be consummated here. At the present we have an opera loving, but not an opera educated public, and for that reason, at first, the operatic does must be homeopathic (short seasons) until the public in the different cities and towns are divorced from "I just love opera but don't understand it," to saying, "I just love opera because I understand and know the opera."

I will illustrate a community opera plan by using one State in the Union as an example. Take Iowa, and, by the way, I want to say that the musical standard in practically all of the cities of this State is very high. In all the following cities: Des Moines, Sioux City, Davenport, Clinton, Burlington, Keokuk, Ottumwa, Council Bluffs and other towns equally as musical, I would have one of the leading musicians organize the local chorus and drill them musically on the chorus parts of the opera or operas which are to be given on the first trip around the circle. After some weeks of rehearsals a stage director would take them in hand and teach them the stage business. My plan as outlined would, of course, call for a cast of experienced opera singers to sing the roles. However, this could be modified many times in cities by a local singer, who has had some operatic experience, essaying one of the roles. The cast would arrive in each town in sufficient time for the final rehearsal, and the first week of community opera for that particular city is on. Meanwhile the

second city to be visited is in final preparation, and the same routine followed in city No. 1 would be the method of procedure in city No. 2 and so on until the circuit has been covered.

Rehearsals for the next opera to be given should begin immediately at the close of the first week in order to be ready for presentation after the cast had visited the other cities of the circuit. Des Moines, the capital city, known far and wide for its music loving

What I have said about Iowa is true of every State in the Union, and is just as practical. With every State in the Union following such a plan, can you, my dear reader, not see what it would mean for the cause of music, especially opera? Not only having a public say, "I love music, because I understand it," but the encouragement to our American singers who want this operatic opportunity, and for lack of it here go to Europe, where there is at least a chance of "getting on."

I predict that if my plans as outlined would be followed not many years would elapse before every city of any size would have their municipal opera. It was for the purpose of giving the American singer an opportunity of getting operatic training here at home, that I organized the Milton Aborn School for opera here in New York City. In this school the singer with operatic ambitions can get the training necessary for an operatic career. With

not be long before every city of any size would have its municipal opera.

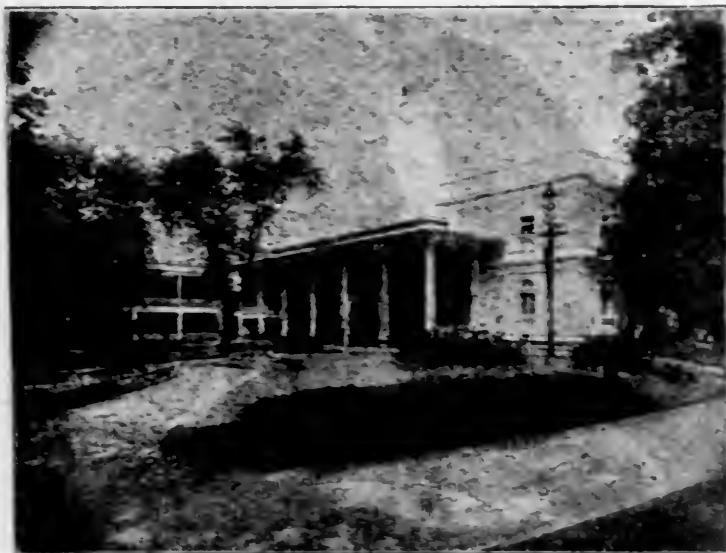
Take St. Louis for instance. Do you think they would do without their municipal opera? I should say not! I am told on good authority that their season yields a profit each year to the city of St. Louis. The same authority gives me these figures: Their first season of six weeks was attended by 50,000 people and their second season of eight weeks had an attendance of 157,000 besides showing a profit of several thousand dollars. This year they have eight weeks.

Now I want to take another example for community opera: In the city of Syracuse, New York, last year at the invitation of the Knights of Columbus Choral Society (mixed voices), I produced for them De Koven's "Robin Hood," using only members of their society, for the cast as well as the chorus; the orchestra also was local. The first rehearsal was a revelation to me, for here I found a company of wonderful singers both as to volume and vocal quality (the society numbers around 100 members). Not only did I find chorus material adequate, but solo voices for the leads, that were on a par with many of the professional singers of my acquaintance. The singing, I had to admit, was 100 per cent, but thought I, what about the acting, and I confess the thought of the first rehearsal, for the stage business was not pleasant. All these unpleasant thoughts, however, were quickly dispelled, because their aptness to any acting suggestion I made was on a par with their singing—now what was the result? A fine "home opera" performance, one which was well nigh professional, and gave to the entire singing aggregation untold pleasure, as well as a mental stimulus. What did the citizenship of Syracuse do? In the seven performances given they made the receipts go to \$12,000, which gave to the Knights of Columbus a profit on their operatic efforts of something over \$3,000. That was their first effort. This year, I will produce for the Knights two operas. In the meantime another singing society of Syracuse has decided to give opera—and it contemplates entering the field with two productions this season. By the Syracuse example you will see how quickly the opera idea can become contagious. I trust that it will spread to such an extent that the many cities which have wonderful singing talent lying dormant will become infected.

One more avenue open for the American opera singer is the chautauqua and lyceum. The chautauqua courses have for some years just offered opera on many of their circuits; this season you will find all the better, and more substantial chautauqua managements including opera on their courses. Just what kind of singers they are employing for their companies I do not know. I do know this, however, that the Swarthmore Chautauqua Association commissioned me to produce for them an opera company to sing "Bohemian Girl" for their North-South Sevens Circuit. The company I sent them was in every way equal to any traveling company, and was selected by me with the same care as to singers and costum-

(Continued on page 45)

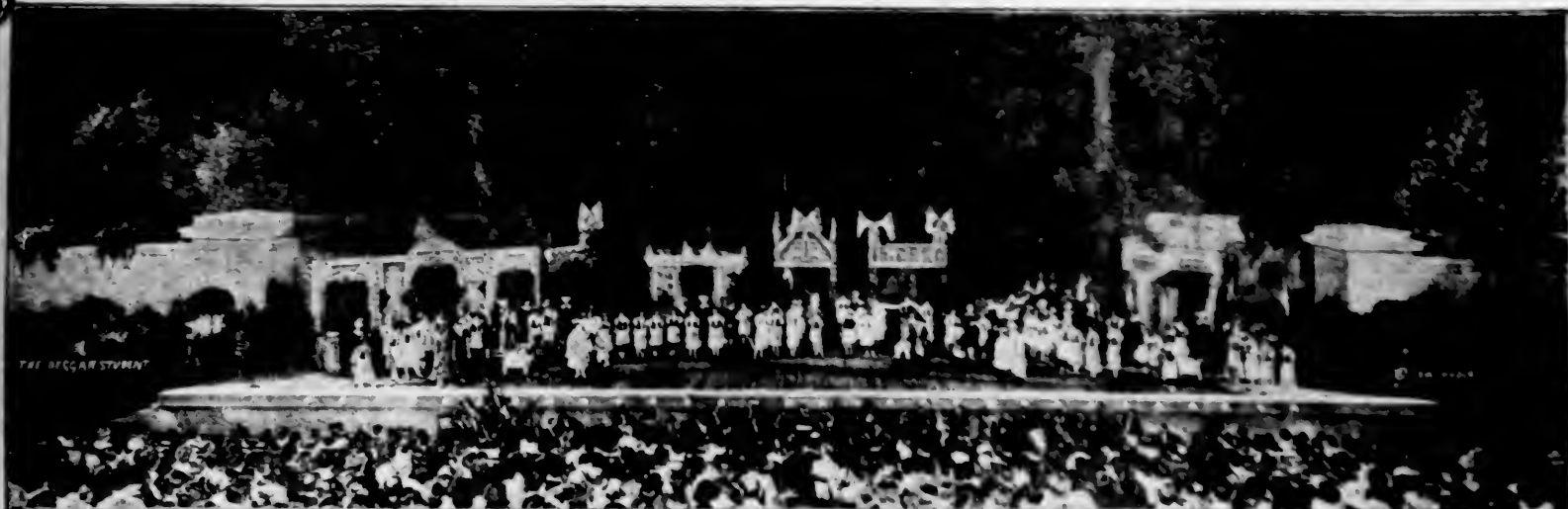
ZOO OPERA PAVILION



A view of the Zoo opera pavilion, Cincinnati, Ohio, showing the complete structure, including opera house, pavilion and clubhouse, and also showing the beautiful trees, shrubs and swimming water nearby.

public, music clubs and singing societies as well as its Chamber of Commerce and Greater Des Moines Committee, both of which are composed of men of wealth and big business, would be the logical Iowa city to be the first on the opera circuit, then the other cities mentioned. Now the approximate cost of opera as I have outlined it for Iowa would not be large, and while it is on a small scale (two or three weeks) for each town it would give to the State of Iowa many weeks of opera, and would be a beginning which from season to season could be enlarged.

what measure of success my people are meeting I will say that the Metropolitan, Chicago, San Carlo and other opera companies number among their most successful members, singers who have had their operatic training under my direction, yet the opera companies mentioned are not outlet enough for the many hundred of singers who are equally gifted as those who at present constitute their roster. My plans as outlined would give them their "chance" here at home, and I predict, the public becoming better acquainted with opera, it would



Scene from St. Louis Municipal Opera production of Millocker's comic opera, "The Beggar Student." There are 100 people in the company, a chorus of 80 and an orchestra of 30. —Photo by A. W. Sander, St. Louis.

INCREASED INTEREST

Evidenced Thruout Entire Country in Forthcoming Concert Season—Many New Series To Be Presented—Heavy Demand for Season Tickets

Ever many weeks have passed the concert season will have been started and according to announcements made thus far (will be an exceedingly busy one. In New York City the Philharmonic Orchestra begins its eighteenth year with the first of its Thursday evening concerts October 27, and will give in all fourteen Thursday evening, and eighteen Friday evening concerts, six concerts on Saturday evening and twelve Sunday afternoon concerts. Joseph Stransky, in his eleventh year as conductor of the Philharmonic Society, will direct during the first portion of the season, and William Mengelberg, who served as guest conductor last year with the National Symphony Orchestra, will have charge of the orchestra during the last half of the season. In addition to these four series there will be ten Tuesday evening and two Sunday afternoon concerts at the Metropolitan Opera House, at which the conductors will be Arthur Bodansky and Willem Mengelberg. Felix Leifeld, secretary of the Philharmonic, announced just recently that subscriptions for all concerts were unusually heavy, and it would seem that the Philharmonic will have packed houses at all concerts. Among the soloists to be heard with the orchestra are Fritz Kreisler, Paul Kochanski, Sergel Rachmaninoff, Harold Bauer, Percy Grainger, John Powell, Erika Morini and others.

The Philadelphia Orchestra, under the direction of its famous conductor, Leopold Stokowski, will give a series of ten concerts in New York City, beginning with Tuesday evening, October 18. Two concerts will be given during November, one in December, one in January, two each in the months of February and March and a final program in April. Last season it was impossible to buy single tickets for the concerts of the Philadelphia organization, and we learn that there has been an increased demand for season tickets for 1921-'22.

The Symphony Society of New York announced prior to the close of last season that there would be no increase in the number of concerts to be given in New York City by the New York Symphony Orchestra during the year of 1921-'22 therefore as usual there will be twelve Thursday afternoon, twelve Friday evening and sixteen Sunday afternoon concerts. Also there will be the usual six Saturday afternoon Young People's concerts at Carnegie Hall and four Saturday mornings for children at Aeolian Hall. The orchestra will be under the direction of Walter

Damrosch, who will enter upon his 37th year as conductor of the Symphony Society, and he will be assisted by Albert Coates, conductor of the London Symphony Orchestra, who will direct all the concerts from December 29 to February 26, inclusive. Among the soloists to be presented will be Josef Hofman, who will make his first appearance in New York with an orchestra in three years, Fritz Kreisler, Jascha Heifetz, Rachmaninoff, Harold Bauer, Florence Easton, Hilda Lashanska and Lucrezia Bori. Mr. Engles, manager of the society, states the sale of subscription tickets shows a marked increase over that of any preceding year, particularly for the Friday evening series at Carnegie Hall. A particular feature of the society's season will be the presentation of Vincent d'Indy, the distinguished French composer, as guest conductor at a pair of the concerts to be given at Carnegie Hall, which will be his only appearance in New York City.

The grand opera season will be inaugurated by the San Carlo Opera Company in September at the Manhattan Opera House and Fortune Gallo promises an interesting array of artists in the principal roles, and will present several guest artists as well. The Metropolitan season will open in November, as usual, and General Director Gatti has issued announcements which promise the presentation of several novelties and the revival of old favorites, also many new artists will be heard—and it is expected that Caruso will again appear to thrill the thousands which crowd the house when he of the silver tone is in the cast.

The Chicago Opera Company will journey to New York in January, and Managing Director Mary Garden, too, promises new novelties, several new singers of the first rank and will also revive operas which have long been dear to the opera-going public. Thus there will be no dearth of grand opera in the Metropolis.

Concerts—well, Aeolian Hall has for several months been practically booked up for a concert every afternoon and evening thruout the entire season, and the same is true of Carnegie Hall. Then, there is the Towne Hall, which, before the close of last season, was proved to be an excellent concert hall and many, many concerts have been booked for presentation there, and the Princess Theater, too, has been engaged for many recitals. In fact, one wonders how any

reviewer can possibly cover even a reasonable number of these concerts.

One encouraging feature of the forthcoming season is the increased demand for American artists and increased interest in the works of native composers, for an examination of the announcements reaching us from all parts of the country—East, West, North and South—shows more American artists are to be presented by musical clubs and organizations and more American compositions are being included in programs than heretofore. In our columns last year we published but a partial list of the American compositions sung in concerts and recitals in New York City, also a list of the organizations presenting two or more native artists as soloists during the season and a comparison with this list of the reports so far received for 1921-'22 evidences a decided increase in the demand for native soloists and compositions.

In many cities, both large and small, entire programs were devoted to compositions by American composers; for example the Schumann Club of New York City gave a concert exclusively of the works of native composers; the New York Symphony Orchestra presented American compositions at an evening concert in their historical cycle, and out in California, too, we find the Conservatory of Music of the College of the Pacific featured the American artists and compositions in a series of concerts sponsored by the college. Dallas, Tex., is in line also as the series there included featuring of composers of our homeland, and music clubs in the North, the South and thruout the country included in their season one or more programs confined strictly to the presentation of music written by men and women of America.

No small measure of credit for this is due to the tireless work of the women who are members of the many, many music clubs which compose the National Federation of Music Clubs. For several years these clubs have been urged by the National body to engage for their concert series American artists and whenever possible to have concert programs sung in the English language. Steadily this movement has been gaining ground, and thru it opportunity in the homeland is widening and widening for our own talent.

According to statements made us by concert managers and music clubs the forthcoming season will be a busy one not only in New York but thruout the country, as almost without exception there is an increased interest everywhere in concerts and those who have already announced the artists to be presented report applications for tickets indicate an exceedingly good season.

ABORN SCHOOL OF OPERA

Has Large Enrollment for Coming Season—Milton Aborn To Produce "Fortune Teller" in Syracuse

The fall term of the Milton Aborn School of Operatic Training of New York City will open September 12. Mr. Aborn reports in-

dications point to a very busy season as the enrollment of pupils is unusually heavy, and many students are coming from the Western and Middle Western States, also many applications are being received from the Southern States. All training is given under the direct supervision of Mr. Aborn, and during the season a number of operas are to be produced in which he expects to use, for the leading roles, students from the operatic school.

Last year Mr. Aborn presented in the various boroughs of New York City and in the Aborn Miniature Theater about fifteen different operas in which all the casts were composed of pupils from the Aborn School, and this same plan will be followed this coming season except that several additional operas will be produced. Early in the fall Mr. Aborn will go to Syracuse, N. Y., to serve as guest director at the special invitation of the Knights of Columbus and will stage the opera, "The Fortune Teller." Last year he put on "Robin Hood" for this same council and the opera was given for a week with tremendous success. Other cities in the Eastern States are also planning local operas under the direction of Mr. Aborn.

INTERESTING SESSIONS

Held During Three-Day Convention of National Association of Negro Musicians

Nashville, July 28.—The attendance at the three-day convention of the National Association of Negro Musicians indicates that interest in the organization is wide-spread and the reports given show that much progress is being made in broadening the field for Negro musicians and composers. Many prominent people participated in the programs, among them: Henry L. Grant, president of the association; Clarence C. White, Prof. David R. Gebhart, of Peabody College; Mrs. Agnes Work, Minnie Brown, Tourgee DeRose, Harry Pace, Helen Hagan, H. B. P. Johnson, Alice Carter Simmons, Carl Dixon, John Work, Estelle Pinckney, Samosa Talley, Otto Bobanan, Roy Tibbs, Louie V. Jones, Felix Weir String Quartet. Interesting group conferences were held affording opportunity for exchange of ideas regarding various branches of work. A more detailed report of the session is given on J. A. Jackson's Page in this issue.

The Jamestown, N. D., Music Club will present a very ambitious program this year under the guidance of the president, Mrs. John Knaut, and the program committee. For the month of October all programs will be devoted to the music of Great Britain. During November they will study the music of Northern Europe, and that of Southern Europe will be taken up during January and February. March and April meetings will be devoted to a study of American music. During the year several soloists will be presented.



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That the Profession May Know

OPEN LETTERS

"For oft-times VIEWS are livest NEWS"

Isn't it a fact that the kind of letter you find most interesting and readable is the one that says much in a few words? Much verbiage obscures the point. Brevity is the soul of wit—and it makes for clearness. Be brief.

Chicago, July 23, 1921.
Editor The Billboard:
My attention has been called to an item which recently appeared in The Billboard to the effect that I was going to enter vaudeville the coming season, presenting a monolog written by Art Rogers. I never heard of Art Rogers, and there is absolutely no truth in the report. I recently sold my booking agency in Denver, and will shortly leave for Seattle to open with a musical comedy stock company there.
(Signed) AL COTTON.

Buffalo, N. Y., July 27, 1921.
Editor The Billboard:—I have started something with the letter about bone artists, not bone rattlers, as Al Tint wishes to remark. I have been on the same show with Tipt, but Dad Lozier did all the bone playing that was done. I enjoyed Mr. Wingate's letter and am sorry I am not in Chicago with him, as there would sure be a contest. I am here, at home, laying off until the season opens and it would not pay to jump to Chicago at this time. I expect to start the season from Chicago, however, and hope to meet Mr. Wingate and arrange for a contest, also Mr. Freedman.
(Signed) DAD LOZIER.

Newark, N. Y., July 21, 1921.
Editor The Billboard:
In speaking of vaudeville road shows in The Billboard of July 23 you neglected to mention a real one of some sixteen years ago—The Empire Show, headed by Jim Corbett.
With this same show was a clever child mimic—Elsie Janis. Kelley, of the original team, Kelley and Kent, was stage manager, and McPhee and Hill, another clever act on the bill. Jule Delmar, today one of the smartest men in the vaudeville game, was manager. In all there were about eight real acts. Can't just recall all of them, but Mr. Delmar no doubt could.
(Signed) HOWARD WACGH,
Manager H. P. Dygert Theater.

Editor The Billboard:
I, for one, understand Nelse—that is I understand his antipathies and—well, let me call it his prejudices. He is not the only one that has suffered or seen his friends suffer at the hands of unionism.
But Nelse does not appreciate that capitalists do not want the so-called "open shop," but one closed to union labor and that means to opportunity. Furthermore they would make such a "closed shop" of the whole world.

There is only one thing apart from war and war preparation that is more destructive to human happiness and welfare than employer's lockouts and labor strikes and that is keeping the earth a "closed shop." As long as the earth is a closed shop and the few are permitted to monopolize the land, which heaven intended for all, labor unions will be a necessary evil.
(Signed) PRINCE ALI.

Wilmington, Del., July 23, 1921.
Editor The Billboard:
In the June number of a theatrical magazine appears a short story emanating from a "dapper" box-office personage "who could furnish plots for musical comedies, etc." from the inquiries at his window, and he cites a few of the most ludicrous in his opinion. The writer has frequently wondered if these personages had ever been inside a theater and wondered also why questions of importance to the person are either not answered at all or very indifferently. Some examples of the patron's stupidity follow:
Are there seats for deaf people?
Can cushions be put in seats for children?

Are there special seats for blind people?
Where is the cooling system?
Where is the heating system?
What time does the curtain rise and fall?
There are several more such questions, but in the writer's mind the foregoing are entirely logical. In a very well-known theater not far from New York are a dozen seats fitted with especially sensitized telephones, which make it possible for deaf persons to hear. In this theater hassocks also are provided upon request for kiddies, and there are seats directly out of the range of exit lights, which may be had for the asking, affording people with sensitive eyes a great deal of comfort. There are hosts of people who object to sitting in close proximity to either the cooling or heating inlets. If one does not know the hour of the curtain how can he, from a distance, plan his arrival or departure, especially by train or motor?
It is another instance of box-office stupidity and arrogance, and the paper that prints such an interview seriously, indeed, is in need of a managing editor endowed with plain common sense.
(Name withheld by request.—THE EDITORS.)

"POOR BUTTERFLY'S COUSIN"
The J. L. Harris Music Company, agents for the Marcello Music Company, Seattle and Sydney, has issued a unique song, "Toy San," and dainty Oriental fox-trot. It has the flavor of the Far East wedded to the rest of Broadway. "Toy San" is particularly recommended

to singers and leaders who appreciate novelty numbers. The Harris company also is looking after the publicity and sales of the recent issue, "Why Do They Make 'Em So Classy?" It has been called "the one step that is irresistibly jazy." Funny words, good dance rhythm and pleasing melody, a desirable trinity in any song, are found in "Why Do They Make 'Em So Classy?"
Both pieces are being well received by public and performers. Orchestra leaders are delighted with the dance arrangements of the publications. It is said. Professional copies are free, and can be obtained of J. L. Harris Music Company, 1947 Broadway, New York City.

WHAT IS A MUSICAL COMEDY—AND WHY?
(Continued from page 11)
into consideration, is the most popular form of stage entertainment we have. Thousands of people who will not go to a dramatic show will attend a musical one, and there are few who go to a drama who will not also go to a musical comedy. And that is the WHY of musical comedy. There is a strong demand for it. So strong that it countenances weak productions when there are no better to be had, the which perhaps accounts for the mediocrity of much of it. In the strength of its appeal lies much of its weakness and by a parity of reasoning most of our hope of the future. For as sure as can be, some manager will rise to fill the demand for the best. Then will be found better comedians, better books and cleaner productions and great will be the reward, both in kudos and shekels, for the far-sighted manager who does it first.

Look thru the Letter List in his issue. There may be a letter advertised for you.

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STAGE HANDS and PROJECTIONISTS

By WESLEY TROUT

William G. Becker has been elected president of Poughkeepsie Local 466. I. A. Genter of- fices are Kenneth Brown, vice-president; Frank Van Ert, recording secretary; George Lauffer, financial secretary; George F. Leitch, treasurer; Joseph Bise and Frank Van Ert, business agents; E. O'Connor, H. O'Neil, N. O'Neil, trustees; E. E. Whiting, sergeant-at-arms.

Walter Gales, one of the boys in No. 2, Chicago, gripping on the youngest side at the Auditorium the past winter, is a very fast worker on the floor, and one who always uses his think cap.

Theodore Geller, one of the grips from Local 5, who was seriously injured while rigging a theater in Cincinnati by being struck on the head by a falling timber, is now up and around, and visits with the boys. He is not able to work yet, but is progressing nicely.

The newly elected officers of M. O. Local 86 at Cincinnati, are as follows: Harry Schwartz, president; Wm. Sullivan, vice-presi- dent; Charles King, business agent; Henry Lawry, financial secretary, and Walter Cress- man, recording secretary. Everything in the local is moving along nicely. Brothers Fisher and Smedley are operating at the Family Theater, while Eddie Toll is still at the Fleasom Theater grinding the celluloids.

Our old friend Ed King is still at his old post at La Junta, Col., operating two Powers machines. He also has the billposting plant there. Brother King is a great booster for the department. He is now a member of the projectionist local at Pueblo, Col.

Reports from all parts of the country are to the effect that locals are now getting a very nice scale. All the brothers are taking a greater interest in their locals. The writer is indeed glad to hear this. That is what it takes to make a local successful at all times.

W. T. Looney writes that there were over 40 delegates at the State convention held at Dallas, Tex., June 25. Brother Looney met many of his oldtime friends, as he used to work at the old Opera House there for many years. The brothers there gave "BHP" quite a hearty welcome.

Dallas, Tex.—Brother Sam Bullman still holds down the job of property man at the new Majestic Theater and is also business agent of the stage hands' local, which position he has held for many years. Brother Bullman is also the president of the T. M. A. Lodge, which is gaining many members.

Since the new stage hands' and projection- ists' local has been organized at Mitchell, S. D., many new members from all the small towns around for fifty miles have been taken in and all the theaters here have been signed up for the year. All the brothers report that they are working

Brother Perry J. Sherman made a visit a few weeks ago to see the Denton, Tex., brothers. He has been projecting pictures at Cousps Christi, Tex. He is now doing some photo- graphic work for several ranches. He will at a later date secure a position in some other city as a projectionist. A very capable man.

A novel change-over signal has been invented by Brother C. E. Clark, projectionist at the Iris Theater, Pacific Grove, Cal.

Carl M. Hentinger is projecting pictures at Jewell City, Kan. He writes that he has a dandy projection room ten feet square. Two more theaters will be built there later.

J. B. Anderson, a projectionist, Callender, Ia., writes that he has been operating over two years and has never had the least trouble with his projectors (Some record, Brother Ed). He also states that business is fair.

G. J. Davis, Carthage, N. Y., reports he is securing good screen projection with late type equipment. He is using a transverter for the arc lamps, which gives a clear picture. "Busi- ness around this part of the State is just fair," he reports.

Everything is humming around the Fort Mad- ison (Ia.) Local, as they have been successful in having their new contracts for the year signed up by all the theaters. All the the- aters now employ union projectionists and stage hands.

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"A LITTLE BIRDIE WHISPERED IT TO ME"

"FRANKIE"
BROTHER SONG TO MARGIE

OH! JADA BABY
(SHE'S JUST A LITTLE BABY DOLL)

MY RUBY PAL
(I CALL MY HAPPINESS)

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"LIKE A ROSE WAS SHE"
"JUST A LITTLE PEACOCK, THAT'S ALL"
"NIGHT AND YOU" "LOVE'S IDEA"
"THERE'LL COME A TIME"
"LAMPS" "LOVE-TIME"
"YOU'RE CALLING ME"
and our big ballad
"LOVE IS LIKE A BUBBLE"

For further information write
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A. T. Worthington, operating at the Star Theater, Bluffton (O.), reports he is getting good projection results with a late type motor generator set. He keeps his projection machines in A-1 condition all the time and has very little trouble with screen results.

Carter, who is operating his own picture machine at Medill, Ok., reports he is now running the Majestic on Saturdays and the Princess Theater six days a week. Friend Carter is right there when it comes to projecting pictures, as he has put many years in at learning the game. Business is very good.

Brother Ramsey, of the Dayton, O., Local 66, is now at home for the summer. He has been with a musical comedy show for several seasons.

Brother Wise, Local 64, is the stage manager at the Cort Theater, Wheeling, having been there many seasons.

Slim Lawrence, Local 361, Kenosha, Wis., is the carpenter at the Rhode Opera House.

Little "Andy" Potweyer, who hails from Indiana, is a mighty good man on the tie floor. He worked in the heap left all winter around Chicago.

"Doc" Ager, from Local 218, Great Falls, is now out at his Montana home. He was the carp on the Dunbar "Robin Hood" Com- pany, the latter part of the season.

Brother Peterson, from Local 2, is a dorb. When it comes to spotting the spot light he can almost make one talk.

Walter Mills, the hustling business agent of Local 300, Huntington, W. Va., is always on the job. Bill Welch of the same local is the stage manager of all the Hyman theaters.

Ray Burke, the electrician at the Orpheum, Frisco, acted as stage manager during Mr. Dobring's absence. He hails from Local 16.

Brother Conrad, of Indianapolis Local 30, visited his brother in Cincinnati recently. He states the boys were all kept pretty busy the past season.

Curie Cull, of Local 110, Chicago, a veter- an of the late war, who was incapacitated from following his occupation as operator, is at present living in Covington, Ky. He looks pretty good, and hopes to soon be back in the booth again, grinding the celluloids. When



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A Survey Of The Negro In American Life And In The Amusement World

THE LAFAYETTE PLAYERS

By J.A. Jackson

And Their Development of the Drama Among Negroes

By **LESTER A. WALTON**
(General Manager Quality Amusement Company and For Ten Years Dramatic Critic of New York Age)

It is beginning to dawn on the American public that the Negro, in a near too distant future, is destined to command respectful attention and win favorable consideration in the realm of drama. In the past the theatergoer has visualized the Negro on the stage only in comedy, dance and song, and colored comedians have made enviable reputations as exponents of buffoonery; but today there is every indication that the Negro is soon to invade the legitimate field.

The pronounced success scored last season on Broadway by Charles S. Gilpin in "The Emperor Jones" did enough to bring the public to the realization that the time has come to regard the Negro as a dramatic potentiality.

The expression is often heard: "There is nothing new under the sun." This certainly is true as far as relating to the Negro in drama. For six years colored actors, namely, the Lafayette Players, have been appearing with great success in stock at the Lafayette Theater, Seventh avenue, between 131st and 132nd streets, New York. These performances have been attended by white theatrical managers and actors of note, who have had nothing but praise for the efforts of the colored artists.

Robert Hilliard expressed himself "especially pleased" and was in a complimentary mood after witnessing a performance by the Lafayette Players of "A Fool There Was," and so enthused was Miss Marjorie Rambeau at the close of the presentation of "Eyes of Youth" by the colored actors that she went back stage and uttered words of commendation with such earnestness that the Lafayette Players were as deeply impressed with Miss Rambeau's talk as she was with their acting. Sir Beerbohm Tree, the noted English actor, also has been a visitor to the Lafayette Theater to get an idea of what the colored American is doing for the stage. He, too, left Harlem profuse in eulogiums as to the Negro's ability as an actor and entertainer.

It has been the mission of the Quality Amusement Corporation, owned and operated by colored Americans, to present the Lafayette Players during the season outside of New York. Companies also have been appearing with success in Philadelphia, Washington, D. C., Chicago, Norfolk and Newport News, Baltimore, where the corporation is erecting a theater to cost nearly half a million dollars; Richmond, Pittsburg and Indianapolis are seen to be included in the Quality Circuit.

The Quality Amusement Corporation has been owned by colored capitalists since the summer of 1919, and Negroes of this country generally

regarded this big theatrical project as the most comprehensive and constructive inaugurated by the race since the period of rehabilitation. The fact that some of the leading colored financiers in America were behind the project—E. O. Brown, of Brown & Stevens, bankers, Philadelphia, and L. E. Williams, president of the Wage Earners' Savings Bank, Savannah,

insured confidence, that has been manifest in all sections.

Many artists have passed thru the Lafayette as players for varying lengths of service; some to greater rewards, and even distinction, the experience acquired no doubt being of material assistance to their progress.

ANITA BUSH



The first colored person to present a Negro dramatic company in New York. The offering was "The Girl at the Fort." Charles S. Gilpin was in the cast.

Chas. S. Gilpin, who as "The Emperor Jones" at the Provincetown, the Selwyn and the Princess theaters, New York, acquired more publicity than ever before was bestowed on an actor in a single season, has been a Lafayette player.

Miss Anita Bush, a clever little artist, who was an enthusiastic pioneer in the dramatic field, was another.

Clarence E. Muse, now a director for a large motion film producing company, was another. The late Tom Brown was an early member of the company and was a finished character actor, measured by any standard. Walker Thompson played many leading parts while with the company. Lawrence Chesnut graduated from the players to the motion picture field, leaving happy recollections with an audience that is glad to see him on his occasional return.

Abbie Mitchell is today as great a success in the London halls as she was with the players; she is a vocalist who can act. Charles Olden was, and is, a finished actor, as is Mrs. Mattie Wilkes, now in the Broadway "Shuffle Along." In the present organizations are four groups of artists, some of whom exhibit all of the well-rounded artistry that marks the experienced professional.

Barrington Carter, who made a Broadway debut in the deservedly unfortunate "Goat Alley," is a Lafayette product. He was the redeeming feature of the show, according to critics.

Mrs. Chas. J. Anderson, Miss Cleo Desmond, Miss Evelyn Ellis and Miss Edna Thomas are four entirely different types of capable leading ladies.

Andrew Bishop, Babe Townsend, Arthur Simmons, J. Lawrence Criner and Sydney Kirkpatrick are leads whose names have box office value.

Inez Clough, Laura Bowman, Susie Sutton, Elizabeth Williams, Alice Gorgan and Elizabeth Jackson, of the present units, are meritorious delineators of character parts. Arthur Ray, Harry Plater, A. B. DeComithere, Lionel Monagan, Richard Gregg, H. L. Pryor and J. F. Mores are others. David K. Brisbane, a young and quietly serious Negro, is the assistant director who has successfully handled the multitude of details essential to the productions offered. Sam Craig, in charge of the stage, has probably built, with less assistance, more stage effects than have many stage managers better known to fame.

While the Lafayette Theater is known as "the home of the Lafayette" to players, the Dunbar Theater, Philadelphia, which was opened in January, 1920, and created at a cost of over \$400,000, is the largest house on the circuit. It is one of the finest houses in the Quaker City.

Altho the Lafayette Players have been successful in stock plays, many being former Broadway successes, I personally feel that these talented actors are going to attract general attention in distinctive racial dramatic presentations. I am more confirmed in this belief after the recent engagement of "Goat Alley" at the Bijou Theater, New York, which

(Continued on page 61)

MEMBERS OF THE



Left to right: Sydney Kirkpatrick, character lead; Cleo Desmond, leading lady; Edna Lewis Thomas; Andrew Bishop, the high salaried leading man; Francis Mores.

FOREWORD TO THE LIST OF COLORED THEATERS AND ATTRACTIONS

The following lists have been compiled within the past six months from information obtained in many ways. Since there has been no previous effort to list either attractions or houses the task has been rather difficult. The page is greatly indebted to M. C. Maxwell, former manager of the Liberty Theater, Alexandria, La.; to the T. O. B. A.; to the Comet Film Exchange of Philadelphia and to the Mchenax Pictures Corporation for their kindly co-operation in collecting the necessary information.

We make no pretense that the lists are complete, nor do we assure absolute freedom from inaccuracies. We do, however, present these results of painstaking effort with a view of serving the profession as much as is possible with the information at hand, and with the object of encouraging additions and corrections that will make possible a complete and accurate tabulation of the theatrical interests of the group.

We ask in advance for your indulgence and apologize for such unintentional errors as may appear, and at the same time solicit your assistance in making the next listing more complete. Owners, managers and artists alike will be performing a distinct service to themselves by filing addresses and descriptions of their interests with The Billboard, thus enabling us to properly answer the many professional inquiries that come to us in your interest.

List of theaters dependent upon colored patronage, either owned by or operated for the race, with Negro population of cities where 1920 census reports were available, character of ownership and type of house, so far as has been ascertained:

Key—W means white; O means ownership; C means colored; M means management; V means plays vaudeville or road shows; E means equipped for shows, but operated at present with pictures only; P means pictures only; D means drama.

ALABAMA—NEGRO POPULATION, 900,652; WHITE, 1,447,032

Table listing theaters in Alabama with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

ARKANSAS—NEGRO POPULATION, 472,220; WHITE, 1,279,757

Table listing theaters in Arkansas with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

DELAWARE—NEGRO POPULATION, 30,355; WHITE, 192,615

Table listing theaters in Delaware with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

DISTRICT OF COLUMBIA—NEGRO POPULATION, 109,976; WHITE, 326,854

Table listing theaters in the District of Columbia with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

FLORIDA—NEGRO POPULATION, 329,487; WHITE, 638,153

Table listing theaters in Florida with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

GEORGIA—NEGRO POPULATION, 1,208,365; WHITE, 1,689,114

Table listing theaters in Georgia with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

ILLINOIS—NEGRO POPULATION, 182,254; WHITE, 699,329

Table listing theaters in Illinois with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

INDIANA—NEGRO POPULATION, 80,810; WHITE, 2,639,961

Table listing theaters in Indiana with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

IOWA—NEGRO POPULATION, 19,005; WHITE, 2,209,191

Table listing theaters in Iowa with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

KENTUCKY—NEGRO POPULATION, 235,938; WHITE, 2,180,560

Table listing theaters in Kentucky with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

LOUISIANA—NEGRO POPULATION, 700,257; WHITE, 1,086,611

Table listing theaters in Louisiana with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

MARYLAND—NEGRO POPULATION, 244,749; WHITE, 1,204,737

Table listing theaters in Maryland with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

MICHIGAN—NEGRO POPULATION, 60,082; WHITE, 3,601,827

Table listing theaters in Michigan with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

MISSISSIPPI—NEGRO POPULATION, 935,184; WHITE, 853,182

Table listing theaters in Mississippi with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

MISSOURI—NEGRO POPULATION, 178,241; WHITE, 3,225,044

Table listing theaters in Missouri with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

NEBRASKA—NEGRO POPULATION, 13,242; WHITE, 1,279,129

Table listing theaters in Nebraska with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

NEW JERSEY—NEGRO POPULATION, 117,132; WHITE, 3,037,067

Table listing theaters in New Jersey with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

NEW YORK—NEGRO POPULATION, 198,433; WHITE, 8,906,845

Table listing theaters in New York with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

NORTH CAROLINA—NEGRO POPULATION, 763,407; WHITE, 1,763,779

Table listing theaters in North Carolina with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

OHIO—NEGRO POPULATION, 186,183; WHITE, 5,571,894

Table listing theaters in Ohio with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

OKLAHOMA—NEGRO POPULATION, 149,407; WHITE, 1,922,541

Table listing theaters in Oklahoma with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

PENNSYLVANIA—NEGRO POPULATION, 284,494; WHITE, 8,432,785

Table listing theaters in Pennsylvania with columns for City, Negro Population, Theater, Type, Owner or Manager, Address, and Remarks.

LIST OF COLORED THEATERS AND ATTRACTIONS

(Continued from page 63)

Table listing theaters and attractions across various states including South Carolina, Tennessee, Texas, Virginia, and West Virginia. Columns include City, Negro Population, Theater Type, Owner or Manager, Address, Remarks, and City, Negro Population, Theater Type.

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The Vocal and Instrumental Entertainers Constitute a Big and Prosperous Group of Artists

When an orchestra played soft and low being the palms at a fashionable wedding, when a jazz band sang and played as you ate...

No sympathy need be wasted on the musicians you see parading on the streets late of a night. Most of them are union men...

The most famous group of players of this type is the Clef Club of New York, whose members have played engagements everywhere...

Usually, however, small units of from three to a dozen persons work together.

There are in the country probably a hundred similar musical organizations of lesser size as to membership, but wherever they are...

They live well, own cars, and several of the organizations own clubs or other headquarters for the transaction of their business...

- List of organizations: Southern Serenaders (Harry Jones), 221 West 142nd st.; Smiling Marie Wayne, 264 West 139th st.; Wilson's Entertainers, 311 West 139th st.; Wilson's Entertainers (Charles), 315 West 139th st.

- List of bands and orchestras: Sam Patterson Versatile Five, 130 West 142nd st.; Clarence F. Potter Association, 470 Lenox ave.; Tim Brym's Red Devils Band, 102 West 141st st.; Happy Rose Versatile Orchestra, 132 West 53rd st.; Society Syncopators (Claude Austin), 2 West 125th st.

HOMER TUTT AND SALEM TUTT WHITNEY



Messrs. Tutt and Whitney are the owners and stars of the well-known "Smarter Set."

- List of bands and orchestras: Southern Serenaders (Harry Jones), 221 West 142nd st.; Smiling Marie Wayne, 264 West 139th st.; Wilson's Entertainers, 311 West 139th st.; Wilson's Entertainers (Charles), 315 West 139th st.

THEATRICAL NEWS

(Continued from page 62)

Sylvester Russell, the dean of Negro critics, contributes reviews to The Freeman and is the publisher of THE CHICAGO STAR. Romeo laughery, on THE NEW YORK NEWS, handles sports and theatricals...

Grant Williams has for years conducted such a department on THE PHILADELPHIA TRIBUNE. The WILMINGTON ADVOCATE devotes a page to amusement news.

The DETROIT CONTENTER, a comparatively new paper, has an ambitious young music and dramatic review department in charge of Leon Johnson.

Benny Butler has for the past year conducted the theatrical page of THE KANSAS CITY CALL. He recently resigned and we have not yet learned the name of his successor.

THE WESTERN WORLD Reporter has one Chas. Nardise in charge of its page. The publication office is in Memphis, Tenn.

THE DEL SARTRE FILM NEWS of New York, THE AMERICAN MUSICIAN of Philadelphia and THE MUSIC AND POETRY MAGAZINE of Chicago are, as their names indicate, trade journals.

These and other writers and papers of the race reach a public not usually reached in any other manner, a public that accepts with much less reservation the writings of these men than it does the columns of the dailies.

FOREWORD

(Continued from page 61)

Listed in this issue are more than 80 colored theaters owned by members of the race and 116 owned by whites catering to the race. Nine of the latter are managed by Negroes. A movie company claims to own a list of 600 that use Negro pictures.

One hundred and fifty-six picture houses are listed along with 104 playing vaudeville and drama, or road shows. Twenty-two more are equipped for shows and at present playing only pictures. The 26 States in which these houses are located have a Negro population of more than nine million. It is easy to see that much of the field remains to be developed by purveyors of amusement.

There are on the road or in stock fifty organized companies of Negroes in musical comedy, six dramatic companies and a dozen minstrels. They are listed on another page.

LYCEUM HAS A BUSY SUNDAY

The Page dropped into the Lyceum Theater at Cincinnati, O., on Sunday, July 24, and saw one of the best vaudeville bills fill the house for two performances despite the excessively hot weather. Manager Law Henry wore the old smile of contentment as he listened to the ushers call out the occasional vacancy as it occurred during the evening.

The Davenport Five, including Willard and Edna Davenport, Will Jones, C. Patterson and Lulu Grant, were the big act. Cracksbot and Hunter drew well in the matter of applause. Bill Nichols, the old minstrel, did a single to a good hand and took several bows. He advised that he is going to stage a big minstrel for the coming season.

Look thru the Letter List in this issue. There may be a letter advertised for you.

Costumes.....Vera Colburn
Comedy.....Peggy Dolan
Surprise.....Betty Marshall
Drama.....Louise Mayorga
Miss Dance.....La Sylphe

SCENE 2-ANY OLD STREET
Song-"My Lady".....Lester O'Keefe
Silks.....Betty Marshall
Cotton.....Myra Cullen

SCENE 3-THREE MILES UP
Porter.....Lou Holtz
A Drunk.....Lester Allen

SCENE 4-SOME PLACE IN MEXICO
Mexican Bandit Captain.....Ann Pennington
Soldiers of Misfortune.....George Bickel

SCENE 5-THE PAINTED GIRLS
SCENE 6-THE MECHANICAL PIANO DOLL
Ann Pennington

SCENE 7-LOU HOLTZ
SCENE 8-A PRESIDENTIAL CONVENTION
Chairman Bryan.....George Bickel

SCENE 9-ALL STRETCH
ACT II
SCENE 1-A HAWAIIAN BEACH
The Spider Ballet

SCENE 2-ROCKWELL and FOX
SCENE 3-THE TISS ME DOLLS
SCENE 4-PALISADE BLUFF APARTMENTS

SCENE 5-OLD SONGS
SCENE 6-LOU HOLTZ
SCENE 7-A PIECE OF CARVED JADE
The Idol.....Ann Pennington

SCENE 8-A RUSSIAN DRAMA
The Mamsky.....Lester Allen
The Other Mamskys Wifeskys.....Frances Arms

SCENE 9-THE LATTICE ROOM
Number by George White and Some of the Girls
Staged by George White
CLOSED OCTOBER 2, 1920
134 Performances

15 THE PLAYHOUSE
Commencing Thursday Evening, June 17, 1920
SELDEN I. RAINFORTH
-Presents-
SEEING THINGS

A Farce by Margaret Mayo and Aubrey Kennedy
CAST OF CHARACTERS
Andrew Adair ("Andie").....John Westley

16 NEW AMSTERDAM
Commencing Tuesday Evening, June 22, 1920
F. ZIEGFELD, JR.'S ANNUAL PRODUCTION

14th of the Series of
ZIEGFELD FOLLIES, 1920
Lyrics and Music by Irving Berlin; Additional
Lyrics and Music by Gene Buck and Dave
Stamper; Special Music by Victor Herbert

ACT I
SCENE 1-OPENING-THE FOLLIES BOYS
SCENE 2-"CREATION"
SCENE 3-SONG
"Hold Me".....Carl Randall

SCENE 5-"CHIFFON FANTASIE"
SCENE 6-"CHINESE FANTASY"
Van and Schenck

SCENE 7-"IN THE PARK"-HERE'S A GO"
The Baby.....Ray Dooley
The Man.....Charles Winninger

SCENE 8-SONG
"I'm a Vamp From East Broadway".....Fannie Brice

SCENE 9-"IN THE CLOUDS"
SCENE 10-SPECIALTY-MORAN AND MACK
SCENE 11-"TRULY RURAL"
(a) "Any Place Would Be Wonderful With You".....Bernard Granville and Doris Eaton

SCENE 12-SPECIALTY-JEROME and HEIBERT
SCENE 13-"THE LAND OF BELLS"
The Gloom.....Bernard Granville
The Bride.....Jessie Reed

ACT II
SCENE 1-"THE LITTLE FOLLIES THEATER-DURING INTERMISSION"
(a) "IN THE LOBBY".....Bernard Granville

SCENE 2-"THE FOLLIES CURTAINS"
Songs.....Van and Schenck
SCENE 3-"THE DANCING SCHOOL-HER FIRST LESSON"
The Pupil.....Mary Eaton

SCENE 4-"THE LOVE BOAT"
A Pictorial Fantasy of Romantic Venice
The Troubadour.....John Steel

SCENE 5-SONG
"The Leg of Nations".....Carl Randall
SCENE 6-SPECIALTY-CARL RANDALL
SCENE 7-"ON FIFTH AVENUE-THE ZIEGFELD SEXTETTE"
SCENE 8-SONG

SCENE 9-DANCE BY LILLIAN BRODERICK AND CARL RANDALL
SCENE 10-"THE GYPSY TRAIL"
SCENE 11-"THE MIDNIGHT FROLIC"
Song....."My Midnight Frolic Girl"
Bernard Granville and Frolie Girls

SCENE 12-SONG
SCENE 13-"THE MIDNIGHT FROLIC"
Dance by Ray Dooley and Jack Donahue
Art Hickman's Orchestra

SCENE 14-SONG
SCENE 15-SONG
SCENE 16-SONG
SCENE 17-SONG

17 WINTER GARDEN
Commencing Thursday Evening, June 24, 1920
LEE AND J. J. SHUBERT
-OFFER-
CINDERELLA ON BROADWAY

A Fantasy of the Great White Way in Two Acts and Twenty-two Scenes; Dialogue and Lyrics by Harold Atteridge; Music by Bert Grant; Incidental Music by Al Goodman.
Produced under the Personal Direction of J. J. Shubert

ACT I
SCENE 1-PROLOGUE
Boy.....Burtress Dietch
Girl.....Deiores Mendes

SCENE 2-A TOY SHOP AND BOOK STORE
Peter Pan.....Norma Gallo
Old King Cole.....James Daly
Jack Horner.....Arthur Cardinal

SCENE 3-GLOOMLAND
Miss Moffet.....Flo Burt
Yonson.....Al Brendel
Simon.....George Price

SCENE 4-PIANTOM LOVES
SCENE 5-HUMPTY DUMPTY LANE
Sweetie.....Olga Cook

SCENE 6-SWEETIE LAND
SCENE 7-THE HUSBAND AND FRIEND
The Husband.....James Daly
The Friend.....George Baldwin

SCENE 8-ANYWHERE
Artie.....Walter Brower

SCENE 9-ROMANTIC BLUES
Jane.....Jane Green
Purcella.....Brothers

SCENE 10-THE DEVIL EXAMINES HIS ACCOUNTS
SCENE 11-THE TOP OF THE WORLD
Voice.....Lora Hoffman
Laughter.....Maryon Vadie

SCENE 12-HONEYMOON COTTAGE
SCENE 13-THE SILVER SLIPPER BALL
Miss Waltz.....Lora Hoffman

SCENE 14-THE OLD MUSIC MASTERS
Mendelssohn.....Arthur Cardinal
"Spring Song".....Maryon Vadie

SCENE 15-THE DEVIL EXAMINES HIS ACCOUNTS
SCENE 16-THE DEVIL EXAMINES HIS ACCOUNTS

SCENE 17-THE DEVIL EXAMINES HIS ACCOUNTS
SCENE 18-THE DEVIL EXAMINES HIS ACCOUNTS

21 KNICKERBOCKER
Commencing Monday Evening, July 12, 1920
THE GEORGE W. LEDERER PRODUCING CO.
-Presents-
THE GIRL IN THE SPOTLIGHT

A musical delight in two acts. Book and lyrics by Richard Bruce. Music by Victor Herbert. Staged by George W. Lederer. Musical numbers staged by Julian Alfred.

THE CAST-John Reinhard, Johnny Dooley, Richard Fyle, James B. Carson, Mary Milburn, Ben Forbes, Minerva Gray, Jessie Lewis, Agnes Patterson, Hal Skelly, June Elvidge, John Hendricks, Ruby Lewis, Lucille Kent, Lillian Young, Flora Croable, June White, Gertrude Reynolds, Evelyn Grier, Helen Gatea, Geneva Mitchell, Helen Marcus, Ann Milburn, Elizabeth Chase, Margaret Kerr, George Prentice, Dorothy Barth, Marguerite Daniels, Gladys Hart, Ly Wirth. Musical conductor, Harold Vicars.

22 CENTURY PROMENADE
Commencing Monday Evening, July 12, 1920
LEE AND J. J. SHUBERT
-Present-
THE MIDNIGHT ROUNDERS

In Two Parts and 28 Scenes
Entire Production Staged Under the Personal Direction of J. J. Shubert

23 CENTRAL
Commencing Tuesday Evening, July 27, 1920
LEW FIELDS
-Presents-
CHARLES PURCELL
-In-
POOR LITTLE RITZ GIRL

An Original Musical Novelty in Two Acts and Seven Scenes; Music by Richard C. Rodgers; Lyrics by Lorenz M. Hart.
CAST OF CHARACTERS
Barbara Arden.....Eleanor Griffith

24 FORTY-EIGHTH STREET
Commencing Friday Evening, July 30, 1920
WILLIAM A. BRADY
-Presents-
OPPORTUNITY

By Owen Davis
CAST OF CHARACTERS
Larry Bradford.....James Crane
Joyce Wayne.....Lily Cahill

7-A Night at the National Woman's Sporting Club
CLOSED SEPT. 4, 1920
60 Performances

7-A Night at the National Woman's Sporting Club
CLOSED SEPT. 4, 1920
60 Performances

BROADHURST
Commencing Monday Evening, July 19, 1920
GEORGE BROADHURST
-Presents-
The Blackface Comedy Novelty,
COME SEVEN

By Octavus Roy Cohen. (Founded on Mr. Cohen's Stories of Negro Life Published in The Saturday Evening Post, and With Colored Characters Only Portrayed.)

CAST OF CHARACTERS
Uria Nesbit.....Arthur Aylsworth
Floriana Slappy.....Earle Foxe

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Uria Nesbit.....Arthur Aylsworth
Floriana Slappy.....Earle Foxe

22 CENTURY PROMENADE
Commencing Wednesday Evening, July 12, 1920
THE MESSRS. SHUBERT
-Presents-
THE CENTURY REVUE

In Two Parts and 20 Scenes
Entire Production Staged Under the Personal Direction of J. J. Shubert

23 CENTRAL
Commencing Tuesday Evening, July 27, 1920
LEW FIELDS
-Presents-
CHARLES PURCELL
-In-
POOR LITTLE RITZ GIRL

An Original Musical Novelty in Two Acts and Seven Scenes; Music by Richard C. Rodgers; Lyrics by Lorenz M. Hart.
CAST OF CHARACTERS
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CAST OF CHARACTERS
Barbara Arden.....Eleanor Griffith

9—"Lovelight".....Sung by Herbert Hoey
Staged by Edward Boyce.
-Out October 20.
CLOSED FEBRUARY 5, 1921
135 Performances

52 GEO. M. COHAN
Commencing Monday Evening, September 6
1920

GEO. M COHAN'S
-Production of-
GENIUS AND THE CROWD
A New American Comedy by John T. Mea-
tyre and Francis Hill

CAST OF CHARACTERS
Philippe Trava.....George Renavent
Robert G. Burr.....Frank Otto

Edouard Barna.....Charles Bartlett
Edouard Barna.....Charles Bartlett
Edouard Barna.....Charles Bartlett

55 BIJOU
Commencing Tuesday Evening, September 7,
1920.

THOMAS DIXON
-Presents-
A Drama of the Supreme Crisis in the Life of
Abraham Lincoln

A MAN OF THE PEOPLE
CAST OF CHARACTERS
(In the Prologue)
Robert Little
Angela McAbill

Abraham Lincoln.....Howard Hall
Mrs. Lincoln.....Ellen Mortimer
Colonel Nicolay.....Claude H. Cooper

53 MANHATTAN OPERA HOUSE
Commencing Monday Evening, September 6,
1920.

ROBERT WHITTIER
-Presents-
AN ENEMY OF THE PEOPLE
A Drama in five acts by Henrik Ibsen

THE CAST
Dr. Thomas Stockmann.....Robert Whittier
Mrs. Stockmann.....Blanche Seymour

54 CASINO
Commencing Monday Evening, September 6,
1920.

JOE WEBER
-Presents-
Zimballat's Play With Music
HONEYDEW

Book and Lyrics by Joseph W. Herbert; Music
by Efrim Zimballat
Henry Honeydew.....Hal Forde

2-King Lou.....Helen Long
Miss Japonica.....Dorothy Powers

57 PLYMOUTH
Commencing Wednesday Evening, September 8,
1920

SAM H. HARRIS
-Presents-
LITTLE OLD NEW YORK
A New Comedy of Ye Olden Times by Rida
Johnson Young

CAST OF CHARACTERS
Larry Delevan.....Ernest Glendinning
Washington Irving.....Frank Charlton

John Jacob Astor.....Albert Andrus
1-Betty Schuyler.....Ellen Soderstrom
2-Bunny Waters.....Donald Meek

Returned to Casino May 16, 1921, with fol-
lowing
CAST OF CHARACTERS
Henry Honeydew.....Hal Forde

1-Howard Taylor.....Sam Ash
Captain Dick.....John Dunsmure

2-Pedro.....Frank Gill
Chausser.....Fred Manatt
Mrs. Vanouli.....Theresa Maxwell Conover

3-Muriel.....Dorothy Follis
Penelope.....Ethelind Terry

4-Daisy.....Marie Hill
Conchita.....Mlle. Marguerite

58 PARK
Commencing Thursday Evening, September 9,
1920

GEORGE ARLISS
-In-
Booth Tarkington's New Comedy
POLDEKIN

Direction of George C. Tyler
CAST OF CHARACTERS
Podoff.....Carl Anthony
Maria.....E. G. Robinson

Scene 2-Same. A year later.
Staged by Hassard Short
1-Replaced by Walter Morrison Sept., 1920.
2-Replaced by Sy Far Lung Sept., 1920.
CLOSED FEBRUARY 19, 1921
200 Performances

Returned to Casino May 16, 1921, with fol-
lowing
CAST OF CHARACTERS
Henry Honeydew.....Hal Forde

1-Howard Taylor.....Sam Ash
Captain Dick.....John Dunsmure

2-Pedro.....Frank Gill
Chausser.....Fred Manatt

Mrs. Vanouli.....Theresa Maxwell Conover
Lenore.....Dorothy Follis

3-Muriel.....Dorothy Follis
Penelope.....Ethelind Terry

4-Daisy.....Marie Hill
Conchita.....Mlle. Marguerite

59 COHAN & HARRIS
(Later Named SAM H. HARRIS)
Commencing Monday Evening, September 13, 1920

SAM H. HARRIS
-Presents-
WELCOME, STRANGER
A New Comedy by Aaron Hoffman

CAST OF CHARACTERS
David Frankel.....David Adler
Blie Warner.....John Adair, Jr.

60 BELASCO
Commencing Tuesday Evening, September 14,
1920

DAVID BELASCO
-Presents-
FRANCES STARR
-In-
ONE

By Edward Knoblock
CAST OF CHARACTERS
Dr. Noah Fetch.....Randie Ayrton
Theodore Beverley.....Phillip Desborough

71 BRAMHALL PLAYHOUSE
Commencing Monday Evening, September 20,
1920.

THE CELTIC PLAYERS
-Present-
DEIRDRE OF THE SORROWS
A Play in Three Acts by J. M. Synge

THE CAST
Lavarcham.....Elna Flynn
Old Woman.....Helene V. Russell

62 BROADHURST
Commencing Monday Evening, September 20,
1920.

LEE SHUBERT
-Presents-
WILLIAM HODGE
In His New Play
THE GUEST OF HONOR

A Comedy Romance of New York Life in
Three Acts
CAST OF CHARACTERS
Jack Weatherbee.....Graham Lucas

63 THE PLAYHOUSE
Commencing Wednesday Evening, September 22,
1920.

WILLIAM A. BRADY
-Presents-
ALICE BRADY
-In-
ANNA ASCENDS

A New American Play by Harry Chapman Ford
CAST OF CHARACTERS
Howard Fisk (Known as Gents).....John Werner

64 LITTLE
Commencing Thursday Evening, September 23,
1920.

OLIVER MOROSCO
-Presents-
MARRY THE POOR GIRL
A New Farce by Owen Davis

CAST OF CHARACTERS
Steve Ripley.....William Davis
Kittie Porter.....Frances Mann

Following characters added to cast after opening: The Boy... Raymond O'Conner...

CLOSED OCTOBER 9, 1920 17 Performances

65 PUNCH AND JUDY COMMENCING Monday Evening, September 27, 1920 MERCHANTS OF VENUS

A Comedy in Three Acts by Alsn Brooks CAST OF CHARACTERS Youl... Oliver Bainbridge... Billy Hasbrouck...

66 NORA BAYES COMMENCING Monday Evening, September 27, 1920 WILLIAM MORRIS

Announces the American Debut of MR. AND MRS. GRAHAM MOFFAT

DON'T TELL A New Scottish Comedy by Graham Moffat, The Author of "Buntz Pulls the Strings"

CAST OF CHARACTERS Mirren Cameron... Eva MacRoberts Violet... Gracie Embert...

67 GEO. M. COHAN COMMENCING Monday Evening, September 27, 1920 GEO. M. COHAN'S THE TAVERN

Production of the Cora Dick Gantt Play (By Arrangement with Brock Pemberton)

ARNOLD DALY CAST OF CHARACTERS The Tavern Keeper's Son... Phillips Tead...

LONGACRE COMMENCING Tuesday Evening, September 28, 1920 WILLIAM B. FRIEDLANDER

PITTER PATTER A Musical Comedy. Book by Will M. Hough. Lyrics and Music by William B. Friedlander.

Bryce Forrester... Jack Squires Violet Mason... Mildred Keata...

WINTER GARDEN COMMENCING Wednesday Evening, September 29, 1920

69 WINTER GARDEN COMMENCING Wednesday Evening, September 29, 1920

GEORGE LE MAIRE'S BROADWAY BREVITIES 1920 An Entertainment with Music, Comedy and Dancing.

SCENE 1-TIMES SQUARE SCENE 2-A LITTLE HOUSE IN THE SUBURBS William Sully and Genevieve Houghton.

68 SCENE 3-THE BIRCH FOREST Natalie Kingston... Sharon Stone... Al Johnson...

70 GREENWICH VILLAGE COMMENCING Wednesday Evening, September 29, 1920

MAX MARCIN -Presents- THREE LIVE GHOSTS A Comedy in Three Acts by Frederic S. Isham.

CAST OF CHARACTERS 1-Mrs. Gubbins... Beryl Mercer 2-Peggy Woofers... Beatrice Miller...

71 TIMES SQUARE COMMENCING Thursday Evening, September 30, 1920 THE SELWYNS -Present- FLORENCE REED

THE MIRAGE A New Play in Three Acts by Edgar Selwyn CAST OF CHARACTERS Betty Bond... Florence Nash...

72 LITTLE COMMENCING Monday Matinee, October 4, 1920

LAURENCE CLARK -Presents- HEDDA GABLER A Play in Four Acts by Henrik Ibsen

73 CORT COMMENCING Monday Evening, October 4, 1920 JOHN CORT

JIM JAM JEMS (A Musical Pastime) -With- ADA MAE WEEKS

By Harry L. Cort and Geo. E. Stoddard; Music by James Hanley; Dance Numbers by Robert Marks

CAST OF CHARACTERS Cyrus Ward... Stanley Forde June Ward... Ada Mae Weeks...

74 CENTURY COMMENCING Monday Evening, October 4, 1920

F. RAY COMSTOCK & MORRIS GEST -Present- MECCA By Oscar Asche Music by Percy Fletcher; Dauses and Choreographic Scenes by Michel Fokine.

75 GARRICK COMMENCING Monday Evening, October 4, 1920

THE THEATRE GUILD -Presents- THE TREASURE A Comedy in Four Acts by David Pinski; Translated by Ludwig Lewisohn.

76 GLOBE COMMENCING Tuesday Evening, October 5, 1920

CHARLES DILLINGHAM -Presents- FRED STONE In a New Musical Comedy TIP-TOP

Blair...Ray Talmadge...Princessa White Deer...Violet Zell...Gua Milton...Oscar Ragland...Anna Ludmila

SYNOPSIS: Act 1—Scene 1—A Court Room. Scene 2—Barker's Shop. Scene 3—Outside the School. Scene 4—School Room. Scene 5—The Red Canyon. Act II—Scene 1—On the Beach. Scene 2—Melodyville. Scene 3—Land of Heart's Desire.

Staged by R. H. Burnside. Fred Stone replaced by Harland Dixon April, 1921. CLOSED MAY 7, 1921. 241 Performances

NEIGHBORHOOD PLAYHOUSE

Commencing Tuesday Evening, October 9, 1920. THE NEIGHBORHOOD PLAYERS

THE MOB

A Play in Four Acts by John Galworthy. CAST OF CHARACTERS: Stephen More, Member of Parliament, ...

LYRIC

Commencing Monday Evening, October 11, 1920. THE EMPIRE PRODUCING CORP.

KISSING TIME

With WILLIAM NORRIS AND EDITH TALIAFERRO

Book by George V. Hobart. Music by Ivan Caryll. Lyrics by Philander Johnson. Under the Management of Robert Campbell

ASTOR

Commencing Monday Evening, October 11, 1920. A. H. WOODS

LOUIS MANN

THE UNWRITTEN CHAPTER

A New Play by Samuel Shipman and Victor Victor. CAST OF CHARACTERS: PROLOG—1920

2—Isaac Moses...Paul Irving...Hubert Druce...Loula Hector...Gerald Rorer

SYNOPSIS: Prologue—Smoking Den in the Home of Robert Harrington, Sr., New York City, 1920. Act I—Scene 1—Room in the Home of Haym Salomon, New York City, September 15, 1776.

Staged by Robert Milton. 1—Replaced by Grace Carlyle Oct., 1920. 2—Replaced by Bertram Marburgh Oct., 1920. CLOSED NOVEMBER 6, 1920. 32 Performances

HUDSON

Commencing Tuesday Evening, October 12, 1920. GEO. M. COHAN'S

THE MEANEST MAN IN THE WORLD

By Augustin MacHugh. Suggested by Everett Kusky's Skit of the Same Title. CAST OF CHARACTERS: Bart Nash...Ralph Sipperly...Kitty Crockett...Ruth Donnelly

THIRTY-NINTH STREET

Commencing Tuesday Evening, October 12, 1920. THE MESSRS. SHUBERT

THE OUTRAGEOUS MRS. PALMER

By Harry Wagstaff Gribble. With MARY YOUNG. CAST OF CHARACTERS: Rowena Herlick...Miriam Elliot...Carlton...Engenie Blair

PARK

Commencing Monday Evening, October 18, 1920. A New Comedy in Four Acts

BAB

By Edward Childs Carpenter. From the Novel by Mary Roberts Rinehart

HELEN HAYES

Direction of George C. Tyler. (Play by Arrangement with Arthur Hopkins) CAST OF CHARACTERS: Edith King...Helen Hayes...Sam Edwards

111.—"The Bachelors' Quarters" in the Archibald Boathouse. A Few Minutes to Twelve, the Same Night. Act IV.—The Boathouse as in Act III. An Afternoon, Three Weeks Later.

KNICKERBOCKER

Commencing Monday Evening, October 18, 1920. GEO. M. COHAN'S COMEDIANS

MARY

Book and Lyrics by Otto Harbach and Frank Mandel; Lou Hirsch's New Melodies. CAST OF CHARACTERS: Jack Keene...Georgia Calne...Tommy Boyd...Alfred Gerrard

NEW AMSTERDAM

Commencing Tuesday Evening, October 19, 1920. RAYMOND HITCHCOCK'S

HITCHY-KOO, 1920

Book by Glen MacDonough; Lyrics by Glen MacDonough and Anne Caldwell; Music by Jerome Kern. ACT I. SCENE 1—AT THE MAISON DAGUERRE

GREENWICH VILLAGE

Commencing Tuesday Evening, October 26, 1920. MESSRS. CONROY AND MELTZER

YOUTH

By Max Halbe. CAST OF CHARACTERS: Reverend Father Hoppe...Adolph Link

PROVINCETOWN

Commencing Monday Evening, November 1, 1920. THE PROVINCETOWN PLAYERS

THE EMPEROR JONES

A Play in Eight Scenes, by Eugene O'Neill. CAST OF CHARACTERS: Brntys Jones, Emperor...Charles S. Gilpin

Charlie Ampere...Tyler Brooke...Katie...Corone Paynter

SCENE 6—"HOW ETHEL LOST THE OAKS" Plunger Dalton...Raymond Hitchcock

SCENE 7—"TRY ANGETT INN" Dance-O-Mania...Lonia Mosconi

Staged by Ned Wayburn. CLOSED DEC. 18, 1921. 71 Performances

LITTLE

Commencing Wednesday Evening, Oct. 20, 1920. JOHN GOLDEN

THE FIRST YEAR

A Comed-Tragedy of Married Life; Directed by Winchell Smith; Written by Frank Craven. CAST OF CHARACTERS: Grace Livingston...Roberta Arnold

BIJOU

Commencing Wednesday Evening, October 20, 1920. WILLIAM A. BRADY

THE SKIN GAME

A Tragi-Comedy in Three Acts by John Galworthy. CAST OF CHARACTERS: Jill...Joan Maclean

CAST OF CHARACTERS: Jill...Joan Maclean...Mr. Hillierist...Marah Allen...Fellows...Horace Pollock

MESSRS. CONROY AND MELTZER

YOUTH

By Max Halbe. CAST OF CHARACTERS: Reverend Father Hoppe...Adolph Link

CAST OF CHARACTERS: Reverend Father Hoppe...Adolph Link...Anuschka...Lois Chnrchill

PROVINCETOWN

Commencing Monday Evening, November 1, 1920. THE PROVINCETOWN PLAYERS

THE EMPEROR JONES

A Play in Eight Scenes, by Eugene O'Neill. CAST OF CHARACTERS: Brntys Jones, Emperor...Charles S. Gilpin

101 PUNCH AND JUDY ROLLO'S WILD OAT

Commencing Tuesday Evening, Nov. 23, 1920. A New Comedy in Two Acts and an Interlude by Clare Kummer. CAST OF CHARACTERS: Hewston, Ivan Simpson; Lydia, Marjorie Kummer...

102 FORTY-EIGHTH STREET THE BROKEN WING

Commencing Monday Evening, Nov. 29, 1920. A New Comedy-Drama by Paul Dickey and Chas. W. Goldard. Direction of Sargent Aborn. CAST OF CHARACTERS: General Pandilo Aguilar, Louis Wolheim; Basilio, Joseph Spurlin...

103 THIRTY-NINTH STREET WILLIAM A. BRADY THE YOUNG VISITERS

Commencing Monday Evening, Nov. 29, 1920. Dramatized from Daisy Ashford's Famous Book. By Mrs. George Norman and Margaret MacKenzie. CAST OF CHARACTERS: Daisy Ashford, Grace Dougherty; Ethel Montague, Marie Goff...

104 MANHATTAN OPERA HOUSE THE MERCHANT OF VENICE

December 2, 3, 4, 1920. JOHN E. KELLERD -Presents- THE MERCHANT OF VENICE By William Shakespeare. The Duke of Venice, G. R. Souther; Antonio, William Owen...

Tubal, George Wilson; Lancelotti, John Osgood; Old Gobbo, William Marsh; Leonardo, Zona Bear...

105 NEIGHBORHOOD PLAYHOUSE THE NEIGHBORHOOD PLAYERS THE WHISPERING WELL

Commencing Saturday Evening, Dec. 4, 1920. A Phantasy by F. H. Rose. CAST OF CHARACTERS: Rohin o' Tuma, Whitford Kane; Malkin, Delirda Doyle...

106 MANHATTAN OPERA HOUSE JOHN E. KELLERD HAMLET

December 6, 7, 8, 1920. By William Shakespeare. CAST OF CHARACTERS: Hamlet, John E. Kellerd; Claudius, William Owen; Polonius, William Marsh...

106-A ASTOR HENRY SAVAGE MADGE KENNEDY CORNERED

Commencing Wednesday Evening, December 8, 1920. A Comedy Drama by Dodson Mitchell. CAST OF CHARACTERS: Nick, Morgan Coman; Jerry, Edward Fielding; Sing Hi, Charles Tong...

107 MANHATTAN OPERA HOUSE JOHN E. KELLERD MACBETH

December 9, 10, 11, 1920. By William Shakespeare. Duncan, William Marsh; Malcolm, Brandon Peters; Macbeth, John E. Kellerd...

Lady in Waiting, Eleanor Hutchinson; Lady Macbeth, Isabel Merson. CLOSED DECEMBER 11, 1920. 4 Performances.

108 GARRICK UNION OF EAST AND WEST THE POST OFFICE

Commencing Friday Afternoon, December 10, 1920, for Special Matinees. By Rabiindranath Tagore. THE CAST: Madhav, Lionel Hogarth; Doctor, Clement O'Loughlin...

109 GARRICK UNION OF EAST AND WEST SACRIFICE

Commencing Friday Afternoon, December 10, 1920, for Special Matinees. By Rabiindranath Tagore. THE CAST: Gunavati, Editha Messer; Baghupati, George Casseberry...

110 MANHATTAN OPERA HOUSE JOHN E. KELLERD OTHELLO

December 13, 14, 15, 1920. By William Shakespeare. THE CAST: Duke of Venice, G. R. Souther; Brabantio, William Marsh...

111 LIBERTY HENRY W. SAVAGE MITZI LADY BILLY

Commencing Tuesday Evening, December 14, 1920. Book and Lyrics by Zelta Sears; Music by Harold A. Levy; Dance Arranged by Julian Alfred. CAST OF CHARACTERS: Tom, Harry Lang; Dick, Lawrence Lee; Harry, Harry R. Webster...

112 BRAMHALL PLAYHOUSE MIXED MARRIAGE

Commencing Tuesday Evening, December 14, 1920. By St. John Ervine. CAST OF CHARACTERS: John Rainey, Angustin Duncan; Mrs. Rainey, Lonise Rancolph...

113 MANHATTAN OPERA HOUSE JOHN E. KELLERD JULIUS CAESAR

December 16, 17, 18, 1920. By William Shakespeare. CAST OF CHARACTERS: Julius Caesar, Ian Keith; Marcus Brutus, William Owen; Calpurnia, John Osgood...

114 NEIGHBORHOOD PLAYHOUSE THE MOB

Commencing Tuesday Evening, December 21, 1920. (See Cast 77)

115 NEW AMSTERDAM F. ZIEGFELD, JR.'S PRODUCTION MARILYNN MILLER AND LEON ERROLL SALLY

Commencing Tuesday Evening, December 21, 1920. Book by Guy Bolton; Lyrics by Clifford Grey; Music by Jerome Kern; Ballet Music by Victor Herbert. CAST OF CHARACTERS: "Pop", Alfred P. James; Rosalind Rafferty, Mary Hay...



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4th STREET



PLAYS PRESENTED IN NEW YORK

(Continued from page 51)

Alfred Wright, Harold Thomas; Mrs. Herberts, Leona Hogarth; Ted Herberts, Ivan Simpson

CLOSED MARCH 15, 1921 1 Performance

176 LITTLE Commencing Tuesday Afternoon, March 15, 1921 MRS. ALICE CHAPIN - Presents - MUDDLE ANNIE A Play in One Act by Harold Chapin CAST OF CHARACTERS

176 APOLLO Commencing Tuesday Evening, March 15, 1921 MAX R. WILNER AND SIGMUND ROMBERG - Present - PAT ROONEY AND MARION BENT In the New Musical Comedy LOVE BIRDS

With Sigmund Romberg's Score, Edgar Allan Woolf's Book and Ballard MacDonald's Lyrics CAST OF CHARACTERS Arthur Harwood, Richard Bold; A Shopper, Betty Mack; Violet Morely, Evelyn Caranough; Hal Sterling, Barrett Greenwood; Jennie O'Hara, Elizabeth Murray; A Shopper, Edna Luce

177 TIMES SQUARE Commencing Tuesday Evening, March 15, 1921 GLEERICH PRODUCTIONS, INC. - Presents - THE RIGHT GIRL Book and Lyrics by Raymond W. Peck. Music by Percy Wenrich

CAST OF CHARACTERS 1-Anthony Stanton, Earle Benham; Henry Watkins, Robert Woolsey; John Freeman, Frank Munnell; 2-Barry Darcy, Rapley Holmes; 3-Dora Darcy, Carolyn Thomson

178 PROVINCETOWN Commencing Monday Evening, March 21, 1921 THE PROVINCETOWN PLAYERS Under the Direction of GEO. CRAM COOK AND JAS. LIGHT - Present - INHERITORS A Play in Three Acts by Susan Glaspell CAST OF CHARACTERS

Silas Morton, George Cram Cook; Felix, son of Felix Fejervary, Wm. Rainey; Senator Lewis, a State Senator, Alan McAteer; Horace, son of Felix Fejervary, 2d, Andrew Fraser

179 RITZ Commencing Monday Evening, March 21, 1921 WM. HARRIS, JR., - Presents - A MAN ABOUT TOWN Chronicle, Ernest Hunter; Nopo, Anstin Strous; Tolo, George Mitchell

180 RITZ Commencing Monday Evening, March 21, 1921 WM. HARRIS, JR., - Presents - JOHN DRINKWATER'S MARY STUART CAST OF CHARACTERS John Hunter, Charles Francis; Andrew Boyd, Russ Whytal; Mary Stuart, Clare Eames

181 BIJOU Commencing Monday Evening, March 21, 1921 LEE SHUBERT - Presents - LEO DITRICHSTEIN - In - TOTO A Comedy of Parisian Life by Maurice Hennequin and Felix Duquesnel; Adapted by Achmed Abdullah

182 39TH STREET Commencing Tuesday Evening, March 22, 1921 ARTHUR BYRON - In - A Love Story THE GHOST BETWEEN By Vincent Lawrence Direction of Stanley Sharps CAST OF CHARACTERS

Dillard's Home, Six Months Later, Act III.— Same as Act II. Five Minutes Later. Staged by W. H. Gilmore

183 CASINO Commencing Monday Evening, March 28, 1921 WILLIAM MOORE PATCH - Offers - IT'S UP TO YOU A Comedy with Music Book by Augustin MacHugh and Douglas Leavitt

CAST OF CHARACTERS Ned Spencer, Charles King; Dick Dayton, Douglas Leavitt; Jim Duke, Harry Short; Freddy Oliver, Ray George

184 CENTURY Commencing Sunday, April 3, 1921 MARGARET ANGLIN - In - THE TRIAL OF JOAN OF ARC Translated by Astrid Argyll from the French of Emile Moreau

CAST OF CHARACTERS Duke of Bedford, Fred Eric; Earl of Warwick, H. Langdon Bruce; Winchester, Eugene Powers

185 HUDSON Commencing Monday Evening, April 4, 1921 AUGUSTUS THOMAS' NEMESIS New American Drama Under the Management of Geo. M. Cohan

CAST OF CHARACTERS Mrs. Purdy, Ethel Winthrop; Constance Wendell, Marie Goff; Marcia Kallan, Olive Trill

Sculptor; Two Weeks Later, Act III.—Scene 1—The Boudoir; Ten Days Later, Scene 2—Outside the Home, Scene 3—The Boudoir

186 MANHATTAN Commencing Thursday Evening, April 7, 1921 THE NEW YORK ORATORIO SOCIETY - Presents - IPHIGENIA IN AULIS By Euripides With Music by Walter Damrosch

CAST OF CHARACTERS Agamemnon, Eugene Powers; Attendant to Agamemnon, Harry Barfoot; Menelaus, Sidney Mather

187 MANHATTAN OPERA HOUSE Commencing Monday Evening, April 11, 1921 GUS HILL - Presents - BRINGING UP FATHER AT THE SEASHORE A Musical Comedy in Three Acts

CAST OF CHARACTERS Jiggs, Walter Vernon; Maggie Jiggs, Miss Louise Earl; Kitty, Nellie Randall

188 GREENWICH VILLAGE THEATER Commencing Monday Evening, April 12, 1921 CHAS. MANN - Presents - HUBBIES IN DISTRESS AND REVUE OF THE CLASSICS PART I

Prolog From Paganini's Mario Carboni "Tubbia in Distress," Light Opera in One Act Music by Jacques Offenbach

CAST OF CHARACTERS Martin, Mario Carboni; Susie, Louise Hestand; Rosine, Lottie Howell

189 FRAZEE Commencing Monday Evening, April 11, 1921 WILLARD MACK In His Own Play SMOOTH AS SILK

CAST OF CHARACTERS Nellie Daly, Marie Chambers; "Boots," Shirley Ward; "Snap," Graham, John Sharkey

189.—The Daily Apartment. 11 o'clock Same Night. 1.—Replaced by Taylor Holmes April, 1921 2.—Replaced by Robert Cummings April, 1921 CLOSING MAY 6, 1921 30 Performances (Total Run, 46 Performances. See 136)

190 SHUBERT THE TRIAL OF JOAN OF ARC OPENED APRIL 12, 1921 CLOSING MAY 7, 1921 30 Performances (See Cast 184)

191 BRAMHALL THE NEW YORK REPERTORY THEATER

THE PLAYBOY OF THE WESTERN WORLD

—A Play in Three Acts by— JOHN MILLINGTON SYNGE CAST OF CHARACTERS Margaret Fisherty, called Pegeen Mike...

192 EMPIRE CHARLES FROHMAN

ETHEL AND JOHN BARRYMORE

CLAIR DE LUNE

A Play in Three Acts by Michael Strange CAST OF CHARACTERS THE COURT The Queen... Ethel Barrymore...

193 BROADHURST WALTER HAMPDEN

MACBETH

CAST OF CHARACTERS Duncan, King of Scotland... Ernest Rowan...

GARRICK THE THEATER GUILD LILIOM

A Legend in Seven Scenes and a Prolog by Franz Molnar English Text by Benjamin F. Glazer CAST OF CHARACTERS Marie... Horieuse Alden...

195 KNICKERBOCKER SHERMAN BROWN

JUNE LOVE

A New Musical Play in Two Acts; Book by Otto Harbach and W. H. Post; Music by Rudolf Friml; Lyrics by Brian Hooker; From a Story by Charlotte Thompson. CAST OF CHARACTERS Tiny Golden... Lois Josephine...

196 PROVINCETOWN THE PROVINCETOWN PLAYERS

GROTESQUES

A Decoration in Black and White by Cloyd Head CAST OF CHARACTERS Capuchard... Jasper Deeter...

197 PROVINCETOWN THE PROVINCETOWN PLAYERS

THE MOON OF THE CARIBBEES

A Play in One Act by Eugene G. O'Neill CAST OF CHARACTERS Yank Driscoll... Harold McGee...

Old Tom, the Donkeyman... James Light 202 Big Frank... Alexander Bolje...

198 PROVINCETOWN THE PROVINCETOWN PLAYERS

TRIFLES

By Susan Glaspell CAST OF CHARACTERS George Henderson, County Attorney...

199 COMEDY JULES HURTIG

JUST MARRIED

A Farce Comedy by Adelaide Mathews and Ann Nichols

VIVIAN MARTIN CAST OF CHARACTERS Mrs. Johnnie Walker... Eleanor Iadd...

SYNOPSIS: Act I.—Pier of the "Compagnie Generale Transatlantique," Bordeaux, France...

200 LONGACRE THEATER EDWARD WALDMANN AND LAURA WALKER

THE MERCHANT OF VENICE

CAST OF CHARACTERS Antonio, a rich merchant... James Montague...

201 GREENWICH VILLAGE THEATER

THE SACRIFICE

A Romantic Play in Four Acts by Morris Wittman Direction of Harry J. Thomas CAST OF CHARACTERS Tauber (A Rich Jew)... Mr. Royal Thayer...

BROADHURST WALTER HAMPDEN

THE SERVANT IN THE HOUSE

By Charles Rann Kennedy CAST OF CHARACTERS James Ponceby Makeshiffe, D.D., the Most Reverend, the Lord Bishop of Lancashire...

203 COHAN A. L. ERLANGER

TWO LITTLE GIRLS IN BLUE

Book by Fred Jackson; Music by Paul Lannin and Vincent Youmans; Lyrics by Arthur Francis

CAST OF CHARACTERS Dolly Sartoris... Madeline Fairbanks...

204 BROADHURST THEATER WALTER HAMPDEN

HAMLET

By William Shakespeare CAST OF CHARACTERS Claudius... J. Harry Irvine...

205 CENTRAL GERALD BACON

PRINCESS VIRTUE

A Musical Comedy by B. C. Hilliam and Gita Rice CAST OF CHARACTERS Gaudier... Jules Spally...

220 HUDSON Commencing Monday Evening, May 23, 1921 The Cora Dick Tavern Play

THE TAVERN

(By Arrangement with Brock Pemberton)

GEORGE M. COHAN

The Tavern Keeper's Son... The Tavern Girl... The Tavern Keeper... The Tavern Man...

221 FRAZEE Commencing Wednesday Evening, June 1, 1921 JOHN D. WILLIAMS

FRAZEE

Engens G. O'Neill's Latest Drama GOLD

WILLARD MACK CAST OF CHARACTERS

Abel... Butler... Captain Isiah Bartlett... Silas Horne... Pen Cates... Jimmy Kanaka...

222 SELWYN Commencing Thursday Evening, June 2, 1921 THE SELWYNS AND LEW FIELDS

SNAPSHOTS OF 1921

A Travesty Revue in Two Acts and Eighteen Scenes

NORA BAYES, LEW FIELDS, DE WOLF HOPPER

Act I—Scene 1—"Dub-Derro"... A Ballet Girl... An Old Woman... Manager...

Alice... Nellie... Helen... Henrietta... Wallace Moore... Miss Brown... The Bride...

222 GARRICK Commencing Sunday Afternoon, June 5, 1921 THE THEATER GUILD

THE CLOISTER

A Play in Four Acts, by Emille Verhaeren... Dom Baltazar... Father Thomas... Dom Millien...

223 GARRICK Commencing Sunday Afternoon, June 5, 1921 THE THEATER GUILD

THE CLOISTER

A Play in Four Acts, by Emille Verhaeren... Dom Baltazar... Father Thomas... Dom Millien...

224 TIMES SQUARE Commencing Wednesday Evening, June 2, 1921 ARTISTS PRODUCERS' CORP.

THE BROADWAY WHIRL

Richard Carle... Winona Winter... Lyrics by Joseph McCarthy... Music by Harry Tierney...

225 PROVINCETOWN Commencing Friday Evening, June 10, 1921 THE PROVINCETOWN PLAYERS

ARIA DA CAPO

A Play in One Act by Edna St. Vincent Millay... Pierrot... Columbine... Cothurnus...

225 PROVINCETOWN Commencing Friday Evening, June 10, 1921 THE PROVINCETOWN PLAYERS

AUTUMN FIRES

By Gustav Wied... Helms... Krakau... Jobnaton... Hammer...

227 PROVINCETOWN Commencing Friday Evening, June 10, 1921 THE PROVINCETOWN PLAYERS

THE WIDOW'S VEIL

Katy MacManus... Mrs. Pheasant... Twiddlee... Ericot...

228 WINTER GARDEN Commencing Monday Evening, June 13, 1921 LEE AND J. J. SHUBERT

THE WHIRL OF NEW YORK

The Winter Garden's Latest Production... Twiddlee... Ericot... Harry Bronson...

Presented as one of a bill of four one-act plays by Billie Shaw... CLOSED JUNE 18, 1921 8 Performances

231 APOLLO Commencing Monday Evening, June 13, 1921 SEABURY AND SHAW

THE GOOD WOMAN

A Good Woman... Her Conscience... Her Common Sense... Presented as one of a bill of four one-act plays...

232 APOLLO Commencing Monday Evening, June 13, 1921 SEABURY AND SHAW

SQUARING THE TRIANGLE

Ann... Jack... Jim... Presented as one of a bill of four one-act plays...

233 APOLLO Commencing Monday Evening, June 13, 1921 SEABURY AND SHAW

DIVERTISEMENT

Billie Shaw... Warner Gault... Vincent Lopes... Presented with a bill of four one-act plays...

234 PUNCH AND JUDY Commencing Tuesday Evening, June 14, 1921 THE NEIGHBORHOOD PLAYERS

A NIGHT AT AN INN

A. E. Scott-Fortesque... William Jones... Albert Thomas... Jacob Smith... Second Priest... Third Priest...

235 BIJOU Commencing Monday Evening, June 20, 1921 ALICE WADE MULHERN

GOAT ALLEY

Lucy Belle Dorsey... Annt Rebecca... Slim Dorsey... Lizzie Gibbs... Jeff Avery... Sam Reed... Jeremiah Poerber... Fanny Dorsey...

236 BELMONT Commencing Monday Evening, June 20, 1921 THE REPERTORY THEATER, INC.

JOHN FERGUSON

The Man... The Girl... An Intruder... Presented as one of a bill of four one-act plays...

229 APOLLO Commencing Monday Evening, June 13, 1921 SEABURY AND SHAW

GUTTA ICONOCLAST

Dottie Peyton... Arline Waters... Clinton Webb... Arthur Peyton... Presented as one of a bill of four one-act plays...

230 APOLLO Commencing Monday Evening, June 13, 1921 SEABURY AND SHAW

PEARLS

The Man... The Girl... An Intruder... Presented as one of a bill of four one-act plays...

Main table listing plays, authors, and dates. Columns include Cast No., PLAY, Opened, Closed, and Author. Lists plays like 'Meanest Man in the World' and 'It's Up To You'.

AUTHORS WITH PLAYS PRODUCED IN NEW YORK

(Season 1920-1921) Arranged alphabetically by Author's name. Lists authors such as ACHMED ABDULLAH, ZOE AKINS, S. & J. ALVAREZ-QUINTERO, etc.

Table listing authors and their plays. Columns include Author and PLAY. Lists authors like SYLVELIN, CATERINE BELL, ARNOLD BENNETT, etc.

- Middle Annie (one-act play)
The New Morality
OCTAVUS ROY COHEN
Come Seven
WILSON COLLISON
The Girl With the Carmine Lips
GEORGE CRAM COOK
The Spring
with Susan Glaspell
Suppressed Desires (one-act play)
FRANK CRAVEN
The First Year
RACHEL CROTHERS
Nice People
ERNEST HOWARD CULBERTSON
Goat Alley
RALPH CULLINAN
Honest Lodgings
BUTLER DAVENPORT
The Tie That Liberates
OWEN DAVIS
Marry the Poor Girl
Opportunity
de FLERS AND CAILLAVET
Transplanting Jean
PAUL DICKEY
and Charles W. Goddard
The Broken Wing
THOMAS DIXON
A Man of the People
JOHN DRINKWATER
Abraham Lincoln
Mary Stuart
FELIX DUQUESNAL
and Maurice Hennequin
Toto
LORD DUNSANY
A Night at an Inn (one-act play)
EDITH ELLIS
The White Villa
GILBERT EMERY
The Hero
ST. JOHN ERVINE
Mixed Marriage
John Ferguson
EURIPIDES
Iphigenia in Aulis
JAMES FORBES
The Famous Mrs. Fair
HARRY CHAPMAN FORD
Anna Ascends
PAUL FRANK
The Mandarin
ZONA GALE
Miss Lulu Bett
JOHN GALSWORTHY
The Mob
The Skin Game
CORA DICK GANTT
The Tavern
JOHN GAY
The Beggar's Opera
SUSAN GLASPELL
Inheritors
Trifles (one-act play)
SUSAN GLASPELL
and George Cram Cook
Suppressed Desires
BENJAMIN GLAZER
Autumn Fires (adaptation)
Lillom (adaptation)
BENJAMIN GLAZER
and Carl Schoner
Thy Name Is Woman
CHARLES W. GODDARD
and Paul Dickey
The Broken Wing
LADY GREGORY
The Workhouse Ward (one-act play)
HARRY WAGSTAFF GRIBBLE
The Outrageous Mrs. Palmer
SACHA GUITRY
Deburau
MAX HALBE
Youth
HAMILTON HALE
and Luther Reed
Dear Me
FRED & FANNY HATTON
The Checkerboard
IAN HAY
Happy-Go-Lucky
GEORGE C. HAZLETON
and Benrino
The Yellow Jacket
CLOYD HEAD
Grotesques (one-act play)
MAURICE HENNEQUIN
and Felix Duquesnal
Toto
FRANCIS HILL
and John T. McIntyre
Genius and the Crowd
WILLIAM HODGE
The Guest of Honor
- AARON HOFFMAN
Welcome Stranger
AVERY HOPWOOD
The Gold Diggers
with Mary Roberts Rinehart
The Bat
Spanish Love
AVERY HOPWOOD
with Charlton Andrews
Ladies' Night
HATCHER HUGHES
and Elmer Rice
Wake Up, Jonathan!
HENRIK IBSEN
An Enemy of the People
Hedda Gabler
FREDERIC S. ISHAM
Three Live Ghosts
AUBREY KENNEDY
and Margaret Mayo
Seeing Things
CHARLES RANN KENNEDY
The Servant in the House
PAUL KESTER
The Woman of Bronze
EDWARD KNOBLOCK
One
CLARE KUMMER
Bridges (one-act play)
Chinese Love (one-act play)
The Choir Rehearsal (one-act play)
The Robbery (one-act play)
Rollo's Wild Oat
SVEN LANGE
Samson and Deillah
LAWRENCE LANGNER
Matinata (one-act play); also known
as And He Never Knew
VINCENT LAWRENCE
The Ghost Between
DAVID LIEBOVITZ
John Hawthorne
THOMAS LOUDEN
and A. E. Thomas
The Champion
J. HARTLEY MANNERS
Peg o' My Heart
ADELAIDE MATHEWS
(With Martha M. Stanley)
Teaser, The
ADELAIDE MATHEWS
and Ann Nichols
Just Married
With Martha M. Stanley
Scrambled Wives
MARGARET MAYO
and Aubrey Kennedy
Seeing Things
AUGUSTIN MACHUGH
The Meanest Man in the World
WILLARD MACK
Near Santa Barbara
Smooth as Silk
MARGARET MACKENZIE
and Mrs. George Norman
The Young Visitors
JOHN T. MCINTYRE
and Francis Hill
Genius and the Crowd
GEORGE BARR MCCUTCHEON
and Earl Carroll
Daddy Dumplings
KATE L. McLAURIN
When We Are Young
GEORGE MIDDLETON
and Guy Bolton
The Cave Girl
EDNA ST. VINCENT MILLAY
Arla de Capo (one-act play)
ALICE DUER MILLER
and Robert Milton
The Charm School
A. A. MILNE
Mr. Pim Passes By
ROBERT MILTON
and Alice Duer Miller
The Charm School
DODSON MITCHELL
Cornered
GRAHAM MOFFATT
Don't Tell
FRANZ MOLNAR
Lillom
EMILE MOREAU
The Trial of Joan of Arc
MICHAEL MORTON
In the Night Watch
ANN NICHOLS
and Adelaide Mathews
Just Married
MRS. GEORGE NORMAN
and Margaret MacKenzie
The Young Visitors
EUGENE O'NEILL
Different
- The Emperor Jones
Gold
The Moon of the Caribbees (one-act
play)
GERTRUDE PAGE
Paddy the Next Best Thing
DAVID PINSKI
The Treasure
G. de PORTO-RICHE
The Tyranny of Love
LUTHER REED
and Hamilton Hale
Dear Me
ELMER RICE
and Hatcher Hughes
Wake Up, Jonathan
ARTHUR RICHMAN
Not So Long Ago
MARY ROBERTS RINEHART
and Avery Hopwood
The Bat
Spanish Love
AMELIE RIVES
The Prince and the Pauper
F. H. ROSE
The Whispering Well
THOMAS P. ROBINSON
Skylark, The
ALICE ROSTETTER
The Widow's Veil (one-act-play)
GEORGE SCARBOROUGH
Blue Bonnet
CARL SCHONER
and Benjamin F. Glazer
Thy Name Is Woman
EVELYN SCOTT
Love
EDGAR SELWYN
The Mirage
WILLIAM SHAKESPEARE
Hamlet
Julius Caesar
Macbeth
The Merchant of Venice
Othello
Richard III.
Romeo and Juliet
The Taming of the Shrew
Twelfth Night
A Winter's Tale
BILLIE SHAW
The Good Woman (one-act play)
Gutta Iconoclast (one-act play)
Pearls (one-act play)
Squaring the Triangle (one-act play)
GEORGE BERNARD SHAW
Heartbreak House
EDWARD SHELDON
Romance
SAMUEL SHIPMAN
and Percival Wilde
Crooked Gamblers
With Victor Victor
The Unwritten Chapter
GREGORIO MARTINEZ SIERRA
Cradle Song
JOHANN SIGURJONSSON
Eyrind of the Hills
WINCHELL SMITH
and Frank Bacon
Lightnin'
MARTHA M. STANLEY
(With Adelaide Mathews)
Just Married
Teaser, The
MICHAEL STRANGE
Clair de Lune
J. M. SYNGE
Deirdre of the Sorrows
The Playboy of the Western World
Riders to the Sea (one-act play)
RABINDRANATH TAGORE
The Postoffice
Sacrifice
BOOTH TARKINGTON
Poldekin
A. E. THOMAS
Just Suppose
With Thomas Louden
The Champion
AUGUSTUS THOMAS
Nemesis
HALLEM THOMPSON
Transplanting Jean (adaptation)
LAWRENCE VAIL
What D' You Want (one-act play)
GILDA VARESI
and Dolly Byrne
Enter Madame
EMILE VERHAEREN
The Cloister
VICTOR VICTOR
and Samuel Shipman
The Unwritten Chapter
- GUSTAV WIED
Autumn Fires (one-act play)
OSCAR WILDE
The Importance of Being Earnest
PERCIVAL WILDE
and Samuel Shipman
Crooked Gamblers
MORRIS WITTMAN
The Sacrifice
RIDA JOHNSON YOUNG
Little Old New York

MANAGERS WITH PLAYS PRESENTED IN NEW YORK

(Season 1920-1921)

Arranged alphabetically by Mana-
ger's name

- SARGENT ABORN
Broken Wing, The
WINTHROP AMES
Green Goddess, The
MARGARET ANGLIN
Trial of Joan of Arc, The
CONSTANCE SMEDLEY ARM-
FIELD
Winter's Tale, A
ARTISTS PRODUCERS' CORP.
(Direction John Henry Mears)
Broadway Whirl, The
GEORGE H. ATKINSON
Survival of the Fittest
GERALD BACON
Princess Virtue
HENRY BARON
Tyranny of Love, The
NORA BAYES
Her Family Tree
DAVID BELASCO
Call the Doctor
Deburau
Gold Diggers, The
One
BOHEMIANS, INC.
Greenwich Village Follies of 1920, The
WILLIAM A. BRADY
Anna Ascends
Immodest Violet
Opportunity
Thy Name Is Woman
Young Visitors, The
(In association with Reandean, Lon-
don)
Skin Game, The
Teaser, The
GEORGE BROADHURST
Come Seven
ALAN BROOKS
Because of Helen
(Title changed to Merchants of Venus)
SHERMAN BROWN
June Love
BYRON AND MARSHALL
Transplanting Jean
EARL CARROLL
Daddy Dumplings
(With A. H. Woods)
Lady of the Lamp, The
CELTIC PLAYERS
Deirdre of the Sorrows
Honest Lodgings (one-act play)
Riders to the Sea (one-act play)
Workhouse Ward, The (one-act play)
MRS. ALICE CHAPIN
Augustus in Search of a Father (one-
act play)
It's the Poor as 'Els the Poor (one-
act play)
Middle Annie (one-act play)
LAURENCE CLARKE
Hedda Gabler
MR. AND MRS. COBURN
(With Marc Klaw, Inc.)
Yellow Jacket, The
GEORGE M. COHAN
Genius and the Crowd
Mary
Meanest Man in the World, The
Nemesis
Tavern, The
WILSON COLLISON
Girl With the Carmine Lips, The
COMSTOCK & GEST
Afgar
Cave Girl, The
Checkerboard, The
Mecca

CONROY AND MELTZER
Evynd of the Hills
Youth

JOHN CORT
Jim Jam Jems

ROBERT COURTNEIDGE
Paddy the Next Best Thing

BUTLER DAVENPORT
Importance of Being Earnest, The
Tie That Liberates, The

CHARLES DILLINGHAM
Good Times
Half Moon, The
Night Boat, The
Tip-Top

THOMAS DIXON
Man of the People, A
EDWARD DOWLING & WILLIAM HALLIGAN
All-Star Jamboree

THE DRAMA FORUM
Sylvellin

AUGUSTIN DUNCAN
Cradle Song

EMPIRE PRODUCING CORP.
Kissing Time

A. L. ERLANGER
Famous Mrs. Fair, The
Just Suppose
Peg o' My Heart
Two Little Girls in Blue

FANCHON AND MARCO
Sunkist

WILLIAM FARNUM
(With George C. Tyler)

Erminie

LEW FIELDS
Poor Little Ritz Girl, The

LEW FIELDS
(With The Selwyns)
Snapshots of 1921

GEORGE FORD
Hamlet (Fritz Leiber)
Julius Caesar (Fritz Leiber)
Macbeth (Fritz Leiber)
Merchant of Venice, The (Fritz Leiber)
Othello (Fritz Leiber)
Richard III. (Fritz Leiber)
Romeo and Juliet (Fritz Leiber)

H. H. FRAZEE
Woman of Bronze, The

WILLIAM B. FRIEDLANDER
Pitter Patter

CHARLES FROHMAN
Clair de Lune
Mary Rose

GRACE GEORGE
New Morality, The

GLEERICH PRODUCTIONS, INC.
Right Girl, The

ANSELM GOETZL
(With Lee Shubert)
Rose Girl, The

JOHN GOLDEN
Dear Me
First Year, The
Lightnin'

ARTHUR HAMMERSTEIN
Jimmie
Tickle Me

WALTER HAMPDEN
Hamlet
Macbeth
Merchant of Venice, The
Servant in the House, The
Taming of the Shrew, The

SAM H. HARRIS
Champion, The
Hero, The
Honey Girl
Little Old New York
Nice People
Wake Up, Jonathan!
Welcome, Stranger

WILLIAM HARRIS, JR.
Abraham Lincoln
Bad Man, The
Man About Town, A
Mary Stuart

RICHARD G. HERNDON
Little Miss Charity

GUS HILL
Bringing Up Father at the Seashore

RAYMOND HITCHCOCK
Hitchy-Koo, 1920

ARTHUR HOPKINS
Beggars Opera, The
Macbeth

Samson and Delilah
JULES HURTIG
(With the Shuberts)
Just Married

JOHN E. KELLERD
Hamlet
Julius Caesar
Macbeth
Merchant of Venice, The
Othello

ADOLPH KLAUBER
(With The Provincetown Players)
And He Never Knew (one-act play)
Emperor Jones, The
Suppressed Desires (one-act play)

ADOLPH KLAUBER
Scrambled Wives

MARC KLAU, INC.
French Leave

MARC KLAU, INC.
(With the Coburns)
Yellow Jacket, The

CLARE KUMMER
Bridges (one-act play)
Chinese Love (one-act play)
Choir Rehearsal, The (one-act play)
Robbery, The (one-act play)
Rollo's Wild Oat

LASSIE, INC.
Lassie

GEO. W. LEDERER PRODUCING CO.
Girl in the Spotlight, The

GEORGE LEMAIRE
Broadway Brevities

EDGAR J. MacGREGOR & WILLIAM MOORE PATCH
Sweetheart Shop, The

WILLARD MACK
Smooth as Silk

MANDARIN PLAY PRODUCING CO.
Mandarin, The

CHARLES MANN
Hubbles in Distress

MAX MARCIN
Three Live Ghosts

JOHN HENRY MEARS
(With Artists Producers' Corp.)
Broadway Whirl, The

ROBERT MILTON
Charm School, The

OLIVER MOROSCO
Marry the Poor Girl

WILLIAM MORRIS
Don't Tell

ALICE WADE MULHERN
Goat Alley

THE NEIGHBORHOOD PLAYERS
Harlequinade, The
Innocent and Annabel (one-act play)
Mob, The

Night at an Inn, A (one-act play)
Royal Fandango, The
Sunny Morning, A (one-act play)
Whispering Well, The

NEW YORK ORATORIO SOCIETY
Iphigenia in Aulis

NEW YORK REPERTORY THEATER
Playboy of the Western World, The

NIKKO PRODUCING CO.
Shuffle Along

WILLIAM MOORE PATCH
It's Up To You

WILLIAM MOORE PATCH
(With Edgar J. MacGregor)
Sweetheart Shop, The

BROCK PEMBERTON
Enter Madame
Miss Lulu Bett

THE PLAYERS' FELLOWSHIP
White Villa, The

CAPT. M. W. PLUNKETT
Bliff! Bing! Bang!

PROVINCETOWN PLAYERS
And He Never Knew (one-act play)
Aria de Capo (one-act play)
Autumn Fires (one-act play)
Diff'rent
Emperor Jones, The
Grotesques (one-act play)
Inheritors
Love
Matinata (one-act play)
Moon of the Caribbees, The (one-act play)
Spring, The
Trifles (one-act play)
What D' You Want (one-act play)
Widow's Vell, The (one-act play)

PROVINCETOWN PLAYERS
(With Adolph Klauber)
And He Never Knew (one-act play)
Emperor Jones, The
Suppressed Desires (one-act play)
Tickless Time (one-act play)

SELDEN I. RAINFORTH
Seeing Things

REANDEAN, LONDON
(With William A. Brady)
Skin Game, The

THE REPERTORY THEATER (Inc.)
John Ferguson
WILLIAM ROCK
Silks and Satins

MORRIS ROSE
Blue Eyes

HENRY W. SAVAGE
Cornered
Lady Billy

SEABURY & SHAW
Divertisement (one-act)
Good Woman, The (one-act play)
Gutta Iconoclast (one-act play)
Pearls (one-act play)
Squaring the Triangle (one-act play)

THE SELWYNS
Mirage, The
(With Lew Fields)
Snapshots of 1921

STANLEY SHARPE
Ghost Between, The

LEE SHUBERT
(With Leo Ditrichstein)
Americans in France, The

LEE SHUBERT
(With Anselm Goetzl)
Rose Girl, The

LEE SHUBERT
Guest of Honor, The
Prince and the Pauper, The
Romance
Toto

LEE AND J. J. SHUBERT
Blue Bonnet
Century Revue of 1920, The
Cinderella on Broadway
Florodora
In the Night Watch
Last Waltz, The
Midnight Rounders of 1920, The
Midnight Rounders of 1921, The
Not So Long Ago
Outrageous Mrs. Palmer, The
Passing Show of 1921, The
Phoebe of Quality Street
When We Are Young
Whirl of New York, The

LEE AND J. J. SHUBERT
(With Jules Hurlig)
Just Married

SOUTHERN LIGHT OPERA CO.
Three Musketeers, The

HENRY STILLMAN
Skylark, The

THE THEATRE GUILD
Cloister, The
Heartbreak House
John Ferguson
John Hawthorne
Lillom
Mr. Plm Passes By
Treasure, The

GEORGE C. TYLER
Bab
Foot-Loose
Poldekln

GEORGE C. TYLER & WILLIAM FARNUM
Erminie
Post Office, The
Sacrifice

VANDEBELT PRODUCING CO.
Irene

THE VERDI CLUB
Twelfth Night

WAGENHALS & KEMPER
Bat, The
Spanish Love

EDWARD WALDMANN
Merchant of Venice, The

JOE WEBER
Honeydew

WILLIAM H. WELLMAN
Near Santa Barbara

GEORGE WHITE
Scandals of 1920, Geo. White's
Scandals of 1921, Geo. White's

B. C. WHITNEY
Wynn's Carnival, Ed

ROBERT WHITTIER
Enemy of the People, An

JOHN D. WILLIAMS
Gold

WILNER & ROMBERG
Love Birds
Pagans

MORRIS WITTMAN
Sacrifice, The

A. H. WOODS
Crooked Gamblers
Happy-Go-Lucky
Ladies' Night
Unwritten Chapter, The

A. H. WOODS AND EARL CARROLL
Lady of the Lamp, The

FLORENZ ZIEGFELD, JR.
Follies of 1920, The
Follies of 1921, The
Midnight Frolic, The (9th)
Midnight Frolic, The (10th)
Midnight Frolic, The (11th)
Nine O'Clock Frolic, The (3rd)
Sally

PLAYS WITH LENGTH OF RUN IN N. Y.

(Season 1920-1921)

Arranged numerically by number of performances given

Name of Play.	Performances.
All-Star Idlers of 1921.....	1
Augustus in Search of a Father..	1
Immodest Violet	1
It's the Poor as 'Elps the Poor..	1
Muddle Anne	1
Othello (Leiber repertory).....	1
Richard III. (Leiber repertory)...	1
Twelfth Night	1
Winter's Tale, A.....	1
Cloister, The	2
Iphigenia in Aulis	2
Romeo and Juliet (Leiber repertory)	2
Sacrifice, The	2
Sylvellin	2
Hamlet (Leiber repertory).....	3
Julius Caesar (Leiber repertory)..	3
Macbeth (Leiber repertory).....	3
Merchant of Venice, The (Leiber repertory)	3
Cradle Song	4
Hamlet (Kellerd repertory).....	4
Hedda Gabler	4
Hero, The	4
John Hawthorne	4
Julius Caesar (Kellerd repertory)	4
Macbeth (Kellerd repertory).....	4
Merchant of Venice, The (Kellerd repertory)	4
Othello (Kellerd repertory).....	4
Taming of the Shrew, The (Hampden repertory)	4
Post Office, The.....	5
Sacrifice	5
Three Musketeers, The.....	5
Merchant of Venice, The (Waldmann)	6
Servant in the House, The (Hampden repertory)	6
Youth	6
Merchant of Venice, The (Hampden repertory)	7
Divertisement	8
Goat Alley	8
Good Woman, The.....	8
Gutta Iconoclast	8
Hamlet (Hampden repertory).....	8
Hubbles in Distress	8
Pearls	8
Squaring the Triangle.....	8
New Morality, The.....	9
Yellow Jacket, The.....	10
Aria de Capo	11
Autumn Fires	11
Widow's Vell, The	11
Bridges	12
Chinese Love	12
Choir Rehearsal	12
Robbery, The	12
Royal Fandango, The.....	12
Sunny Morning, A.....	12
Checkerboard, The	13
Gold	13
Princess Virtue	13
Love	14
What D' You Want?.....	14
Whispering Well, The.....	14
White Villa, The.....	14
Man of the People, A.....	15
Night at an Inn, A.....	15
Pagans	15
Deirdre of the Sorrows.....	16
Don't Tell	16
Girl With the Carmine Lips, The.	16
Mandarin, The	16
Phoebe of Quality Street.....	16
John Ferguson (Cast 236).....	16
Young Visitors, The.....	16
Marry the Poor Girl.....	17
Bringing Up Father.....	18
Macbeth (Hampden repertory)...	20
Grotesques	21

ALPHABETICAL LIST OF NEW YORK PLAYERS

(Season 1920-1921)

- A
Abbey, Edmond-25
Abbott, George-102
Abbott, Richard-204
Adair, Janet-127
Adair, J. John-59
Adair, Josephine-11
Adler, Marcia-219
Adams, Abbot-22
Adams, Lowden-92
Adams, Mollie-12
Adelaide, Mlle-228
Adler, Celia-75
Adler, David-59
Adler, Boyd-40A
Allen, Rose-73
Allen, J. Wright-66
Albani, Luis-81
Albani, Perry-158
Albino, Albert-33
Albion, Louis-31
Albra, Jerry-192
Alcock, Mervin-186
Alida, Delyle-16
Alida, Betty-43
Alden, Horace-194
Alder, Ede-195
Alena-151
Alexander, Gerald-108
Alexander, John-71
Alexander, Manuel A.-101
Alle, Harry R.-239
Allen, Alema-148
Allen, Amelia-218
Allen, Arthur-40A
Allen, Joe-230
Allen, Joseph-220
Allen, Lester-14
Allen, Louise-38
Allen, Marjorie-86
Allen, Maude-5
Allen, Robert Lee-130
Almey, Edith-46
Almey, Jack-238A
Almorth, Frank-64
Alms, Albert-122
Alms, Martin-25
Alms, Lottie-26
Alms, Percy-152
Alms, Robert-108
Alms, William-170
Amory, John-19
Amers, Glenn-31
Amers, David-151
Amers, Ann-130
Amers, Albert-57
Amers, Kathleen-108-145
Angela, Charles-219
Angela, Margaret-56
Angela, Wm-184
Angela, Winifred-133
Ann, Martha-135
Anson, A. F.-168
Anstetter, Harold-103
Anthony, Carl-58
Anthony, John-92
Anthony, Joseph-122
Arbuckle, Maclyn-99-142
Ardine, Ottilie-11
Arey, Warren-27
Ariss, George-58
Arms, Francis-14
Armstrong, George-24
Armstrong, Robert-11-239
Arnold, Carolyn-26
Arnold, Harriet-111
Arnold, Robert-85
Arnoson, Abe-127
Arnol, Jane-49
Arthur, Frederick-36
Arthur, John-34
Arthur, John-155
Arthur, Julia-68
Aserra, Maria-37
Ascher, Anton-139
Ash, Sam-215-218
Ashford, Harry-154
Askam, Perry-127
Askew, Ruth-40
Athey, Lynton E.-15
Atwell, Lionel-117
Aughton, Anthony-73
Aultman, Lola M.-194
Aunt Jennie-288
Austin, Leslie-106A
Avey, West-26
Avey, James W.-104
Avey, George-107-110
Aylworth, Arthur-21
Ayron, Luis-60
Ayron, Ramon-60
Ayron, Robert-130
Babcock, Robert-110-181
Babcock, Theodore-40
Bailer, John-4
Bachia, Gullio-138
Bachus, George-37
Bacon, Bernice-1
Bacon, Frank-1
Bado, Annette-51-150-149
Bailly, Vera-33
Bain, William-27-71
Bain, Joseph-201
Bain, Stewart-17-61
Baker, Day-76
Baker, Elveth-7
Baker, John-117
Baker, John Wil-117
Baker, Phil-150
Baldwin, A. E.-217



A Department Devoted to the Musical and Amusement End of FAIRS AND EXPOSITIONS

In Conjunction With Their Privileges and Concessions.



BIGGEST YEAR PREDICTED FOR MONTANA STATE FAIR

Secretary Ensign Highly Optimistic—Amusement Program Finest in Fair's History—Many New Buildings—Golden Glow Pageant To Be Repeated

Plans for the big 1921 Montana State Fair at Helena, Mont., are to include improvements in the housing facilities and grounds, according to word received from Secretary Horace S. Ensign. Contracts have been let for the improvement of the live stock buildings, the erection of a new administration office, new fire station and a lecture hall wherein patrons of the fair will be entertained during fair week by noted speakers on such subjects as agriculture and live stock. These same contracts include the enlargement of the manufacturers' section and the repainting of practically all of the fair buildings.

Along with these improvements the grounds will be improved and a free tourists' camping site established. This latter will be provided with lights, running water, camp stoves and comfort stations, the object being to attract a large tourists' attendance and inducing the patrons who come by automobile to make a vacation event out of their trip and spend more time at the fair.

Speaking of the attraction and entertainment program that he has lined up for 1921, Secretary Ensign pronounced it the finest in the history of the Montana State Fair. Alex Sloan, of Chicago, will furnish three days of auto racing and six days of auto polo; Walter Raub will stage an entirely new balloon sensation; the Miles City Aero Corporation of Montana will provide an aviation program that will include a flying circus and some brand new aerial features. In connection with the running races there will be a special exhibition of equestrian stunts provided by the U. S. Army Remount Station at Fort Keoch, Montana, which will send two carloads of remount stock to the State fair. The Greater Sheesley Shows have been booked for carnivals and night shows in Helena. The Golden Glow pageant, a feature of the 1920 State fair, will be repeated this year on an even larger scale by the Helena Commercial Club. Indians from the Flathead reservation were a big attraction last year and will probably be re-engaged in 1921. Music and some of the minor program events are yet to be definitely arranged, according to Secretary Ensign, who says that the only difficulty has been to select the best from the large number of attractive propositions he has received along these lines.

The 1921 Montana State Fair will go down in history as one of the biggest in the career of the institution, predicts Secretary Ensign, who bases this prediction both on the excellent program that will be offered this year and the fine crop prospects throughout the State, which this year promises a bumper.

The amalgamation of the State fair with the new department of agriculture is pronounced by Secretary Ensign as one of the best moves ever made in the betterment of the Montana State Fair. Not only is the direct administration of the fair improved, says Secretary Ensign, but the field of co-operation with other

State departments and allied organizations has been effectively broadened and extended.

The interest being shown in the State fair this year is highly gratifying to Secretary Ensign. Thirty counties have already signified their intention of being represented by a county exhibit. This number exceeds that of 1920 by a good margin when twenty-one counties were present, which at that time was the high record of the County Collective Department.

All other departments, including the live stock and agricultural divisions, promise a big increase over 1920.

Secretary Ensign has adopted as his slogan, "This is exposition year," which in his opinion not only means that more interest is being taken in the State fair but that the various county and district fairs throughout Montana are receiving more attention this year.

ABOVE THE AVERAGE

Are Prospects for International Wheat Show—Mammoth Entertainment Program

Wichita, Kan., July 28.—There is never anything but a bright outlook for the International Wheat Show at Wichita, Kan. The

prospects for a successful exposition this year are above the average. Business in general in this locality has reached a basis which is sufficiently stable to guarantee confidence and the business men are more optimistic.

The feeling of confidence coming from the business interests will permeate the many tributaries throughout the entire Southwest, creating a healthy as well as prosperous condition which, with good crops and fair prices, will guarantee record-breaking attendance for the Wheat Show. This, however, is the opinion of Henry B. Marks, the general manager.

Jean Moriarty, superintendent of speed, for the harness and running races to be run in conjunction with the Wheat Show during the first week, has received 150 odd entries in the early closers, and claims this will be the greatest racing program ever offered in the Southwest.

Contracts have been let and one hundred extra stalls will be built at the fair grounds, also the fence will be extended one hundred feet on the north side of the grounds. Plans are now being rapidly perfected for the arrangement and accommodation of the livestock exhibit at the fair grounds also; \$10,000 will be given in premiums and prizes in this department.

A gigantic ticket drive has just come to a successful close, wherein the merchants and professional men of the city have bought 100,000 tickets to be distributed outside the city, good for the first three days only.

The amusement program has been carefully considered and the Board of Directors have decided to stage a mammoth musical festival in the Forum Theater the first week. The second week's program will be furnished by the United Fairs Rooking Association of Chicago. In the New Arcadia Theater, seating 3,000, "The Smiles of 1921" has been secured for the two weeks of the show.

Frontier Days will hold forth at the fair grounds October 5, 6, 7 and 8, under the scenic direction of Troy E. Schultze of Bliss, Ok.

Ladies' and gentlemen's riding contests and the outdoor polo tournaments, together with the daily parades, will round out a well-balanced program.

The dates this season are September 26 to October 8, inclusive.

STAGE ALL SET

For Hawkeye Fair and Exposition—Liberal Premiums Offered—Entertainment of the Best

The stage is all set for the Hawkeye Fair and Exposition, Ft. Dodge, Ia., August 20 to 27, and all that remains to be done is to care for the big crowds that are expected to attend it.

For several days the fair grounds has been filled with autos and wagons heaped high with educational exhibits, tents and stands for concessions, and decorations. Much of this work has been finished and only a few finishing touches must be made to put things in complete readiness for the visitors.

The liberality of the fair management in offering premiums totaling \$5,550 for all kinds of educational exhibits has attracted an unusually large list of exhibitors of all kinds of products. The live stock show will be particularly interesting. The finest stock in this section will be exhibited.

Competition in the women's work department is keen, and the smell of prize cooking will tantalize many. Boys and girls have entered many exhibits from farm and garden, and the grown-ups will have to hustle to beat some of them.

"We believe our fair will surpass any other ever held here," says Secretary H. S. Stenberg. "There has been a greater interest in the fair this year than ever before. We feel that our big educational show is not responsible alone for the greater interest, but the splendid entertainment program, too. We have planned an amusement program which will keep visitors on their toes from morning until evening." The entertainment features of the fair include horse racing, fireworks, vaudeville, a midway show, music and aviation.



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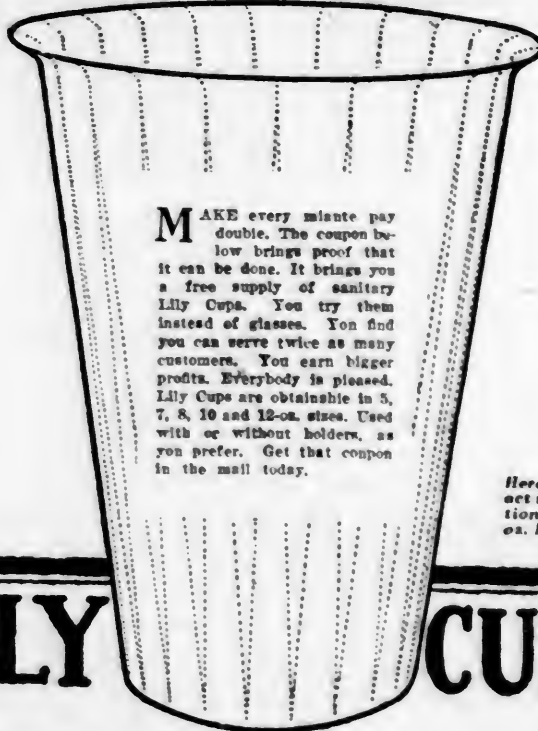
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NAME

ADDRESS

T. R. TRACY SECRETARY

Whitney Point, N. Y., July 25.—At a recent meeting of the Broome County Agricultural Society the resignation of the former secretary of the Whitney Point Fair was accepted and T. R. Tracy was unanimously chosen to take up the work. Mr. Tracy is a college man, a business man of wide experience, and a man who is a live wire and will make things move. Everybody who knows Tracy feels that a regular fair is assured.

OLD TRACK PASSES

Trenton, N. J., July 25.—The Ewingville race track, for many years a favorite gathering place for sporting men, is now a thing of the past, having been taken over to be cut up into residence lots. Charles McCarthy drove Joe Prince a mile in 2:25 on Monday morning, July 18, and in the afternoon a force of workers started operations cutting streets thru the tract of land.

ERLANGER (KY.) FAIR

The Erlanger (Ky.) Fair will be held August 17-20. C. T. Davis, secretary, states that the program this year will include running races each afternoon. The exhibits, he says, promise to exceed those of any previous year.

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Direction ASSOCIATED FREE ATTRACTIONS, Mason City, Iowa.

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Rain Insurance Department
Hartford Fire Insurance Company
Hartford, Connecticut



SASKATOON FAIR

Makes Excellent Record

Is Best of Class A Fairs So Far Held—Amusement Program Is of Highest Class

Saskatoon, Can., July 23.—Fifty thousand people attended the 25th annual industrial exhibition which closed here today, according to an unofficial estimate made by C. D. Fisher, general manager and chief promoter. Saskatoon's exhibition is the third on the Western Canada circuit of Class A fairs and, considering general conditions, attendance was entirely satisfactory. Had conditions been normal the 1921 fair would have smashed all records.

"We are tickled to death," declared Mr. Fisher, speaking for the board of directors. "Poor crops during the past few years gave us little reason to hope for anything nearly so satisfactory."

The local exhibition was the most profitable yet held this year, taking into account the fact that both Calgary and Edmonton, which precede Saskatoon on the circuit, are much larger towns. Particularly was Farmers' Day, Thursday, a winner. Special trains from all parts of Northern Saskatchewan brought thousands into the city and attendance at the exhibition grounds was approximately 1,500 larger than on the same day last summer.

The C. A. Wortham Shows, which this year furnished the midway attractions, made a decided hit with the populace and grossed in the neighborhood of \$30,000. The Wortham shows have the best of the old and a goodly number of new attractions and, speaking unofficially, fair board directors gave it as their opinion that the same aggregation would likely be given the 1922 contract for the circuit.

The fair got under way Monday night and from 7 o'clock to 10 the turnstiles at the main gates clicked 1,470 times.

Monday was Children's Day and kiddies were given the freedom of the grounds. Each adult brought a shawl of youngsters. Grow-ups to the number of 5,403 paid at the gates, and 1,750 bought grandstand tickets.

Twelve thousand turned out on Wednesday, Citizens' Day, and gave the exhibition total gate and grandstand receipts of \$7,400.75, which was only \$1,000 short of Citizens' Day, 1920.

Thursday proved the big day of the week when 12,362 paid admission at the gates and 4,503 were in the grandstand.

In past years Friday has been marked out as Travelers' Day, but this year a change was made and the occasion was dubbed Empire Day. A feature was the annual reunion of

Capt. Jos. O. Flory and La Belle Frances

Have some open time for late fall Fairs and Celebrations. Capt. Flory is without doubt the only man today doing the double fire dive, his body at night enveloped in flames, while the tank below is one mass of fire.

LA BELLE FRANCES, in her slide for life, holding with the teeth, descending a 300-foot thread-like cable, her entire body illuminated with electric lights, is not only beautiful, but a thrilling, daring, sensational act. For particulars, address

CAPT. JOS. O. FLORY, care The Billboard, Cincinnati, Ohio.

WANTED

At the DeKALB COUNTY FAIR

Held on the streets of Auburn, Indiana, October 5, 6, 7, day and night. Some good Amusements and Concessions. H. O. WILLIAMS, Chairman.

Big Rock Co. Fair

EVANSVILLE, WIS., SEPTEMBER 6, 7, 8, 9, 1921.

WANTED—Concessions of all kinds, except Ferris Wheel and Merry-Go-Round. LIVE SPOT FOR GOOD SHOWS. Will play on percentage or flat. The Fair that draws big crowds. Race Meeting in connection.

Address C. S. WARE, Secretary.

COGGON HARVEST HOME

AN ANNUAL EVENT

FRIDAY, AUGUST 19th DAY and EVENING

CONCESSIONERS and FREE ACTS please communicate with

G. M. KENDALL, Chairman, Coggon, Iowa.

NORWICH FAIR SEPTEMBER 5-6-7

We want Concessions, Rides and Shows. Attendance 1920 was 25,000. Drawing population, 150,000. Write

GILBERT S. RAYMOND, Secretary, Norwich, Conn.

WANTED FOR THE WORTH COUNTY FAIR

NORTHWOOD, IOWA, SEPT. 14-15-16, 1921.

Free Acts, Concessions, Attractions and Rides. L. G. HEWITT, President; N. T. CHRISTIANSON, Secy.

veterans of the World War, including an impressive ceremony in which returned soldiers got together under their old battle flags. Regimental colors of the Fifth, Twenty-eighth and Forty-sixth battalions, which were carried thru four years of service in France, were draped in front of the grandstand while the band of the First Northern Saskatchewan Regiment played the National Anthem.

Empire Day brought 8,135 to the grounds and 3,019 were seated in the grandstand, netting the fair \$4,619. This crowd was on a par with Friday's attendance last year.

Today is Auto Race Day and an estimate placed the crowd at 10,000. J. Alex Sloan, of the International Motor Contests Association, had eight starters for the gasoline speed event, which provided big thrills for the spectators. Auto polo was also dished up and added jazz to the program.

A last minute attraction was added this evening. Carl Bruce's stamper and wild West show was staged in front of the grandstand before a good crowd. Bruce is a famous Western cattleman and has gathered together a fine bunch of trick riders, ropers and rodeo performers. This event wound up the week.

Exhibits in the stock, industrial and other departments were well up to standard. In many sections entries were in excess of 1920.

A local flavor was given the platform attractions, thru the featuring of the Citizens' Band, a splendid amateur concert organization under the baton of Thos. Miller, and children's dancing pageants, staged by Mrs. Herbert Cheatham. About 40 tiny tots took part in the fancy dancing, which proved one of the big hits of the vaudeville bill.

The Diving Risings, whose act calls for a 100-foot plunge from the top of a ladder to a water tank, were prevented from showing to best advantage by high wind which prevailed thruout the week. Other acts, all much appreciated, were Jessie Blair Stirling's Glasgow Maids, the Toyama Troupe, Miss Happy Harrison's animals and the Cevene Troupe. The First Ncr. Sesk. Regimental Band, under Bandmaster Sagar, provided music for the platform acts.

"Daredevil" Mark Campbell made daily parachute jumps from Lieut. H. S. McClelland's airplane. Friday night he was caught in an air pocket and crashed to the ground, receiving bruises and a badly sprained ankle, but no serious injury.

Regina's annual fair opens Monday, July 25, followed by Brandon, Man., August 1.

CASS CITY FAIR AND NIGHT CARNIVAL. Wanted Concessions of all kinds, Aug. 15 to 20. Night and day. H. T. CRANDELL, Secretary, Cass City, Michigan.

WANTED

Good, clean Midway Shows, for Lamar County Fair, week October 4 to 8. Address W. W. STEED, Secretary, Barnesville, Georgia.

The Cattlemen's Carnival

August 24, 25, 26.

GARDEN CITY, KANSAS.

FAIR SECRETARIES!

YOU ALWAYS WANTED SOMETHING NEW—HERE IT IS.

DARE-DEVIL DOHERTY

PERFORMING THE NEWEST, BIGGEST AND MOST SPECTACULAR "OUTDOOR THRILLER" AND "CROWD GETTER" OBTAINABLE.



DARE-DEVIL DOHERTY
LEAP FOR LIFE IN FLAMES
AT NIGHT

The above is a reproduction from an actual photograph of Dare-Devil Doherty's "Leap for Life in Flames," at night, at Riverview Park, Des Moines. After witnessing the first performance Mr. Kenyon extended Doherty's contract another week.

FROM THE BILLBOARD DATED MAY 7, 1921, PAGE 70:

DARE-DEVIL DOHERTY OPENS AT CINCINNATI

Dare-Devil Doherty, famous cyclist, opened the 1921 season at Chester Park, Cincinnati, Sunday, April 24, with his new thriller, "Leap for Life in Flames." He has been billed like a circus the past month by the Chester Park management, who intended to open the park April 10 and 17, but owing to the inclement weather postponed the opening until April 24. There was a crowd waiting at the gates long before they were thrown open and, judging by the surging throngs, Doherty lived up to his reputation as a crowd-getter. He appeared afternoon and night. At night he presented his latest sensation, the "Leap for Life in Flames," without doubt one of the most sensational performances ever presented in Cincinnati. Doherty holds contracts from some of the largest amusement parks in America and is sure to prove a sensation wherever he appears.

"Leap for Life in Flames"

A SENSATIONAL SUCCESS AT THE LARGEST AMUSEMENT PARKS.
HERE IS THE PROOF!
ENDORSEMENTS OF PROMINENT MANAGERS

MR. OMER J. KENYON, General Manager Riverview Park, Des Moines, Member National Association of Amusement Parks:
DOHERTY presents one of the most amazing performances I have ever witnessed. It is a pleasure to recommend an artist of Doherty's caliber to fellow managers.

MR. CHAS. A. WILSON, Manager Fontaine Ferry Park, Louisville, Member National Association of Amusement Parks:
DOHERTY proved to be one of the most meritorious outdoor acts ever presented in this park.

MR. ELMER BROWN, Manager Exposition Park, Evansville:
DOHERTY just closed his third successful engagement at our park. His new sensation, "Leap for Life in Flames," drew large crowds daily. He is a finished artist of the first water.

MR. HERMAN S. BECKER, Manager Liberty Park, Battle Creek, Mich.:
DOHERTY, in his "Leap for Life in Flames," was a sensation at our park, and during his engagement we had the biggest crowds of this season. It is a pleasure to recommend him to anyone contemplating using a big outdoor thriller.

MR. ARTHUR R. WILBER, Manager Al Fresco Park, Peoria, Ill.:
DOHERTY'S "Leap for Life in Flames" has proved a wonderful feature act and crowd getter and has quadrupled the crowds at the park. There is something fascinating about his act that brings the people back five and six times.

MR. M. M. WOLFSON, Manager Chester Park, Cincinnati:
DOHERTY'S "Leap for Life in Flames" is a wonderful outdoor thriller.

See the act in its entirety before you sign contracts. Send for motion pictures taken at Spanish Fort Park, New Orleans, where Doherty appeared for three weeks.
(Ask any member of Spanish Fort Boosters' Association.)

DARE-DEVIL DOHERTY

is the one man in the whole world performing this act. It would be suicide for any other to attempt it.

For open time, terms and full particulars address

D. D. DOHERTY, care The Billboard, Cincinnati, or as per route.

MAMMOTH

Entertainment Program

Has Been Arranged for Louisiana State Fair—Exhibits Large—Wortham Shows for Midway

Shreveport, La., July 23.—Notwithstanding the unnatural conditions of the country generally, the management of the State Fair of Louisiana is making arrangements to hold the largest fair in its history. The 1921 dates are October 27 to November 6, inclusive, giving eleven days, including two Saturdays and as many Sundays.

The program, which is in the making, includes a fireworks show each night in front of the grandstand; ten splendid Hippodrome acts as good as money can buy; seven days of horse racing, both harness and running events, six per day; two days of automobile racing, with some of the leading drivers of the country participating; two football games, including the annual meet between the Universities of Arkansas and Louisiana; midway carnival attractions furnished by the C. A. Wortham Shows; aeroplane exhibitions, and numerous other amusements. In addition to the expected record-breaking array of livestock, agricultural, poultry and other exhibits.

Exhibit classes have been added this year in several departments, and in the various agricultural and livestock classes there have been authorized increased premiums. The total premium money will run probably in excess of \$40,000. Much of this will be offered on open-to-the-world competition.

The demand for concession space is showing up briskly and the indications are that the management will have a difficult task taking care of all the applications. The crowds that attend the State Fair at Shreveport are always good spenders, and concessionaires long ago learned that it was a safe bet to make this fair. Results enjoyed heretofore have been satisfactory and are reflected in the demand that is now being made for space.

The same thing may be said regarding exhibit space, and the indications are that there will be many exhibitors in addition to those provided for in the cataloged premium lists. There is lots of good space for displays of various products and for demonstrations, including those with machinery on the State Fair grounds, and the management is preparing to take care of a record-breaking number of exhibitors.

In connection with the livestock exhibits, which will be shown in buildings especially



KARL L. KING

AND HIS

FORT DODGE MILITARY BAND

Booked **SOLID** for Fair and Chautauqua dates this season. **THANKS** to **ALL** Secretaries and Managers.

If you were disappointed let us hear from you earlier in 1922.

F. G. ISAACSON, Manager.

G. W. TREMAIN, Director Publicity.
FORT DODGE, IOWA.

OSCAR V. BABCOCK

Performing the Largest and Most Sensational Thriller in the Outdoor Amusement World.

Owing to misunderstanding my Fair Season is entirely open for immediate action. Wire or write, care of Electric Park, Kansas City, Mo.

TWIN FALLS COUNTY FAIR, IDAHO

SEPTEMBER 13, 14, 15, 16, 1921.

Open for Free Acts, Concessions and Shows. No Carnival. Rides sold. The biggest County Fair in the Intermountain country. Burley and Blackfoot next week; Logan and Salt Lake, Utah follow.

J. M. MARKEL, Secretary, Filer, Idaho.

prepared for the different divisions, cattle, swine, sheep, etc., there will be a number of auction sales.

A magnificent poultry show is also planned, with an unusual program arranged, providing for very attractive premiums. This competition will be open to the world, as customary. A great deal of interest is being taken in poultry breeding in this part of the country nowadays and the State Fair exhibition this year promises to be one of the largest the South has ever seen.

Besides the list of attractions given above visitors to the fair will have the pleasure of hearing several fine bands, which will furnish music for the various departments of the big show. The free acts and the races will be staged to the tune of special music each afternoon and evening.

Reduced rates have been assured on all the railroads entering Shreveport, and the biggest attendance on record is anticipated. The publicity campaign is also under way. The billing of the fair will be on a mammoth scale in the various Louisiana parishes (counties), towns, cities and villages, also in East Texas and South Arkansas. The general conditions in this territory are improving, and each day of the fair is expected to see large crowds on hand to enjoy the exhibits and the other attractions.

In addition to the reduced railroad rate inducement the overland traffic will be handled under excellent conditions, owing to the extension of the model highway system of this part of the country, all the main roads to Shreveport being model roads. Heretofore there has been an unpared strip of street leading from the city proper to the fair grounds, but recently the city officials awarded contract for this to be paved, and the work is now under way, with assurance that it will be completed before the fair opens. There have been a number of improvements inside the fair grounds, including betterment of roadways, and many more helpful changes will take place before October 27, the date of opening the big annual exposition. Secretary Hirsch has as the fair's slogan: "It's Your Fair, So, Be There."

AIR DERBY

To Be Big Feature of Minnesota State Fair—Many Other Amusements

St. Paul, Minn., July 22.—Maintaining its reputation as the "world's greatest State Fair," the Minnesota exposition has been rolling up a list of spectacles that promises to furnish the greatest program of entertainment in the history of the State.

Among the latest features to be arranged for is the announcement that nearly 100 airplanes will participate in the Twin Cities air derby to be held in this part of the country when fliers will compete in various races September 5 and 6. Initial plans for the events were

(Continued on page 107)

ONE OF MANY

UNITED STATES TENT & AWNING CO., Chicago, Ill.

Dear Sir—I received the three 10x14 Banners and the two Streamers today by American Ry. Express. As you know, I am not much on giving praise, but this extra fine work you did for me (and it stands to reason it is but a sample of all your work), deserves all the praise I can give. The idea, perspective, beautiful coloring, in fact, the Banners you folks made for me fulfill my every expectation. I am in need of some more painting, bally curtain, etc., and will wire you my order just as soon as I am ready. Thanking you for your splendid work, I am.
Very truly yours,
(Signed) G. W. J. WHITE, "Snakeman."

White City Park, West Haven, Conn., July 7, 1921.

PROMPT DELIVERY ON TENTS AND BANNERS UNITED STATES TENT & AWNING CO.

217 NORTH DESPLAINES STREET Phone, Haymarket 444 CHICAGO, ILL.
EDW. P. NEUMANN, President EDWARD R. LITSINGER, Vice-President GEORGE J. PILKINTON, Treasurer

UNDER THE MARQUEE

By CIRCUS BOLLY

Henry Messer, trombonist, writes that he is doing nicely on the Engel & Eldridge Circus.

Clarence Aukings, general agent of Campbell Bros.' Shows, reports business very good in Nova Scotia.

The Two LaZellas (Wilber and Cords), aerialists, have been successful in booking fair dates throughout the Middle West.

Jesse E. Coleman, with the Hagenbeck-Wallace Circus, recently spent a week's vacation at his home in Kansas City, Mo.

Wesley LaPearl joined Edwards' side show with his three big snakes after playing two weeks at Exposition Park, Evansville, Ind.

W. H. (Bill) Tadlock left the Hagenbeck-Wallace Circus at Parsons, Kan., in order to play fair dates. He will play vaudeville this fall.

Frank B. Hubin, the Pleasantville (N. J.) tumbler, put on a big 4th of July celebration at Pleasantville for the American Legion. It was a success, the town being packed with people.

Walter R. Cool has joined Sam Dock's Great Keystone Show, doing clowning in the big show, his silence and fun act in the concert, and assisting Ray Brison with his outside privileges.

Johnson and Turkey Red are with Gentry Bros.' Show. They are said to be moving the show in fast time, the latest hour being 10:30. The Gentry show has a baseball team and is open to all comers.

Dan Ellis, formerly of Ringling Bros.' band, is employed in a factory at Wisconsin Rapids, Wis. Mrs. Ellis was a model in the stationary groups with the same show until three years ago.

Walter D. Nealand, press agent for the John Robinson Circus, is landing plenty of space in The Washington (Ind.) Herald, July 22, he had a four-column cut and one-column story on the front page.

The censes seem to be little affected by the acute depression, but we have no authoritative reports. Our judgment is drawn from the tenor and tone of our regular correspondents' communications.

Members of the Ringling-Barnum Circus band were delightfully entertained while in Akron, O., July 18, following the night performance by Joseph Correa, a member of the Strand Theater orchestra, at his home.

The Great Celest, with the Campbell, Bailey & Hutchinson Show, informs Solly that the show is doing a nice business all along the line. Courtesy brings its own reward, and the show is making many new friends in fresh territory.

Billy (Dutch) Baker, former boss hostler on the Great Sanger and Gentry Bros. Shows, visited the home office of The Billboard July 25, en route to join the John Robinson Shows at Athens, Ohio.

Prof. Candler, with his Punch and Judy Show, has been engaged for eleven consecutive weeks by the Festival Production Co., of Chillicothe, O., as a free act for that firm's homecoming celebrations. Candler opens at Lancaster, O., week of August 1.

F. M. Farrell, magician and ventriloquist, and Wesley LaPearl visited the John Robinson Circus at Washington, Ind., and had the pleasure of meeting a number of old acquaintances. Following a two-week engagement at Exposition Park, Evansville, Ind., Farrell joined the Edwards' side show.

"Mother" Corning was the guest of Mr. and Mrs. Wells of the Sells-Floto Circus at Elgin, Ill. She took some of her famous pies to the lot for the "boys." People with the show were generous with money contributions, for which Mrs. Corning wishes to thank them.

Mrs. Millau K. Richter Embleton wishes to thank the members of the Ringling-Barnum Show for the many floral tributes and the beautiful ceremony performed at the grave of her brother, George W. Leonard (Dolphie Blue), during the show's stay in Columbus, O., July 20.

F. L. (Toy) Wallace, who for a number of years was of the team of Stoddard and Wallace, clowns, with many of the leading circuses, last seen with the Hagenbeck-Wallace Show in 1917, is now sales manager for Quayle & Son, Inc., jewelers and steel engravers, of Albany, N. Y. He and his wife have visited the Sells-Floto, Ringling-Barnum and Sparks



C. RUECKERT & CO.

Successors to The Bolts Mfg. Co.

Portable Circus Lights, Beacons, Blow Torches, Gasoline Stoves, Lanterns, Mantles and Hollow Wire Systems, Etc.

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SHOW and CARNIVAL TENTS FULTON

330 WYTHE AVENUE, BROOKLYN, N. Y.
ATLANTA, GA.; ST. LOUIS, MO.; NEW ORLEANS, LA.; DALLAS, TEXAS

FOR SALE--CARS

- 1—Combination Pullman Car, 72 feet, 6 inches long.
 - 1—Combination Sleeping and Baggage Car, 70 feet long.
 - 1—Combination Passenger and Baggage Car.
 - 1—Full Baggage Car.
 - 1—16-Section Pullman Tourist Sleeper, 68 feet, 4 inches long.
- All located our yards in Atlanta, Ga.

SOUTHERN IRON & EQUIPMENT CO., Atlanta, Ga.



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For All Purposes

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COMBINATION AND BAGGAGE CARS FOR SALE OR LEASE HOUSTON RAILWAY CAR CO., Houston, Texas.

TAYLOR TRUNKS

210 W. 44th St., NEW YORK. 28 E. Randolph St., CHICAGO.

shows this season. Mr. Wallace missed the Main Show, as he was in Chicago on business at the time. The Wallacea are contemplating a little trip with the Sparks Circus on Long Island, N. Y.

El Ray Brison, of the Great Keystone Show, postcards Solly: "The advance car No. 1 of the Campbell, Bailey & Hutchinson Circus, covered our paper at Orlando, W. Va., two days before we made the town. They covered one stand and tried to cover more, but were stopped. Mr. Dock will bring a law suit if they cover any more of his paper."

Among the Walter L. Main Circus folks to visit The Billboard office on Sunday, July 24, while in Newport, Ky., were Fletcher Smith, press representative, and Mal and Dotty Bates, the amiable and artistic bicycle riders and elephant trainers. This marks the fifth season for the Bates with "Gor." Downie. While in the city they placed their order for new letterheads with the Central Engraving Co.

Mr. and Mrs. George A. Snyder, who are with the Mathew J. Riley (carnival) Shows, visited the Sparks Circus at Ansonia, Conn., July 21. They report that Mr. Sparks has a fine show, and were entertained by Mr. Sparks, Babe and Charley Moylan and Tommy Mullen. Jack Phillips has an excellent band of sixteen pieces. Punch Allen is doing well in the Sparks Side-Show, also Edna Price, sword swallower.

Jack Sheedy and Bill Montague, two circus enthusiasts of Hartford, Conn., went to Manchester, Conn., on July 19 to see the Sparks' Circus. It was a snappy show from start to finish, they say. The equipment and animals are in fine shape. During the evening performance an electrical storm came up, accompanied by a heavy downpour of rain which lasted for some time after the show was over.

Bird Millman reached New York week before last after a vacation spent on her Colorado ranch, "Taktessé."

She will do her act in the "Greenwich Village Bojles" next season on new apparatus and a novel aerial investiture, supplemented with

odd properties, the whole conceived and designed by John Murray Anderson. A tang of the old ghost show illusion, it is said, is introduced with wonderful effect.

A reader of The Billboard visited the Sparks Circus at Webster, Mass., July 14, and says it is one of the cleanest and best shows on the road today. The parade was given on time. The big show was wonderful, every act being fine. The horses, from the working to the performing horses, are really worth looking at. The Sparks Circus lives right up to its advertising. The afternoon show was attended by a good crowd and at the evening performance the tent was packed. Webster was certainly pleased with it and will welcome it anytime. Charles and Clifton Sparks ought to feel very proud for being the owners of such a great circus. Jack Phillips has a most excellent band.

John F. Dusch had a birthday July 17 and on the occasion the boys in his band with the Howe Great London Shows presented him with a typewriter, accompanied by the following note:

"Kindly accept this typewriter as a slight token of our esteem, respect and appreciation of the many kind favors and loyal treatment received from you. We trust you will always remember this, your thirty-ninth birthday. With best wishes.—The Band, Howe's Great London Shows, Season 1921."

Which is sufficient evidence that John treats his men right. And don't forget it, either, John has a crackerjack band this season.

In The Kansas City Times, dated July 21, under the headline, "In Kansas City Forty Years Ago," appeared the following:

"W. C. Comp's circus, which showed here yesterday, was something of a novelty in its line in that it fulfilled every promise made in its advertising. And that is equivalent to saying that the performance was an unusually fine one in every respect. Among the noteworthy features were the wonderful exhibition of horsemanship by Kate and Emma Stokes and George Melville; the astounding act of Lulu, the flying man, who was shot feet-first

into the air from a machine resembling the old Roman catapult, making three revolutions before alighting in the net that received him; and the bipedrome sports, which were remarkable and thrilling in the highest degree. Nearly 10,000 persons were assembled in the tent last night."

The following was sent us by a member of the Ringling-Barnum Circus: "Edward A. O'Neill, a driver, who was injured and disabled for life in the circus business, paid a visit to the show recently. A collection was taken up for him among the folks, which amounted to \$152.50. It was sanctioned by Tom Lynch, superintendent of stock, and promoted by Grant Holvey, in charge of railroad teams. Grant, who has been in the business for thirty-two consecutive seasons, recently became a 32nd degree Mason, Shriner, Odd Fellow and Elk. He was assisted by Bill Fifield, assistant superintendent of stock, and Joe (Mud) Sarosy. Fifield's winning smile had a lot to do in gathering the jack for O'Neill, especially around the dressing room. Joe said he would not take no for an answer when he handed the paper and pencil around. Mud is in a class by himself, scolding wagons into the runs, and Doc Hyde is there to receive them with the check. Some team!"

Sam J. Banks, well-known circus man, has sent us some photos, taken by Foster Lardner, manager of the palatial E. F. Albee Theater, Providence, R. I., which will appear in the circus department at an early date. Mr. Lardner, who, prior to his joining the Albee executive forces, was a hail show agent with big companies, is a great lover of the white tops and travels miles to visit circuses. He has never been identified with tent shows. Mr. Lardner has for some years been taking circus photographs. These he has carefully preserved in what he calls his "circus book." His intention is to arrange these photographs in groups—a series of pictures showing man and scenes around the Ringling-Barnum Show, a series depicting men and tops of the Walter L. Main Circus, etc. His idea is to make up an illustrated circus book and issue it between substantial covers. Many of Mr. Lardner's pictures are unique in that they were taken from unusual vantage points. He has a way of taking good pictures. Lardner wants Banks to write a foreword for his circus book.

LINDEMAN BROS.' CIRCUS

Captain William Gush has charge of the animals with Lindeman Bros.' Circus, and is presenting some fine acts. Charles Belthel, last season with the Walter L. Main Show, joined at Osseo, Wis. He is in charge of the band. Business has been very good, and the show will stay in Wisconsin all season. Jim Rock is still in advance and doing fine work. Art Heller, at the college, is making the waiters sit up and take notice, all of which is according to a representative of the show.

The program includes the following: Lucy Linda and her posing dog, Sport; Mlle. Hilda and Company, slack-wire act; Lindy Sisters, Roman rings; Norman Lightbart, butterfly chase; Aerial Artdeis, double trapeze, clown in "King Bee"; Lonise Nelson, swinging ladder; Billy Burkhardt, contortion, clown in "Whistles"; Pete Nelson, cloud swing; "Cargo," Billy Laverne and troupe of trained dogs; revolving ladder by Joe and partner.

RINGLING-BARNUM CIRCUS

Will Exhibit in Only Six Cities in Wisconsin

Beaver Dam, Wis., July 28.—Wm. J. Conway, contracting agent for the Ringling Bros. and Barnum & Bailey Shows Combined, was in Beaver Dam last Saturday and contracted for the show's appearance in this city August 20. The big show exhibits in only six cities in Wisconsin, as follows: Milwaukee, July 15; Madison, Green Bay, Appleton, Fond du Lac and Beaver Dam. Rhoda Royal's circus exhibits in Beaver Dam July 30. Hand-trook's Wild West was on the fair grounds three weeks, from June 26 to July 10, rehearsing new acts. It was a special attraction for the American Legion Fourth of July celebration in this city. The show went to Muskegon, Mich., from here.

ESCAPED LION THROWS SCARE

"Duke" Was Soon Captured by Trainer Thomas

Elgin, Ill., July 30.—During the performance of the Sells-Floto Side Show on Tuesday night, July 19, "Duke," a performing lion, leaped thru a safety door into a smaller cage, and thru the slender bars of the smaller cage out onto the terrified audience. A miniature papie ensued. "Duke" was captured inside the dressing tent by means of a lasso thrown by Captain Thomas, and dragged into his cage by the trainer. No one was hurt save Thomas, whose arm was cut by a vicious swing from "Duke's" paw.

THE CORRAL

By ROWDY WADDY

The Wild West Concert put on by Geo. Barton and his coterie of riders and performers with the Walter L. Main Circus, went with a snap at Newport, Ky., when the show played there July 25. The lineup consisted of Geo. Barton, chief cowboy, trick and fancy riding; May Barton, trick riding; Frank Stanley, rope spinning and fancy roping; May Stanley, roping; Doc Demmling, trick riding; Bud Blaire, bronk riding, and Margaret Barton, trick riding. George does a comedy mule hurdle act in the big show, also, May rides Liberty Race in the main performance. Incidentally, Barton said this will be his last season in wild west activities, as he intends breaking in a four-people comedy riding act while in winter quarters at Hayre de Grace, Md., the coming winter.

From Absarokee, Mont.—The Midnight Frolic Roundup at Absarokee July 2 went over in fine shape. While it was not a financial success the promoters are satisfied, this being their first show. All prizes were paid and the contestants went away happy and singing praises for its future success; also complimenting the management for the fine show that was put on, etc. A big midway was arranged in front of the club house by the Bear & Neeley Carnival Company. One hundred Crow Indians, from the reservation, pitched their village and entertained the large crowds at night with Indian sports and dances. Only one airplane showed up, the other machine being out of commission, but the show in general was a big success from a showman's point of view. There were two accidents on the closing day. Tex (Van) Harris, one of the promoters, had the misfortune of having a horse fall on him, and Otto Birdhat, one of the Crow Indians, who fell from his horse in the Indian relay race, sustained a scalp wound of minor detail. Tex Harris was awarded first prize in the cowboys' bucking contest, Jack Coats, second; Morris Ranger, third. P. G. Day, official announcer, made a very good impression. Arrangements are now being made for next year's roundup. Dave A. Martin is the manager and an old showman, who will be remembered by many of the profession of the team of Dave and Percie Martin. He is capably assisted by his co-partners, Tex (Van) Harris, arena director; Curtis Hart, assistant; Perry Haley, treasurer.

From Belle Fourche, S. D.—The Fourth Annual Tri-State Roundup, July 4-6, was proclaimed as one of the most successful events of its kind in this section of the country. The attendance for the three days was well above the 15,000 mark. The winners, in order given, were as follows: COWGIRLS' HORSE RACE: First day—Mrs. Dan Harvey, Mina Karinen, Anna Lei; Second day—Miss Mervee, Mrs. Dan Harvey, Mina Karinen; Third day—Mina Karinen, Mrs. Dan Harvey, Toots Ayers. COWBOYS' HORSE RACE: First day—N. D. Wakefield, Lowell Hickey, Fred Hickey; Second day—John N. D. Wakefield, Lowell Hickey, L. W. Kendrick; Third day—N. D. Wakefield, L. W. Kendrick, Lowell Hickey. COWGIRLS' RELAY RACE: First day—Florence Whitney, Mrs. Harvey, Mina Karinen; Second day—Mrs. Harvey, Florence Whitney, Mina Karinen; Third day—Mina Karinen, Mrs. Harvey, Toots Ayers. COWBOYS' RELAY RACE: First day—Charles Whitney, Fred Forman, Dan Harvey; Second day—Charles Whitney, L. W. Kendrick, Fred Forman; Third day—Charles Whitney, Fred Forman, L. W. Kendrick. BULLDOGGING: First day—Bob Askins, Charles Ewalt; Final—O. C. Anderson, Bob Askins. COWGIRLS' BRONK RIDING: First day—Mary Brosselt, "Little Hank" Keenan; Second day—Rose Smith, "Little Hank" Keenan, Mary Brosselt; Third day—Rose Smith, "Little Hank" Keenan. WILD HORSE RACE: First day—Owen Hedega, Dave Nimmo, Ted McCroary; Second day—Ted McCroary, Pus Ewalt, O. C. Anderson; Third day—Kenneth Merrill, Pus Ewalt, Charles Wheeler. ROMAN STANDING: First day—Jimmie Taylor, Jack Wheatland; Third day—Jimmie Taylor, Jack Wheatland. MONTANA GIRLS' RELAY RACE: First day—Mrs. Harvey, Florence Whitney; Second day—Mrs. Harvey, Florence Whitney, Mina Karinen; Third day—Florence Whitney, Mina Karinen. COWBOYS' BRONK RIDING: First day—Howard Tegland and Bob Askins tied for first, Coyote Oliver, W. D. Ripley; Second day—Chick Hannon, Yakima Cannit, Joe Hunt, Frank Wilson; Final (eight qualifying)—Bob Askins, 94.1-3 per cent; Yakima Cannit and Howard Tegland tied for second, 90 per cent; Chas. Ewalt, 85.5-9 per cent; Chick Hannon, 87.4-9 per cent; Jess Coats, 87.1-3 per cent; Coyote Oliver, 86.2-9 per cent. QUICK CHANGE RACE (on second day): Fred Forman, Toots Ayers, Sam Garrett.

Dear Rowdy:—When I wuz in Seattle some time ago I wuz talkin' to a feller that has follered the doin's of wild west folks for years, an' he remarked on am of the changes that has overtaken that part of the American amusement business. For instance, up to ten years ago the general public on this man's continent looked to the Buffalo Bill Wild West Show, Pawnee Bill Wild West and Miller Bros. 101 Ranch Real Wild West Show for their entertainment—that as big outfits. There wuz others, such as Luella Forepaugh-Fish Show, Col. Cummins' Wild West, Dr. Carrers' Wild West, Kennedy Bros.' Wild West, Dickey's Circle D Wild West, Zack Mitchell's Wild West, Backskin Bill's Wild West, Younger-James' Wild West an' numerous other smaller outfits that came an' went in a season or a few. In the stock country they had small contests at some of the stock centers now an' then that consisted mostly of bronk ridin' an' steer ropin', that wuz a sort of an annual picnic amongst the real fellers workin' on the range. The Mountain an' Plain Association, of Denver, Colo., wuz about the first layout to pull off a general contest for what wuz considered the world's championships. Later, Cheyenne, Wyo., started their contest, which they have kept up every year since—about twenty years, now, I think is their record. Along in 1906 or '10 a bunch of live birds over in Pendleton, Ore.,



TELL THE WORLD

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DAY EVENT WINNERS

At Grant Park, Chicago, Contest

While the winners in the "finals" at the big contest held in Grant Park, Chicago, were published in the last issue of The Billboard, space would not permit the appearing of the names of winners in the daily events, which were as follows:

FIRST DAY, JULY 16

BRONK RIDING WITH SADDLE—Yakima Cannit, first \$100; Howard Tegland, second, \$60; Hippy Burmeister, third, \$40. STEER BULLDOGGING—Roy Quick, first \$100; Siliu Caskey, second, \$60; Mike Hastings, third, \$40. CALF ROPING—Guy Schultz, first, \$100; Siliu Caskey, second, \$60; Fred Beason, third, \$40. COWBOYS' RELAY RACE—Jim Taylor, first, \$60; Tommy Kirnan, second, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, first, \$60; Bea Kirnan, second, \$40. ROMAN STANDING RACE—Jim Taylor, first, \$60; Tommy Kirnan, second, \$40. BAREBACK BRONK RIDING, July 16 and 17, double day money—Siliu Riley, first, \$100; Curley Griffith, second, \$60; Bryan Roach (split), \$20; Ray Kane (split), \$20. STEER RIDING, July 16 and 17, double day money—Floyd Schultz, first, \$100; Guy Schultz, second, \$60; Buck Lucas, third, \$40. STOCK-YARDS DEBBY RACE, July 16—Dick Evans, first, \$50; Jim Quinn, second, \$30; Tom O'Neill, third, \$20.

SECOND DAY, JULY 17

BRONK RIDING WITH SADDLE, July 16 and 17, double day money—Yakima Cannit, first, \$200; Jesse Coates, second, \$120; Joe Hunt, third, \$80.

STEER BULLDOGGING, July 17—Mike Hastings, first, \$100; Buck Lucas, second, \$60; Dave White, third, \$40. CALF ROPING, July 17—Jim Massey, first, \$100; Fred Beason, second, \$60; Leonard Stroud, third, \$40.

COWBOYS' RELAY RACE, July 17—Tommy Kirnan, \$60; Charles Whitney, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Bea Kirnan, \$40. ROMAN STANDING RACE—Leonard Stroud, \$60; Jim Taylor, \$40.

THIRD DAY, JULY 18

BAREBACK BRONK RIDING, July 18 and 19, double day money—Guy Schultz, first \$100; Buck Lucas, second, \$60; W. Whitmore, third, \$40.

STEER RIDING, July 18 and 19, double day money—Bob Askin, first, \$100; Floyd Schultz, second, \$60; Guy Schultz, third, \$40. STEER BULLDOGGING—Mike Hastings, first, \$100; Siliu Caskey, second, \$60; Siliu Riley, third, \$40. CALF ROPING—Toots Ayers, first, \$100; Lee Robinson, second, \$60; Fred Beason, third, \$40. COWBOYS' RELAY RACE—Jim Taylor, \$60; Tommy Kirnan, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Bea Kirnan, \$40. ROMAN STANDING RACE—Jim Taylor, \$60; Tommy Kirnan, \$40.

FOURTH DAY, JULY 19

BRONK RIDING WITH SADDLE, double day money, July 19 and 20—Norman Cowan, first, \$200; Joe Hunt, second, \$120; Howard Tegland (split), \$40; Roy Bell (split), \$40.

STEER BULLDOGGING, July 19—Siliu Caskey, first, \$100; Roy Quick, second, \$60; Siliu Riley, third, \$40.

CALF ROPING, July 19—Johnny Judd, first, \$100; Floyd Schultz, second, \$60; Guy Schultz, third, \$40. COWBOYS' RELAY RACE—Jim Taylor, \$60; Charles Whitney, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Bea Kirnan, \$40. ROMAN STANDING RACE—Jim Taylor, \$60; Leonard Stroud, \$40.

FIFTH DAY, JULY 20

STEER BULLDOGGING—Mike Hastings, first, \$100; Jim Massey, second, \$60; Siliu Caskey, third, \$40. CALF ROPING—Eddie Burgess, first, \$100; Siliu Caskey, second, \$60; Everett Schultz, third, \$40. COWBOYS' RELAY RACE—Leonard Stroud, \$60; Jim Taylor, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Florence Whitney, \$40. ROMAN STANDING RACE—Tommy Kirnan, \$60; Jim Taylor, \$40. COWGIRLS' BRONK RIDING, CONTRACTED—Hoar Henderson, Ruth Roach, Foz Hastings, May Tuft, Mary Brosselt.

SIXTH DAY, JULY 21

BRONK RIDING WITH SADDLE, double day money, July 21 and 22—Joe Hunt, \$200; W. Whitmore, \$80; Yakima Cannit, \$80; Dave White, \$60; Jesse Coates, \$80. (Split all three moneys).

STEER BULLDOGGING, July 21—Buck Lucas, first, \$100; Mike Hastings, second, \$60; Siliu Caskey, third, \$40. CALF ROPING, July 21—Floyd Schultz, first, \$100; Lee Robinson, second, \$60; Everett Schultz, third, \$40. COWBOYS' RELAY RACE—Tommy Kirnan, \$60; Chas. Whitney, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Bea Kirnan, \$40. ROMAN STANDING RACE—Jim Taylor, \$60; Leonard Stroud, \$40.

BAREBACK BRONK RIDING, July 20 and 21, double day money—Guy Schultz, \$100; Bryan Roach, \$60; Chick Hannon, \$40. STEER RIDING—Siliu Riley, \$100; Owen Hedega, Bryan Roach, Guy Schultz, Floyd Schultz (split second and third) \$25 each.

SEVENTH DAY, JULY 22

STEER BULLDOGGING—Mike Hastings, first, \$100; Siliu Riley, second, \$60; Siliu Caskey, third, \$40. CALF ROPING—Mike Hastings, \$100; Jim Massey, \$60; Fred Lowery, \$40. COWBOYS' RELAY RACE—Leonard Stroud, \$60; Tom Taylor, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Florence Whitney, \$40. ROMAN STANDING RACE—Leonard Stroud, \$60; Jim Taylor, \$40. BAREBACK BRONK RIDING—Chick Hannon, \$50; Dooge, Red Rodgers, \$25; Buck Lucas (split second and third), \$25. STEER RIDING—Everett Schultz, \$25; Guy Schultz, \$25; Floyd Schultz, \$25; Chick Hannon, \$25 (split all three moneys).

EIGHTH DAY, JULY 23

SADDLE BRONK RIDING—Norman Cowan, first, \$100; Bryan Roach, second, \$60; W. Whitmore and A. Braasfeld (split third), \$20 each. BAREBACK BRONK RIDING—Siliu Caskey, first, \$60; Guy Schultz, second, \$30; Bud Lucas, third, \$20. STEER RIDING—W. Whitmore, Hooger Red Rogers, Paddy Ryan and Guy Schultz (split all moneys), \$25 each. STEER BULLDOGGING—Mike Hastings, first, \$100; Bud Lucas, second, \$60; Siliu Caskey, third, \$40. CALF ROPING—Everett Schultz, first, \$100; Lee Robinson, second, \$60; Eddie Burgess, third, \$40. COWBOYS' RELAY RACE—Jim Taylor, first, \$60; Leonard Stroud, second, \$40. ROMAN STANDING RACE—Leonard Stroud, \$60; Tommy Kirnan, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, \$60; Florence Whitney, \$40.

NINTH DAY, JULY 24

BULLDOGGING—Roy Quick, first, \$100; Siliu Caskey, second, \$60; Buck Lucas, third, \$40. CALF ROPING—Lee Robinson, first, \$100; Floyd Schultz, second, \$60; Fred Lowery, third, \$40. BAREBACK BRONK RIDING—Guy Schultz, first, \$50; Siliu Riley, second, \$30; Roger Red Rogers and D. H. Biron (split), \$20 each. STEER RIDING—Bryan Roach, Everett Schultz, Chick Hannon, Guy Schultz (split three moneys), \$25 each. ROMAN STANDING RACE—Leonard Stroud, first, \$60; Tommy Kirnan, second, \$40. COWBOYS' RELAY RACE—Jim Taylor, first, \$60; Leonard Stroud, second, \$40. COWGIRLS' RELAY RACE—Vera McGinnis, first, \$60; Florence Whitney, second, \$40.

BIRDSEEDS LED PARADE

Chicago, July 27.—When the cowboy championship contests' organization staged its interesting parade thru Chicago streets last week Mayor Thompson was billed as the leader, big hat and all. A perspiring Billboard scribbler, struggling in "105 in the shade" to get the list of arriving contestants, glimpsed the tail end of the parade, which proved to be the wrong end for his purposes. He gave big Bill the honor of leading it, as per program, and Big Bill went back on him. The parade was led by the well-known Uncle Hiram and Aunt Lucindy Birdseed (Mr. and Mrs. Bert Davis), in a gay automobile and amid the plaudits of old friends. Uncle Hiram told friends along the route some of the news from "back home" in snatches, and proved it by Aunt Lucindy. If possible, the Birdseeds have a better line of comedy this year than ever.

THE ALTONS WRITE

Editor The Billboard—We wish to notify Billboard readers that after leaving Rhoda Royal Circus we had the misfortune to go over on the R. L. Wallace Motorized Show, and after two weeks of hard work the show closed and left the folks stranded in Evansville. The show is attached here for salaries and is supposed to be sold by August 4 to satisfy claims. We, the Altons, acrobats and walkers, have opened here at Exposition Park with the spectacular company, "No Man's Land," and will play fifteen weeks of fair with this production.—(Signed) THE ALTONS.

SEEKS RELATIVES OF JACOB SMITH

Jackson B. Williams, care Gen. Del. Sistersville, W. Va., would like to have the addresses of the relatives of Jacob Roy Smith, who was killed on the move of Gentry Bros.' Show from Charleston, W. Va., to Gallipolis, O., on the night of June 28, this year. Williams has Smith's belongings, also personal letters. Williams also wants to hear from Frank Smith, a brother of the deceased. The body of Jacob Roy Smith was buried at Charleston.

"DOC" STUART

Now With Sells-Floto Circus

Frank (Doc) Stuart, known as the "fast stepping press agent," joined the Sells-Floto Circus at Gary, Ind., to handle the press back with the show, and started off by landing a front page two column story about the circus. In Barbou, Wis., the home of the Kinglings, both of the dailies carried front page stories of two and three columns, respectively. One daily termed Sells-Floto as the largest "straight" circus on the road today, as no wild animal acts are used.

FIRST IN UHRICHVILLE, O.

Uhrichville, O., July 28.—Altho unknown to this territory, but coming with an excellent reputation, the Campbell, Bailey & Hutchinson Shows are to exhibit here August 1. It will be the first one of the season.

Look thru the Letter List in this issue.

MAIN HAPPENINGS

On the Walter L. Main Show

The circus hit its customary stride at Bellefontaine, O., July 19, and had hundreds seated on the straw at the matinee. The night house was capacity, and it was a good day for the side show and concessions. An interested visitor at the matinee was Ab Scott, the former contracting agent, who, with his father, Oliver Scott, paved the way for years for the John Robinson Show. Another party who motored over from Columbus had a pleasant visit with old friends. It included Willis Green, Cy Green, Clyde Rinaldo and Hardy, formerly of the Sells Bros. Show. "Governor" Downie took the afternoon off and visited the Ringling Show at Marion. Billy Miles, who has been handling reserved seats in the connection, closed at Kenton to accept a more lucrative position as least adjuster with the Howe's London Shows. Billy's EIM friends gave him a farewell send-off at the Hotel Weaver after the night show.

Urbana, O., the showmen's home, was a big day for the show. Early in the morning Doc Kennedy showed up and had a great visit with Billy Emerson, who used to play piano for the Doc years ago. Billy Clifford took time enough off from electioneering to visit "Governor" Downie and see the May Wirth act. Billy is running for mayor of Urbana. Jim Coburn, who is busy putting his minstrel show together, was also on hand. Doc Gibbs, from Columbus, stayed over for the night show. Business at the matinee was regular Main standard and the night house was also big.

Greenville, O., July 22, was one of the big surprises of the week and it gave the show two big crowds.

July 23 the show was in Hamilton, an opposition stand, and business was just fair. Jerry Mugivan, Bert Bowers and Tom Moynihan were visitors at both performances.

Everybody with the show could hardly wait till Sunday, July 24, and a day in Cincinnati, while the show train went thru to Newport, Ky. Business at the matinee was light, but at night there was not room for the crowd that surged into the tent. It was a second Yonkers.

Monday night, July 25, John Metz closed with the show and will try it with a carnival for the rest of the season. Billy Emerson, calliope player, closed with the show and will put out his own medicine show again. Baldy Carmichael had his privilege car in the shops from a collision Sunday morning. July 24, that knocked out a draw head. The Grants have joined with their several acts. The St. Laurent Bros., acrobats, closed to play fairs. "Doc" Stoddard left to start out with his picture machine, playing Nebraska towns.

Greensburg, Ind., July 28, has been let alone for so long that it was in good shape and business was excellent. Ray Thomson was a visitor and was entertained by Burns O'Sullivan at dinner. Ray is putting a horse act out at the fairs and was accompanied by friends from Columbus.—FLETCHER SMITH (Press Representative.)

R.-B. RECORD IN COLUMBUS, O.

Columbus, O., July 27.—The engagement here last Wednesday of the Ringling-Barnum show was the most successful in the history of the big show, officials said. Street car service was excellent. The Columbus Dispatch commented as follows on the visit of the show: "The entire administration of the circus was characterized by its cleanliness, genuineness and efficiency."

Children from the County Children's home were given a treat when 135 of them were taken to the circus in automobiles furnished by the sheriff and county commissioners.

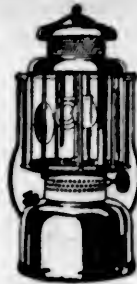
SAID ALL AGREED

Chicago, July 28.—John Lancaster, well-known clown, called at The Billboard office this week and asked that a story, appearing in this publication last week, be amplified. The story, published under an Evansville, Ind., date line, said that a suit for a receivership for the Greater B. L. Wallace shows was brought at the instance of Mr. Lancaster. The latter said that not alone he, but all of the other employees of the show, more than sixty in number, agreed that a receiver for the property was desired and collectively sought such legal action.

A WORD OF PRAISE FOR MR. AND MRS. DOWNIE

Clarence L. Mesly, manager of Outdoor Advertising Service, Springfield, O., under date of July 26, writes: "Courtesy, the first word that instills reverence to the hearts of showmen, was most certainly reflected during the recent visit of the writer to the Walter L. Main Circus at Bellefontaine, O., and to Mr. and Mrs. Andrew Downie belong the majestic crowns of royalty, for their reception given to our party in a real showfolk greeting. Motoring from Columbus Clyde Ranolda, big-time performer; Doc Gibbs, oldtime showman; Chas. Higgins, agent of the Al G. Fields Minstrel Company, and Willis H. Brown, manager of the Buckeye Advertising Company, all of Columbus, stopped at Springfield and picked up the writer, and Chas. Hardy, old circus billposter. Much credit is deserved by the Main Show for the harmonious manner in which everybody works and gets things done in a nice, clean way. There is no rowdiness. Everyone works with a willingness that rebounds in the big top. The meals that are set before all are among the best that can be had, and credit must be passed on to the cooks and waiters. Business was capacity at both performances. All acts came in for much praise. Thanks are extended to Mr. and Mrs. Downie, George Gregory and Bob Hays, who showed all courtesies possible."

Look thru the Letter List in this issue.



Special for Showmen! Quick Shipping Service

Coleman Gasoline Lanterns, Mantles, Tanks, Burners, Lamps and Lighting and Cooking Supplies are built to meet your requirements. We ship 'em quick! Just wire or phone your order to our nearest branch. Eight factory branches in all parts of the country; one always near you. Special department takes care of rush orders from Showmen, Concessionaires, etc.



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All good stuff, made up right for you. Best line of Burners for Hot Plates, Coffee Urns, Hamburger Stands. Guaranteed Gasoline Pressure Tanks. Safe, durable, compact, portable outfits. Always ready anywhere.

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Largest Manufacturers of Gasoline Lamps, Lanterns and Lighting Plants in the World
Wichita. St. Paul. Toledo. Dallas. Atlanta. Los Angeles. Chicago. Canadian Factory: Toronto.

HORSE SHOW

Still the Premier Event of Rochester Exposition—Many Other Special Features Promised

"Prospects were never brighter for a successful show than they are right now," said General Manager Edgar F. Edwards, of the Rochester (N. Y.) Exposition, to a Billboard representative. "Of course Rochester and the surrounding territory have been affected by the industrial unrest and unemployment, but things are getting straightened out and it looks as tho all strikes would be settled long before the exposition, which is held Labor Day week, opening on September 5."

"All of the exhibition space in our buildings was contracted for several weeks ago and we have had to reject many applications. Practically all of our ground space has also been reserved."

"Our outdoor horse show continues as the premier event of the country. We always have the most famous stables of this country and Canada. This year we are giving \$15,000 in prizes, besides thirty trophies, for the horse show alone. To show how the public likes the exhibition, it is only necessary to say that all of our boxes were reserved eight weeks before the show. These bring \$60 a piece by the season and we could have sold twice as many if we had them."

"We have amplified our cattle department, flower show and fruit and vegetable department."

"Creators' Band has been engaged to give the principal concerts, besides which we will have various local bands. Each night there will be a big pageant in addition to the band concert. Our exhibition buildings are kept open until 10:30 p. m."

"The T. A. Wolfe's Superior Show will furnish all the midway attractions. Bill Fleming, general agent, was given the contract in competition with several of the leading carnival organizations of the country."

"Admission prices remain the same as last year, fifty and twenty-five cents, as we did not follow the other big fairs in advancing to seventy-five cents."

"Among the new features at this year's exposition are to be an electric show and a sportsmen's show. The electrical dealers and contractors have reserved one-half of the biggest exhibition building and intend to make an elaborate display of all sorts of electrical apparatus and illuminating devices. The sportsmen's show will give a real touch of the great outdoors, consisting of a natural woodland setting and a display of all sorts of camping equipment, hunting and fishing tackle, boats, canoes, etc."

EASTERN SHORE FAIR FOUR DAYS AND NIGHTS

The Eastern Shore Fair Association, Ketter, Va., will hold its 44th annual fair August 30-September 2. In many respects this fair is unique. Nestled in an oak and pine grove it is ideally situated, and it is the big social event of the year in the section of country it served.

The fair will run for four days and nights. There will be good races, first-class exhibits in agricultural, poultry, live stock and home products, and a special educational exhibit. The management has enlarged the grounds, built a new grandstand, put in buildings for poultry and made other improvements amounting to over \$6,000 for the 1921 fair.

SAN FERNANDO VALLEY FAIR

Los Angeles, Cal., July 26.—The big San Fernando Valley at San Fernando, Cal., September 13 to 18, promises to be the largest of Southern California fairs. It is two days after the State Fair and several weeks before the Riverside and Ventura fairs. It will feature a horse show, live stock and poultry exhibition, races, rodeos, air fights and shows and concessions of all kinds. The crops have been very heavy this year and a record crowd is expected.

WANTED

Concessions OF All Kinds

For Morton Co.'s First Annual Old Settlers' Reunion and Watermelon Day.

SEPTEMBER 22, 23, 24, AT ROLLA, KANSAS. Write, 171 answer. R. R. PAINTER, Secretary.

MAYES COUNTY BOYS' AND GIRLS' CLUBS ANNUAL ENCAMPMENT AND OLD SETTLERS' REUNION.

At WHITAKER PARK, PRYOR, OKLA.

On August 18, 19 and 20, 1921.

Dramatic Company and Steam Swing Wanted. For Concessions address WHITAKER PARK, Box 105, Pryor, Oklahoma.

INDIAN REUNION AND GREEN CORN FEAST

AUGUST 15, 16, 17 AND 18.

A Merry-Go-Round, Shows and other Concessions wanted. Good crops. Plenty of money. C. E. LUNDY, Secretary, Wyandotte, Oklahoma.

WANTED—Three good Shows, to play our town on percentage basis August 25, 26, 27, for American Legion Carnival. One Minstrel preferred. Address all correspondence to CHAS. T. SLUSSER, Post Commander, Veederburg, Indiana.

THE BIG STURBRIDGE FAIR

Sturbridge, Mass., Sept. 15-16-17. 3 big days and 2 nights. Concessions wanted. Write or wire, ELLIOTT M. CLEMENCE, Sec'y., Sturbridge, Mass.

38th ANNUAL BUCKHART PICNIC

Shelton's Park, near Taylorville, Ill. Concessions for sale. ROY BESS, Taylorville, Illinois.

DELPHOS TRI-COUNTY FAIR

AGRICULTURAL and EDUCATIONAL FREE STREET FAIR

Delphos, Ohio, Sept. 19-20-21-22-23-24

WANTED—Merry-Go-Round and Ferris Wheel. Also good clean pay shows and concessions.

Alex J. Shenk, Secretary

ATLANTIC COUNTY FAIR, Sept. 8, 9, 10.

EGG HARBOR CITY, NEW JERSEY, DAY AND NIGHT
CONCESSIONS OF ALL KINDS FOR SALE. Write for particulars. Address LOCK BOX B, Egg Harbor City, New Jersey. South Jersey's Best Fair.

77th Annual Dutchess County Fair Rhinebeck, N. Y., Sept. 7-8-9-10

Concession Men always come back to this Fair. WM. J. O'CONNOR, Executive Sec'y, Rhinebeck, N. Y.

AIR DERBY

(Continued from page 103)

drawn up by committees representing the Aero clubs of St. Paul and Minneapolis.

An outstanding feature of the derby will be an eighty-mile free-for-all race. Other attractions definitely decided on include the bombing of a miniature village by fliers, stunt and acrobatic flying, bombing exhibitions by Lieutenant Rittenhouse, champion flier of the United States navy, and showing of the largest airplane ever seen in the Northwest.

Postmaster General Will H. Hays, Brigadier General William Mitchell, United States army air service, and Major Ira Rader, air officer of the Seventh Army Corps, will attend the spectacle and probably speak. Approximately \$20,000 in prizes will be awarded the fliers. A reception and ball at the Town and Country Club following the program also is planned.

The air derby will be presented, officers declared, with a view of demonstrating that the Twin Cities form one of the foremost aviation centers in the country. It is hoped to make the derby an annual event.

ARRANGEMENTS COMPLETE

For Seneca County Fair—Many Improvements Made

Auburn, N. Y., July 26.—J. Willard Huff, secretary of the Seneca County Agricultural Society, has announced that arrangements are being completed for the annual Seneca County Fair, which will be held four days and three nights, beginning Tuesday, August 23, and ending Friday, August 28.

The fair this year will be held a month earlier than usual, it being deemed advisable by the fair directors. Permission has been asked from the Waterloo board of trustees to extend the fence on the south and east sides of the grounds out twenty feet to give more room for the crowds, which increase from year to year.

Secretary Huff says he believes the fair will be bigger and better this year than ever before; the night fair will be in the form of a carnival.

The main entrance to the fair grounds has been moved from the northwest corner to the southwest corner, a new ticket office being built at this point and there are now four entrances, two for pedestrians and two for vehicles. The gate being placed at this location will eliminate a 400-yard walk to the old entrance. The midway is now located between the enclosed driveway and the grandstands.

Improvements also have been made in Floral Hall. The entire east wing has been remodeled into a dance hall where dances will be held afternoon and evening, a band and orchestra furnishing the music. The cattle, sheep and swine sheds are being remodeled

and the whole interior of the grounds is being greatly changed and improved, making ample room for bigger and better attractions and amusements.

FOX LANDS MORE BIG FAIRS

Pittsburg, Pa., Aug. 1.—Billie Clark, of Billie Clark's Broadway Shows, was a Pittsburg caller July 25. In Western Pennsylvania to look after his contracts to furnish attractions for several of the big fairs in the Pittsburg section this fall. His caravan is now in the Conemaugh Valley section at Johnstown, Pa., but will open their fair season in New Kensington, Pa., August 8. Walter Fox, his general agent, has just added two more important fairs to the Billie Clark Broadway Shows' circuit. He has signed up to play the big Dawson Fair in Fayette County, Pa., one of the most popular and largest of the county fairs in Western Pennsylvania, and has also contracted to have the Broadway Shows furnish the attractions for the West Virginia State Fair, to be held at Wheeling, October 4 to 10. Mr. Clark says he is booked solid thru the South from Wheeling until he goes into winter quarters in Mobile, Ala., about the end of November.

SET GARRETT FAIR DATES

Oakland, Md., July 25.—At a meeting of the directors of the Garrett County Fair Association C. Bowie Johnson, late of Washington, was elected secretary, and at the same meeting the directors fixed September 27-30 as the dates for the 1921 fair.

The fair will be held at the fair grounds on Third street, Oakland, and in order to accommodate the added attractions and exhibits already booked for this year's fair it will be necessary to secure additional ground.

LARAMIE COUNTY FAIR

Burns, Wyo., July 24.—The dates of the annual Laramie County Fair are September 7, 8 and 9. At the annual meeting of the association held a few weeks ago the following officers were elected: President, G. H. Rommsa; vice-president, E. H. Heathman; secretary, C. P. Wiergart; treasurer, A. A. Pugh. Plans are being forwarded for probably the best fair the association has ever held.

FAIR PLANS COMPLETE

Trenton, N. J., July 25.—Plans for the Interstate Fair are practically complete. The association has transferred its business office from the Commonwealth Building here to the fair grounds, and Major M. R. Margerum and his aides are busy getting grounds and buildings in shape, arranging for exhibits, entertainment features, etc. Ruth Law and her flying circus will be one of the big attractions.



CARNIVALS

FAIR GROUND, EXHIBITION AND EXPOSITION MIDWAY SHOWS AND HIS MAJESTY, THE BEDOUIN



SHOWMEN'S LEAGUE DAY ON AUGUST ELEVENTH

President Carruthers and Spirit of Big Organization Request Co-Operation of Outdoor Show-folks Everywhere, in Behalf of Worthy and Mutually Beneficial Cause.

Chicago, July 27.—Edward F. Carruthers, president of the Showmen's League of America, asks thru The Billboard that every owner of an outdoor show in the country get busy August 11 in behalf of the league. Not alone Mr. Carruthers, but the whole league itself asks this co-operation.

The league is a going concern. Like all going concerns it demands attention, supervision and money to make it go. The only institutions that don't need money in their operations are those that have surrendered their charters. The league is steadily going on and up because its members need it.

The league has vindicated its usefulness many times. It visits and ministers to its sick and buries its dead. It brings its members together in social meetings, something of vast value. They become better acquainted. The magnificent new club house at 177-79 N. Clark street, across from the Hotel Sherman, is nearing completion. This is where members will meet in the near future. It is where they will play their billiards, do their reading and writing, make business engagements, bring their friends, take their gymnasium exercises, meet the boys and have all other club privileges. Charles M. Schwab, the steel magnate, is quoted as saying that 55 per cent of the big deals are made in the privacy of clubs. The league will provide all club accommodations.

Fortunately, the functions and benefits of the league are well known. There is much satisfaction in knowing that if a member falls sick or is injured he has his powerful league to fall back on. It will care for him in a hospital if sick or injured. If, unfortunately, he dies peacefully Christian burial awaits him in Showmen's League Rest, where many of his fellows rest.

Incidentally, Showmen's League Rest is a powerful and compelling argument in favor of the broad-gauge activities of the league. But the writer cannot overlook the splendid influences brought together in the many dances, parties and other entertainments given each year by the league. They bring men and women together at their best. And they send them away glad they came.

It will take money to pay for the carrying out of the league's plans in behalf of its membership. It takes money to move a show from one town to the other. It takes money to book a concession with this or that show. It takes money to run your home or anything else in the world worth while. The league asks each owner of an outdoor show to get up early on that day, just as if he was making a move, and go after real money for his league. Let him use his own best judgment, but get down to business and get some financial results for the organization. August 11 should be made a "top" day for the league. It should be a day to be scolded in the archives as the day the big money was raised to help the league help its members. And just a moment! Will the wives of the outdoor showmen, who are helping them fight their fight, remind their husbands of that

splendid better half of the league—The Ladies' Auxiliary!

The auxiliary is one of the most wonderful chapters in the history of the league, with an elegant new home in the league quarters. On August 11, if the men don't ginger up quick enough, will their wives just call their attention to the auxiliary and what it is accomplishing? Of course, the men will go thru and help the league that day all right, but the women folks can help a lot, too. Ladies, we depend on you—again!

WEST'S BRIGHT LIGHT SHOWS

Honesdale, Pa., week of July 25, proved to be one of the biggest in the history of West's Bright Light Shows, and the Alert Hook & Ladder Company, which were the sponsors, were partly responsible for the business, as they advertised a big parade for Wednesday night, at seven o'clock, and at that hour the streets were thronged with people. The natives said that there were more people in town than had been in a long time.

All the fire companies in the city were in the parade—a local band, then came the police department, Mr. West, the Mayor, Miss Quincy and Mrs. West, in an automobile with Lou Truax, Prof. Joseph Lepore's Royal Italian Band of fourteen pieces on the show's band wagon, which was followed by Babe Pope, riding her white Arabian message horse. Prof. Francis Turp's dogs and ponies were ridden by white "spitz" dogs and monkeys, then came the mules and cows, followed by the tableau wagon, on which were Al Ventures and wife, from the Athletic Arena. Last but not least, came the band wagon, carrying West's Dixieland Minstrel, the band being led by Prof. Homer Hobson.

New arrivals on the show are Doc Decker with a ten-in-one show, late of the Doney & Foley Shows; Lon Truax, late of the Keystone Shows, with several new concessions, and Harry Rubin,

also from the Keystone Shows, with twelve new stoves. Mrs. Frank West and Miss Quincy presented the Hook & Ladder Co. with a silver loving cup as compliments from the show to the best appearing fire department, Harrington, Del., next, where the shows now start their string of fourteen fairs. The season will close at Tarboro, N. C., November 4.—"RED" SCHUTZ (Show Representative).

JAMES M. BENSON SHOWS

Making Ten Weeks' Tour of Canada

A leading executive of the James M. Benson Shows advises of the news from that organization as follows:

"Following twenty weeks' bookings in the States the shows entered Canada on July 24 for a limited Canadian engagement of nine weeks at fairs and civic celebrations, after which they will return to the United States for a few important dates and then will go into winter quarters."

With this company there have been no enormous big business weeks, neither have there been any absolute bloomers. The season thus far has been such that the good spots have substantially overbalanced the poor stands, and with the result that everybody connected with the caravan appears to feel quite satisfied.

Nyack, N. Y., for the Fire Department, was excellent, this being the first carnival to play there for about ten years. Saugerties, N. Y., during "Old Home Week," was fine. Rain caused a slump in business at Keese, N. H., but Tilton, a maiden spot, and Lancaster came to the front with good results. At this writing Theford Mines, Que., promises to be one of the good ones. The Valleyfield (Que.) Fair has just been contracted, along with other Canadian fairs.

Nine shows, three rides and a good string of concessions now line the midway, other features being Professor Nacca's Band and May Collier, the high diver. Curvin Bush has added a number of new attractions to his big Circus Side Show and Apelor's Musical Revue in an added paid attraction. Lonie King, with his long-handled magnetic hammer, is sure tacking up cards and banners—but his long-range lungs are taking a vacation, as Louie is a little shy on French, which means that the first English-speaking spot this caravan strikes will get one big accumulated batch of his oratory.

GROUNDS ARRANGEMENT MADE

For Carnivals at Bloomington, Ill.

C. L. Richards, superintendent the Bloomington and Normal Railway and Light Co., Bloomington, Ill., writes The Billboard as follows:

"We have made arrangements for show grounds for carnivals for the remaining season of 1921. There have been no carnivals here this year, and about September 5 would be a good opening for a first-class carnival. There will be no license and no rent for the grounds."

MIGHTY DORIS-FERARI SHOWS

Business at Corning and Salamanca, N. Y., Far Above Expectation

The Mighty Dorla & Col. Ferari Shows entered the State of New York for two stands only and both of them proved contrary to expectations, Corning, N. Y., week of July 11 and Salamanca, week of July 18, both being very good for both shows and concessions. Neither of these towns has ever been known as a "red one," but it remained for the Dorla-Ferari Shows to drop in and pick off a good one. Both cities have not had a show in years of the size and consequence, and the result was the local papers gave the show some fine writeups. Salamanca especially was more than generous in the way of crowds and praise for the Dorla & Ferari Show. The Salamanca Republican Dream under date of July 20, said in part: "Salamanca has been visited at last by a traveling carnival show that really brought amusement features with them that were worth while; a refined company and a class of shows and riding devices that catered to the best class of people in the city and people who had in the past refused to visit a carnival grounds. All this remained for the Mighty Dorla & Col. Ferari Shows combined to accomplish. It's a big traveling park and deserves the patronage of every person stepping a foot on their grounds. Up to this time carnivals have not been very welcome in Salamanca, but it is safe to say that this feeling has been eliminated as far as the Dorla-Ferari outfit is concerned." The foregoing is only part of the many good things said of the show in Salamanca.

Warren, Pa., and New Castle, Pa., are the last dates before the long string of fairs booked by this caravan and which start at Johnstown August 8. After being closed for over four years and not a carnival near in that time, New Castle, Pa., is looked forward to as what is known as a "big one." The old Col. Francis Ferari Shows were the last to play it and will be the first to play it since the has was put on. The Veteran of Foreign Wars with the assistance of General Agent Geo. Coleman pled the bid off for this one date.—J. W. NEWKIRK (Show Representative).

FESTIVAL AND JUBILEE

At Napoleon, O., Proves Success

General Manager C. L. Campbell, of the Campbell Festival Producing Co., directed an excellent "Jubilee and Festival" at Napoleon, O., week of July 18. This celebration was unusual in every sense of the word. Five blocks were beautifully decorated by a Toledo firm of decorators, and there were five paid attractions, the feature among them being Shultz's Trained Wild Animal Circus. This attraction carries its own electric calliope, which received generous comment from the local editorial writers.

The LaSere & LaSere circus act was presented on a large elevated stage as a free attraction. Walter Hoffman, with two beautiful riding devices, was also there. Mr. Hoffman is located at one of the leading parks in Lima, but when he heard of the big "doing" at Napoleon he immediately decided to dismount the rides and join the lineup of attractions. There were also 25 concessions artistically arranged along the main thoroughfare, and all did a very profitable week's business. Without any exaggeration Napoleon proved to be the biggest and best celebration that the writer has played this summer.

Mr. Campbell returns to Napoleon August 4, where he will be initiated into the Elks Lodge, and he anticipates on that occasion one mighty interesting time. He left Monday for New York, where he went to complete arrangements with a firm that specializes in portable booths. He will use these at Henderson, Ky., for his indoor event, under the auspices of the Chamber of Commerce.—SECY. SCHWARTZ.

C. & B. SUPPLY CO.

New York, July 27.—The Carnival and Bazaar Supply Co., 3 East 11th street, reports a very large business on Beacon blankets, dolls and concessioner items. Altho this is its first year in business the company has already outgrown its present quarters, and is contemplating moving into larger quarters in the very near future, where, with additional space and an augmented force, the firm will be better able to supply its trade. Its new de luxe illustrated catalog has just come off the press, and is now ready for distribution.

Look thru the Letter List in this issue.

THE ARMS PALACE HORSE CAR CO.

Room 614, 322 S. Michigan Ave., CHICAGO.

Have a few 60-ft. Baggage Cars equipped to run in high speed trains. For rent and sale.

Write for Specifications.

Write for Prices



Built only by C. W. PARKER, LEAVENWORTH, KANSAS.

What'll Get Top Money At The FAIRS? CAYUSE INDIAN BLANKETS

THE ONLY BIG FLASH ON THE MIDWAY THAT REALLY GETS THE "JACK"
Over 200 Different Designs. Pure Wool. Send for Sample and be convinced.

Cayuse Indian Blankets, \$6.75 Each

IN LOTS OF 25 OR MORE. IN LOTS OF 25 NO TWO ALIKE. Sample Blanket sent prepaid on receipt of \$7.50. Terms: 25% with order, balance C. O. D. F. O. B. Chicago or San Francisco.

See back cover June 11 Billboard.
CAYUSE INDIAN BLANKET COMPANY
U. S. Distributors. C. W. GLOVER, Manager.
General Office: Room 200, Palmer House, CHICAGO, ILL.
Branch Office: A. Albert, 329 Market Street, San Francisco, Calif.

INVITES PUBLIC INSPECTION

J. W. Newkirk, press representative for the Mighty Dorla & Col. Francis Ferari Shows Combined, sends a newspaper clipping to The Billboard, a copy of which he states the management is having placed in local papers wherever the shows exhibit. He also advises that it has been found to "work like a charm" and has a tendency to attract people who heretofore would not attend a traveling carnival. The article follows—under the heading of "Carnival Management Invites Public Inspection":

"The undersigned, manager of the Mighty Dorla & Col. Francis Ferari Shows Combined, is determined that nothing shall be done at the carnival now being held in this city which shall violate law or public opinion. In case any citizen believes that any entertainment or device in the carnival violates the law or public decency, we ask that complaint be made to the Mayor or chief of police of the city, or to the undersigned."

"JOHN BRINEN,
General Manager."

SOFT DRINK CONCESSIONAIRES

SEE ADVERTISEMENT FOR
Lily Drinking Cups
on Page 100.



FAMOUS NAVAJO PURE WOOL INDIAN BLANKETS
 10 Lots, \$6.75
 25 Lots, 6.50
 50 Lots, 6.25
 100 Lots, 6.00

Best on the Market.



"WE LEAD—OTHERS FOLLOW"
KINDEL AND GRAHAM

ANNOUNCE THEIR FALL LINE OF FAIR AND CARNIVAL SPECIALTIES AT REVISED PRICES

OUR BIG FALL SPECIAL

Fancy Dressed Dolls, - \$1.00 Each (Quantity Lots)
 Fancy Dressed Doll Lamps, \$2.00 Each (Quantity Lots)

These are original K. & G. creations and are positively the biggest values on the market.

FULLY ILLUSTRATED IN OUR NEW CATALOG.

CHINESE BASKETS

5 Rings, 5 Tassels.....\$2.75 Nest of Five
 7 " 5 "\$3.00 " " "
 7 " 7 "\$3.75 " " "
 8 " 8 "\$4.00 " " "
 Top Handle Baskets.....\$5.00 Sets of Five
 Four-Legged Baskets\$7.00-\$8.00 Sets of Four

GENUINE KALAKA UKULELES



UKULELES, QUANTITY PRICE.....\$1.85 EACH
 BANJO UKULELES, QUANTITY PRICE.... 2.25 EACH
 Book of Free Instructions with every instrument.

Send for our latest illustrated catalog—just off the press.
READY FOR DISTRIBUTION NOW.

No Delays. We positively guarantee prompt delivery.

785-787 Mission St., San Francisco, Cal.



SMALL GIVE-AWAY DOLLS
\$25.00 per hundred

A deposit of 25 per cent positively must accompany every order, balance C.O.D.



LETTER FROM DOLLY CASTLE

Following is a very interesting letter from Dolly Castle, the well-known lion trainer, of circus and carnival fame, now with Wortham's World's Greatest Shows, playing Canada, interest being augmented from the fact it deals with the possible recovery of her invalid son, Jack: "While the Wortham Shows were playing Rock Island, Ill., a showman, O. W. Brown, insisted that I take my crippled son to see Dr. B. J. Palmer, a chiropractor of Davenport, Ia., but before the opportunity presented itself Dr. Palmer came to see Jack and I. We made an appointment to take my little Jack before his class of hundreds of students, and we arrived there at the appointed hour. First of all Dr. Palmer made a careful examination of Jackie's spine, and then introduced me to the class of ladies and gentlemen, and then he made one of the finest speeches ever heard on our own professional men and women. He complimented us, and among other nice things said that there are as many 'real' men and women in our profession as in their own, also that when they saw us standing in front of our shows for them to open their hearts to us, as well as their purses, as we were deceiving. Then they put a 'spot' on my arm, which was torn by lions on the Al G. Barnes Circus, and had me tell the class all about the incident. Dr. Palmer had an X-ray made of Jackie's spine, and gave us letters to chiropractors in any city we play, so that Jack may have adjustments, gratis. He took us all thru his six million dollar school and home. He is a whole-souled man, and his wife is of the very same nature—dear, kind, humane folks who really love show people, both of them."

PROSPECTS ENCOURAGING

New York, July 27.—Progress reports of a very encouraging nature are said to be coming into the office of the New England Amusement Supply Co., Inc., at 34 Hatterymarch street, Boston, from the advance work that is being done on the Mardi Gras Festival and Jubilee, which is to be held in Medford, Mass., week of August 1, under the joint auspices of the American Legion and United Spanish War Veterans. All of the promotions, under the personal direction of Harry E. Bonnell, are said to be going strong and the early indications indicate of a successful final outcome. What promises to develop into a wonderfully interesting feature event is a "Holy Parade and Review," scheduled for Saturday afternoon, August 6. This will be comprised of six prize divisions with a special trophy offered for the most physically perfect infant not over two years of age. As the week of August 8 is "open time" for the attractions and concessions, it is more than possible that they will hold over for a second week in Medford. The week of August 15 will find the outfit showing in New Bedford, Mass., with the British Great War Veterans as sponsors. The promotions there are being handled by L. D. Hall, formerly of the Hall & Lattip Shows, and he reports that the business outlook there is decidedly rosy.

MISS SAN FRANCISCO DOLLS AND DOLL LAMPS

ELABORATE STYLISH SELECT

GETTING TOP MONEY

HOLDS THE PLAY OF THE ENTIRE MIDWAY.

MONEY—People give you the play that takes you off the nut with a flying start.

The only big flash on the Midway that really gets the "jack"

This Lamp knocks 'em dead, while other Lamps don't even get off the nut.

YOU MUST USE THE BEST.

THE PUBLIC DEMANDS IT.

MARABOU HOOP DRESSES

THE CLASSIEST EVER MADE.

27-inch and 25-inch Dresses for a Give-a-Way Doll has no equal. Our Celluloid Finish Dolls are a world-beater. Your Concession looks like a Fifth Avenue Style Shop. The only store getting Concessioners' money this year.

HOME OFFICE:
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 San Francisco, California.

MISS SAN FRANCISCO DOLL COMPANY

EDWARD HARRIS, Manager, 507 E. 10th St., KANSAS CITY, MISSOURI

CANDIES

Full Line Special Packages
For Candy Wheel Trade

Write for Prices.

FRANK E. BLOCK CO., Atlanta, Ga.

ARE YOU GETTING YOUR SHARE? IF NOT, YOU WILL WITH A CIGARETTE GALLERY.
 The original and only Cack Shoot- ing Air Rifle on the market. Pump Action Gun, \$7.75 Each and \$40.00 per Half-Dozen. Lever Action Gun, \$5.75 Each and \$30.00 per Half-Dozen. Corks, \$1.50 per 1,000; \$6.50 per 3,000. Save time by ordering from this price list. Avoid delay by sending deposit with order. Particular attention given telegram orders with deposit. Send your order now. **BLUMENTHAL BROS., 3314 Dawson St., Pittsburgh, Pa.**

MAYOR KEEPS PROMISE

To Permit Carnivals at East Liverpool, O.

East Liverpool, O., July 26.—Keeping his promise after council reduced the license fee from \$150 to \$25 a week Mayor J. S. Wilson has granted a permit to the World at Home and Polack Bros.' Combined Shows to play East Liverpool, week of August 1. The show will be the second in here in many years, the Johnny Jones Exposition having visited the pottery city for the American Legion four weeks ago, playing to one of the most profitable week's business in the entire season, according to Ed R. Sutter, of that show, who informed a Billboard representative that had it not rained on Saturday night the town would have been "high" so far for the northern tour. The World at Home Shows will play here under the joint auspices of the East Liverpool Police and the Modern Woodmen of America.

HETH SHOWS AT ROCKFORD

Elgin, Ill., July 28.—The L. J. Heth Shows, after being routed for Kensington (Chicago) has switched its route, and is playing at Rockford, this week, jumping from North Chicago, Sunday. Reports from Rockford Monday evening, stated that the opening was very auspicious, that the crowds were large, the shows and rides all well patronized and pleased the people and that a good week's business was looked for.

Puritan CINCINNATI Chocolates

Largest Assortment—
Beautiful Attractive Boxes—
Highest Quality
Prompt Service
Prices Right



**WE SELL GOODS THAT
DON'T COME BACK—TO
CUSTOMERS WHO DO**

Write for Catalogue.

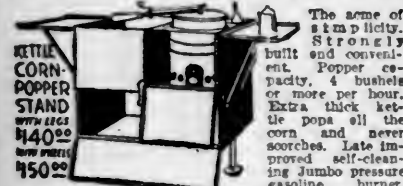
The Puritan Chocolate Co. Cincinnati, O.

BALLOONS

- No. 45—A-1r. \$2.00 Gross.
- No. 60—A-1r. \$2.50 Gross.
- No. 60—Heavy Gas. \$3.50 Gross.
- No. 90—Heavy Gas. \$4.50 Gross.
- No. 65—Large Air-slips. \$3.50 Gross; in two colors, \$4.50 Gross.
- No. 45—With Long Squawker. \$4.50 Gr.
- No. 60—With Long Squawker. \$3.50 Gr.
- Balloon Sticks, selected quality, 80c Gross.
- Half cash with order.

EMPRESS RUBBER CO., 20 E. 17th St., N. Y. C.

TALCO KETTLE CORN POPPER COMPLETE TRUNK STAND, \$140.00



Trouble proof. The NEW-DAY TALCO POPPER is sensational. It produces surprisingly flavored corn that gets increased sales and largest profits. EXTRAS—Peanut Roaster, \$12.50; Candy Apple Outfit, \$10.00. Shipped on trial. Write for circulars. TALBOT MFG. CO., 1325 Chestnut St., St. Louis, Mo.

SPORTING GOODS

**CLUB ROOM FURNITURE
Magical Goods - Stage Money**

Send for Free Catalog Today
PRIVILEGE CAR SUPPLIES

TRICK CARDS MAGIC DICE
All Kinds Every Description

HUNT & CO.

Dept. G, 160 N. Wells St., Chicago, Ill.



FUTURE PHOTOS—New HOROSCOPES Magic Wand and Buddha Papers

Send four cents for samples.
JOS. LEDOUX,
150 Wilson Ave., Brooklyn, N. Y.

SLOT MACHINES Premium Boards

BANNER SPECIALTY CO.,
708 North 7th Street, PHILADELPHIA, PA.

SPEARMINT FRUIT PEPPERMINT GUM

Cent-a-Pack

Also give-a-way Gum, 40c a hundred.

HELMET GUM SHOP, Cincinnati

CARNIVAL CARAVANS

By ALI BABA

Smile, darn you.

Take a tip from the actors. If you cannot be cheerful, at least look cheerful.

You are the holiday-makers. Howinell are you going to make the crowds merry if you scowl?

Or go about like a lot of mutes and mourners, singing dirges and hanging crepe over the loss of their last and only friend.

You might just as well pull down all the flags and ray hunting and set the band to playing dead marches, as wear weebegone and unsmiling faces.

Business is bad in spots. In some sections it is very bad. But in others it is quite fair. Anyhow it can not be bettered by baying the moon. You've got to go after it harder, you must hustle more. But above all you must make a noise like a happy man.

You will be in the real ones soon. Even those of you that do not draw fair dates will get AGRICULTURAL TOWNS AFTER HARVEST. If you try a little harder, work a little more, ask a little less and advertise a little better, you won't be so badly off when the season ends.

You are not the only ones hard hit. Take the movies. Oh, boy! What a wallop. They got theirs RIGHT and are still getting it. Both the big syndicates, altho not carpentered yet, take the full count of nine every time.

ing on the wall, of some nature—four riding devices, twelve strong ballys and—no dough—why? Hardly needed to ask the question, did you, James; the evidence was conclusive, was it not?

Martin (Goldie) Mills, concessioner and former showman, who recently closed with the Morris & Castle Shows, was in Cincinnati and called on The Billboard, July 22, while on his way Eastward. He intends making a number of fairs in the central East. Mills stated that he trooped South the past two winters—"nope, not this year," he said.

Among the folks of the Zeidman & Pollie Shows to visit the Cincinnati office of The Billboard, while they were playing Newport, Ky., was Chas. Wilson, cornet player. Chas. told us that he greatly misses the outstee and his old "friend," a cornet, which were stolen from him while in Louisville, Ky., last spring.

As has been before stated in this column, it is indeed foolish for a man to stick his finger in the fire and then curse because it burns. It now appears that some have kept up the illogical stunt until there is very little "finger" left to stick in.

The good book says to "Honor thy father and mother that thy days may be long upon the earth." Still another quotation is: "Love thy brother (fellowman) as thyself." And yet there are those who do business under the slogan: "I don't give a whoop for anybody, even if we all 'die' tomorrow."

J. C. Cook, trap drummer, and Leonard Miller, trombonist, closed with the World at

ZEIDMAN & POLLIE EXPOSITION BAND



This band of fifteen musicians is directed by Prof. Higgins. All the bandmen are members of the American Federation of Musicians. During the engagement of the Zeidman & Pollie Shows at Newport, Ky., week of July 18-23, the band visited the offices of The Billboard and gave a concert on the street in front of The Billboard Building that attracted a big crowd. Their playing of "Washington Grays" and "Superba (Grand Medley)" won many plaudits.

they drop and spend most of their time on the floor.

And vaudeville has felt it, so has burlesque. Also the parks, piers, beaches, cabarets and road houses. But list ye, the GOOD shows have suffered hardly at all, the ride men who has cut his prices has got by and the concessioner that has hustled is yet far from broke.

The end of—something is not far distant.

Who has the best answer for Ali's recent question: "Just what personal qualities are required in the makeup of a real trouper—nowadays?"

F. J. (Fat) Kingman, with his assistant, Geo. W. Howard, late of the Doney and Foley Shows, has joined the Rubin & Cherry Shows with a string of concessions.

Will C. Youngs, for thirty years a showman, is heard of as being down in Florida. A few lines from you, Will C., please, and tell us about your present line of business endeavor.

All recently heard a Redouin answer a question as to where a certain fellow was at that moment, as follows: "Oh, he's hanging around that 'poison show.' Wonder what he meant?"

What's all that "smoke" rising from up Manchester, N. H., way? It seems the wrong kind of extinguisher has lately been used to extinguish any flames of apparent "conflagration" (indignation) in that locality.

Walter Ryers, son of his "dad," Frank—both of track and side-show fame, was a Cincinnati visitor recently, from Columbus, O. Walter left a note. But did not state what he and "father" are doing this summer.

Fred Owens writes from his home town, Spartanburg, S. C., that he is spending a few weeks with his relatives there. Fred is an oldtime outdoor showman, and highly prizes The Billboard, especially as a medium of information, as to his old trouper friends.

A special agent last month postcarded Ali as follows: "There certainly must be a headwrit-

Home-Polack Bros' Shows last week, and spent a day in Cincinnati while on their way home to Batesburg, Ind. where they intended resting a few days and then join another caravan for the remainder of the season.

Berney Issacs and Eddie Lally, concessioners with the Majestic Exposition Shows, were callers at The Billboard office in Cincinnati, the fore part of last week, while in Cincinnati on pleasure and business. They stated they have seven concessions on Net Nerdler's caravan and reported doing very well.

Understand that Sam Burkdorf, general agent the Great White Way Shows, and Mrs. Burkdorf were tendered a dinner by Manager and Mrs. G. M. Nigro, to celebrate Sam's initiation into the Elks a few weeks ago. Also that Samuel is the proud wearer of a beautiful Elk's tooth remembrance, the gift of Promoter Ervin H. Kaw and wife. Lucky boy, that fellow.

Mrs. Ralph Pollack rejoined her husband, cornet player with the Zeidman & Pollie Shows, Sunday morning, July 24, just previous to the show train pulling out of Newport, Ky., and again there was rejoicing in the Pollack family. The Missus rejoined the show from Fairmont, W. Va., where she had been located since Decoration Day week.

A. L. Buckley, of the health department, Newport, Ky., and an outdoor ex-showman of many years' experience, has been having the time of his "young life" the past several weeks, with two carnivals and a circus in that vicinity, and more are to follow. Incidentally, "Buck" as he is familiarly referred to, has been rendering a goodly quantity of aid to the showfolks while in Newport.

Billy Wilkes has been busy breaking in new stock for his Society Circus with the Cloth Greater Shows. Billy has one of the largest and best attractions on the midway, and carries five ponies, two mules, one horse, two monkeys and eight trained dogs. In the report. His brother Monty, of tab. fame, recently arrived on the show to put on the musical comedy tabloid attraction.

Managers and department heads think this over. "Many men fall because they do not



The Ninth Annual BIG ELLI Fourth of July Contest was very successful. The following condensed report is taken from the July OPTIMIST, which contains a full account of the Contest: Fred Browning, Hillsboro, Ore., No. 12 BIG ELLI, won first prize of \$10.00; receipts, \$650.00. Ray Armstrong, Volga, R. D., No. 12 BIG ELLI, second prize of \$5.00; receipts, \$350.00. Katherine Oliver, Vandellia, Ill., No. 5 BIG ELLI, third prize, \$3.00; receipts, \$350.05. C. R. Leggett, Herndon, Kan., No. 10 BIG ELLI, fourth prize, \$2.00; receipts, \$300.60. H. H. Drebelius, Grand, Ill., No. 5 BIG ELLI, 5th prize \$1.50; receipts, \$250.00. 5th and 5th prizes were \$1.00 each; receipts, \$250.80. Alva Young, Goodland, Kan., No. 5 BIG ELLI, 6th prize; receipts, \$265.80. Mamie Krouse, Detroit, Mich., No. 5 BIG ELLI, 7th prize; receipts, \$249.00. Louisa Isler, West Union, Ia., No. 5 BIG ELLI, 8th prize; receipts, \$245.55. T. Todd, Nutter, Fort, W. Va., No. 5 BIG ELLI, 9th prize; receipts, \$185.40. If you would like to read full particulars of these contests (with a full report of Contest No. 2) and other interesting facts, write for a copy of the July OPTIMIST. Sample copy mailed free upon request. ELLI BRIDGE COMPANY, Cass Avenue, Jacksonville, Ill., U. S. A.

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ALLAN HERSHELL CO., Inc.
NORTH TONAWANDA, N. Y., U. S. A.

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Parks, Fairs and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

New Novelty & Doll List BEST RUBBER GOODS

- 60 Air \$3.50
 - 60 Gas 4.25
 - 70 Gas, Transparent 4.75
 - 70 Gas, 3-color and Bags 5.25
 - Belgian Squawker, \$3 & 3.50
 - Jumping Rabbit, Dos., 5.85
 - Beads, Dos., 45c to 9.00
 - Tongue Balls, Gro., 12.00
 - Flying Birds, Gross 3.90
 - Souvenir Whips, Gross 3.75
 - Pancy Handle Whips, Gross, \$8.25, \$9.25, 12.50
 - Return Balls, Gross \$3.00, \$3.60, 4.25
 - Chewing Gum, per 100 pkgs. 4.50
 - GOLLS, 18-inch, loose arms, per 100 25.00
 - DOLLS, same as above, with wig, per 100, 45.00
- OUR 1921 CATALOG, showing complete lines, is free to dealers.
- GOLDBERG JEWELRY CO.,**
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MECHANICAL PILL BALL
The sure-fire attraction for Parks, Carnivals, Fairs, Clubs and Amusement Resorts. Strong and durable. Hardwood cabinet. Quick action. No delays. Write or apply for particulars.
THE PEARSON ENGINEERING & MACHINE CO.,
220 38th Street, Brooklyn, New York.

GUERRINI COMPANY
P. Patromilli and C. Pistonel,
Proprietors
HIGH-GRADE ACCORDIONS,
Gold Medal P.-P. I. E.
277-279 Columbus Avenue,
San Francisco.

see the importance of being kind and courteous to the men under them." A quotation credited to Charles M. Schwab. Might add that a "good fellow" is hoisted and gets results on every hand, while an egotist is repudiated and "laid-down-on" at every opportunity, and on any show.

A couple of years ago all the press agents were raving about the "outlandish" amount of money being spent in the building of show fronts and the "thousands" of dollars paid out for "gold leaf." Mighty fine, for the sake of commendable appearance—if not overdone, or overestimated. But, all the time all kept yelling for some of that said outlay of finance being applied toward furnishing meritorious and worthwhile exhibitions back of those fronts, was it not logical?

Several times the question has been asked this writer, as to what had become of H. Wallace and in each case the answer was that rumor had it he passed away some seven or eight years ago. Noticed a letterhead last week, bearing the name of H. S. Wallace, of the Wallace Sign Studio (H's "doubling" occupation). Wonder if this could be the well-known high diver of some fifteen or twenty years ago? Should you see this, Mr. Wallace, drop a few lines.

"Dad" Zeino, general agent the Ezell's Big Shows, playing Texas, says business with that attraction has been very good, and that the crop condition in the vicinity of Houston, looks good to him. The show carries 28 people, including band and orchestra. Plenty of water-melons and peaches in those diggings at present season, and adds: "I was in a town a few weeks ago where I could not get a copy of Billyboy, so I wired to Waco for one—cost me \$1.00, but it's worth it."

Report has it that when Doc. Waddleton, the genial and upstepping manager of Prince Uno the "seven hundred and forty-pound fat boy" with Snapp Bros. Shows, was negotiating for a haul of his chap to the lot at Winona, Minn., he was suddenly stopped by the truck man holding up his hand, in imitation of a traffic cop, and exclaiming: "Now, naw, you don't break my truck," and the deal was off.

Bobby Hines, of Hines' "Girle Show of Wonders," writes from St. Louis that he recently visited Oklahoma City, Ok., and has formed a partnership with Billie Valke, also of the show world—and who he says recently inherited a large amount of money from the estate of the late Robert Cain—in a big men's and women's clothing and theatrical costumes store to be located in Denver, Col. Hines states that the partnership is to become active on April 10, 1922.

With the L. J. Heth Shows, the Seigrist & Silbon Shows and Sol's United Shows all playing in Milwaukee recently, there was much visiting among the members of the three organizations. Gene Milton, who has the circus side-show with the latter caravan, met his old pal, May Joe, of the S. & S. show, as well as Toto Seigrist and Mr. and Mrs. Eddie Silbon, the conversation drifting to the days when they were all together with circuses—and right away Toto and Gene planned to "make a day of it" together, on Saturday of the week, at the Al G. Barnes Animal Circus.

Some notes from White City Park, Worcester, Mass.—Hugh J. Normille, who handled the "Teaser" attraction with the Benson Shows until the first of June, now operates a candy booth and a diving girl show at the park. This park, which was destroyed by fire a few years ago, now has the following attractions: "Dodgem," Billie McGinnis' "Over the Falls," "Frolic," Monkey Speedway and big merry-go-round; a roller coaster and two circle swings. Herb Bitters is doing fine, guessing weights. There are a number of other concessions. Jack Lloyd (known here as the apple cider king) is getting ready to play fairs.

Carl Luther's Circus Side Show with the Rubin & Cherry Shows, is said to be one of the real top-money pieces of amusement on the midway. An interesting feature in the show is that "young" white-headed glass blower ("Daddy" to everybody), Tom Jordan. This reminds us that we recently received word, via New York, that "Daddy" Jordan, a few weeks ago, spent a Sunday with his sister in Brooklyn, the first he had seen any of his relatives there in about fifteen years, and it is barely necessary to state that he was the recipient of a warm reception. Guess he will again winter in St. Louis, eh, Tom?

There have been several general agents thru Cincinnati during the last couple of weeks. A certain one of them furnished something like the following, as fact: A man approached the company manager (in Illinois), stating that he would like to book his show with the caravan, and when asked its nature, stated that it was a girl show, which could be operated on occasion suggested, or words to that effect—in fact, stronger. The manager looked the fellow square in the eye and in a dignified but impressive manner asked: "If I booked your show, what respect would I be showing my wife and what consideration would I be showing the wives of the showmen with my company, or what for the respectability for the showmen themselves, or the prestige of this organization?"—and then walked away. Would that a few remaining managers possessed the same sentiment and grit to (intentionally) express it. In fact, the respectable people with the show should demand it. Now, don't "holier" unless the show fits, and if it does, your argument is child talk, in the face of times and conditions.

The full force of the cause for jollification and celebration on the part of the Ell Bridge Company folks on July 3 has just occurred to all—on being informed that in addition to that date being the sixtieth birthday anniversary for the firm's president, W. E. Sullivan, it was also Mr. and Mrs. Sullivan's fortieth wedding anniversary and the Old Stork had so arranged

(Continued on page 112)

"SHURE" HIT MERCHANDISE

Woodman's Axe Brooch Pin



No. B. B. 101—Gold Plated Mother of Pearl and White Stone.
Per dozen\$1.35

CELLULOID RETURN BALLS



No. B. B. 2970—
Celluloid Return Balls,
in assorted colors. Per
Gross, \$3.75.

RUBBER RETURN BALLS

No. 0 Bat Balls. Per Gross, \$2.00.
No. 5 Bat Balls. Per Gross, \$2.50.
No. 10 Bat Balls. Per Gross, \$3.05.

BROOCHES



No. B. B. 311—Asst. Styles Brooches.
20 different patterns to select from.
Per gross\$1.00

WHIPS

No. B. B. 1732 Whips, 30 inches long,
celluloid handles. Per Gross, \$6.75.
No. B. B. 1733 Whips, size 36 inches
long, celluloid handles. Per Gross, \$6.75.

RUBBER TONGUE BALLS

No. B. B. 99—2 1/2-in.
Rubber Tongue and Eye
Ball. Per Gross, \$10.00.

MANICURE SET Mother-of-Pearl



No. B. B. 75—
15-Piece Mani-
cure Set. The
implements are
made of high
quality steel,
with massive
pearl handles.
The case is of
heavy green
Spanish (hand
rubbed) leather-
ette, with pocket
at top. Lined
with a high
finished satin in
beautiful shades.
In quality it is
unexcelled. Its
price it can not
be beaten. Each
set in a box.
Per Set, \$3.00.

DUDE NOVELTY PIPE



No. B. B. 19—Novelty Rubber Pipe.
Calabash shape. This is a very cute
midsize pipe, closely imitating the
popular African Calabash in shape. It is
made of polished black rubber, bent, with
flange on bowl of terra-cotta color; ex-
ceptional fine seller. May be used for
smoking cigarettes. 2 1/2 inches long.
Per Gross, \$6.75.

MERCHANDISE THAT HITS THE SPOT

is the title of the new 24-page flyer, just issued. It contains a big showing of

SILVERWARE for CONCESSIONERS

just the articles you have been looking for. Patterns are new, quality good, variety large, all quoted at prices lower than you have seen in years.

ALUMINUM WARE

This Flyer also contains one of the largest and most complete lines of Aluminum Ware ever shown, all first quality goods, made of 99% pure Aluminum, highly polished, light and sanitary.

THIS FLYER ALSO CONTAINS

Clocks, Carving Sets, Manicure Sets, Cameras, Chinese Baskets, Fancy Pillow Tops, Art Lamps, Dolls, Indian Blankets, Paddle Wheels, etc., etc.



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ART LAMPS.

Packed one dozen of one kind in barrel—20 less sold.
No. B. B. 111—Indian Chief. Per Dozen, \$15.00.
No. B. B. 114—Cleopatra. Per Dozen, \$15.00.
No. B. B. 109—Holland Twins. Per Dozen, \$15.00.
No. B. B. 32—Camel. Per Dozen, \$15.00.
No. B. B. 107—Aphrodite. Per Dozen, \$15.00.
No. B. B. 103—Antique Vase. Per Dozen, \$15.00.

PARCHMENT SHADES.

No. B. B. 108—Oriental Design. Per Dozen, \$10.50.
No. B. B. 104—India Design. Per Dozen, \$10.50.
No. B. B. 33—Sahara Desert Design. Per Dozen, \$10.50.

SILK SHADES.

Trimmed with silk braid.
No. B. B. 113—Empire Design. Per Dozen, \$11.25.
No. B. B. 112—Oval shape, 2-color combination. Per Dozen, \$11.25.

GOLD PLATED KNIVES AND CHAINS



No. B. B. 75—One-Blade Packet Knife. Thin model, gold finish, English and green gold finish. Per Gross, \$10.50.

No. B. B. 79—Gold Plated Knives. Two blades, assorted styles. Per Gross, \$16.50.

No. B. B. 76—Waldemar Chains. Gold plated, English finish. Assorted styles. Per Gross, \$15.50.

No. B. B. 77—Waldemar Chain Sets. Gold plated Knife and Chain combination. Per Gross, \$26.00.

No. B. B. 78—As above. Each on individual card. Per Gross Sets, \$27.00.

Collar Button Sets



No. B. B. 601—One-Piece Collar Buttons Set. Gross Sets\$2.50
No. B. B. 603—As above. Celluloid back. Gross Sets\$3.50

Gas Balloons



Shure Special—Size 80 cm. Gas Balloons. Transparent colors, guaranteed to be larger and heavier than sold by others. Per gross\$3.75

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No. B. B. 1319—Colored Canary Bird Whistle. The Best Quality. Per gross\$4.00

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No. B. B. 32—White Metal Link Buttons. Per Gross, 75c.
No. B. B. 35—White Metal Link Elk's Head. Per Gross, 80c.

STONE SET AND GOLD PLATED SCARF PINS



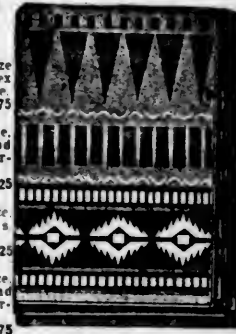
No. B. B. 32—Gold-Plated Fine Cut Brilliant Scarf Pin. Per Gross, \$3.25.



No. B. B. 101—Asst. Styles Gold-Plated Scarf Pins, 24 different patterns to select from. Per Gross, 75c.

INDIAN BLANKETS

CHIPPEWA AND ESMOND



No. 43D1—Size 64x78 inches, Cortex finish, hemmed edge. Each\$2.75

No. 43D21—Size 64x78 inches, bound with 2-inch mercerized binding. Each\$3.25

No. 43D3—Size 66 x 80 inches hemmed edges. Each\$3.25

No. 43D6—Size 66x80 inches, bound with 3-inch mercerized bindings. Each\$4.75

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- No. 1.....\$12.00 per gross.
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- No. 3 movable arms.....\$36.00 per gross.



Large Flying Bird With Decorated Stick \$7.50 per gross.

No 60 Faultless Transparent Gas Balloons \$2.75 per gross.

36 inch Whip Double Decorated Handle \$7.50 per gross.

Tongue Eye Balls \$9.00 & \$12.00 gross.

Send for catalog No goods C. O. D. without deposit NADEL & SHIMMEL, 132 Park Row, New York

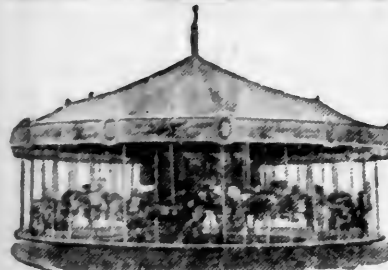
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\$1,507 IN ONE DAY



For CARNIVALS and PARKS

Carries 500 people per hour at 20c to 25c. Enormous cars operated at high speed create a wonderful sensation everywhere. Price, \$1,500.00 to \$1,750.00. Half-cash, balance terms. Write for proposition. TRAYER ENGINEERING CO., Beaver Falls, Pa.



SPILLMAN ENG. CORP.

Manufacturers of

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LATEST TRIPLEX 3-BALL



COLOR ROULETTE SLOT MACHINE. Plays nickels, dimes and quarters. This little machine can be placed beside any Liberty Bell or any slot machine, and will make more money. Can go into territory where other machines are running and get the business. Also is a good machine to go into closed territory, as it can be operated where other machines can not. Try a sample and get into a new slot machine business.

Die at only \$50 and be convinced and get into a new slot machine business. WISCONSIN NOVELTY CO., Kaukauna, Wisconsin.

BIG MONEY IN POP-CORN CRISPETTES



Perrin Sold \$350 One Day. Meiser, \$750 in one day. Shook, \$111 one day Sept. 1920. Erwin boy (going to school) makes \$35 every Saturday afternoon. Erwin says \$6 fields. No theory! No guesswork! Actual proven record of successes. Send for booklet. Long Emmons Co., 814 High St., Springfield, Ohio.

CARNIVAL MEN

ATTENTION!

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WANTED - Merry-Go-Round & Ferris Wheel

See week of August 23 on September 1, inclusive. Address CARL WIEBER, Mayor, Blounton, Illinois.

HARBERT, Guess-Your-Weight Man—Will learn anything to his advantage by communicating at once with L. M. ROBERTS, 354 Ontario National Bank Building, Omaha, Nebraska.

CARNIVAL CARAVANS

(Continued from page 111)

It that their son, the popular Lee, could do his bit for the occasion by celebrating his thirty-second birthday on the same day, and the day preceding the "Glorious Fourth." An interesting feature, along with many others in keeping with the combined celebration, was a letter received from Mr. Sullivan's sister, Mrs. Arrie Martin, of Muskogee, Ok., and which reverently and pathetically dealt with the coming into this world of the now head of the "Big Eli" company, W. E. Sullivan. (This letter is very interesting and appears complete in the July edition of "The Optimist," the firm's monthly magazine, and to which news columns Mrs. Martin has been a frequent contributor.)

A press dispatch from Jacksonville, Fla., dated July 25, read as follows (Might prove interesting to those who "hit up" the moonshine):

"Sheriff's deputies here declare that if moonshine liquor drinkers were familiar with sanitary conditions about illicit stills where their favorite brands are produced, they never would take another drink of 'white lightning.' Deputy Frank Jones discovered a still in a swamp near here this week and declared conditions there were similar to those about other stills found in this vicinity."

"At the bottom of a well from which was obtained the water used in producing the liquor reposed a huge water moccasin. In the 30 barrels of mash rats ran rampant, swarming over the bodies of hundreds of others that had drowned. Three empty gasoline drums fresh from their former use and still reeking with the odor of gasoline, had been connected with pipes and converted into containers for the liquor. Over all of the paraphernalia swarmed ants, roaches and other insects."

A letter from Mrs. Pearl Morrison stated that "Blackie" Bennett, forty-one years of age and a member of the Coley Greater Shows, had been probably fatally shot by a resident of Woodbine, Ky., while the shows were playing that city. Harry Lorman, W. R. Coley and Mrs. R. M. Chambers were remaining day and night with the sufferer at the Corbin Hospital, Bluefield, W. Va., but the doctors had given up all hope of his recovery. Mrs. Chambers had received a telegram from Mr. Bennett's brother, in New York City, stating that he would arrive at Bluefield as soon as possible. Mrs. Morrison said that Mr. Bennett was a Moose and any aid rendered in his behalf would be greatly appreciated, and that the Coley showfolks had been doing all in their power to make his last hours, if such it were to be, as bright as possible.

And they both won and are "one"; Clarence Camerer, concession agent for B. E. Roberts the past two years, and Libby Cain, known to most of the Bedouins of the Middle West, both with Hoss-Hay's United Shows, were joined in the holy bonds of wedlock at Newburg, O., on July 6, we have just learned. The ceremony was performed on B. E. Roberts' merry-go-round, and soon afterward, Geo. Wallace's All-American Band headed a march of the newly-weds from in front of their concession to the "Jenny," where they took their honeymoon ride, while the showfolks and townspeople present had a wonderful time, giving them a little bit of everything, including blush producing kidding. There was also a chicken supper at Lincoln Inn, the owner of which, Mrs. Hellman, presented them with numerous needy articles. A beautiful set of Rogers silverware was the gift of Mr. and Mrs. Roberts and their crew of agents.

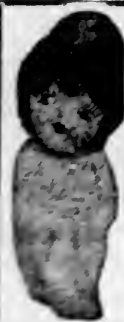
Showmen in Switzerland and the people of that country generally are vexed with the raise in railroad rates recently instituted by the Government (railroads in Switzerland are nationally owned) and are protesting vigorously. A cable to The New York Times from Berne, dated July 26, says that the report of the railways for the first six months of this year shows that the higher rates are a great mistake—that they do not pay. For the six months covered by the report the excess of receipts over expenditures only slightly exceeded 500,000 francs, whereas for the corresponding period in 1920 it was over 18,000,000 francs.

The total profit and loss account of the Swiss Federal or State railways for the first three months of 1921 shows a deficit exceeding 30,500,000 francs.

Since the raising of fares the public travel less, and 94 per cent go third class, where formerly the figure was 80 per cent.

The only passengers now traveling by first class in Switzerland are American tourists, diplomats whose fares are paid by their Governments and members of the Swiss Railway Direction, who naturally travel free.

Goods traffic, moreover, has greatly decreased, and owing to the high Swiss exchange, it is cheaper for Germans, French and Italians to send their goods by a longer route around Switzerland rather than thru this country.



MOHAIR WIGS

\$10.00 per 100

Including Vels and Pins. ASSORTED SHADES. Write for quantity prices and catalog.

Immediate Shipments

10% with order, balance C. O. D. Tel., Irving 9378.

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FAMOUS AMUSEMENT RIDE, KNOWN THE WORLD OVER GREAT ATTRACTION FOR CARNIVALS, FAIRS AND PARKS

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KNOXALL

Before placing your orders for Dolls, be sure to see us. Flashiest Dolls at positively the lowest prices. All of our Dolls are made of Unbreakable Wood Pulp Composition.

14 1/2-in. Doll (same as cut) dressed in metallic silk, trimmed with French marabou, gold braid, wig, with curls \$9.00 Per Dozen.

9 1/2-in. Dressed Dolls.....\$6.00 Per Dozen.

16 1/2-in. Fancy Dressed Doll, with curls.....\$10.25 Per Dozen.

16 1/2-in. Undressed Dolls, with wig and curls.....\$7.50 Per Dozen.

Prices quoted above hold good on orders of six dozen lots or more only. Less than six dozen lots, 50c extra per dozen.

NO CATALOG.

Send \$6.00 for half dozen assorted samples.

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SERIAL PADDLES

Book Form with Hold-Out to Each Series

Lowest Prices—Get Prices and Samples—Large Stock

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1331 Vine Street, Cincinnati, Ohio.



Every belt contains a number—inserted in a hole drilled thru ball.

Collect your money here.

THE E-Z Ball Gum Machine

Is Champion Nickel Getter of the World BUILT LIKE A DREADNAUGHT

Making the coin box thief proof and the vending mechanism fool proof. This machine is built to stand the hardest usage.

The biggest trade stimulator on the market. Write How To Make \$275.00 per Month.

AD LEE NOVELTY CO. (Not Inc.)

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JOBBER, AGENTS and SALESBOARD OPERATORS

14 ART KNIVES, on 800-Hole Board. Brings in \$10.00. Price, \$6.75.

— IN LOTS OF 10, \$6.50. IN LOTS OF 25, \$6.25.

25% cash with order, balance C. O. D.

PURITAN NOVELTY COMPANY

1911 W. Van Buren St. CHICAGO



Novelties, Toys, Jewelry, FANCY GOODS

BIG LINE FOR

Paddle Wheels, Carnival, Fair Workers, Concessionaires

Our new catalogue, now ready, contains many live wire money makers. We have the goods you want. Our prices are right. Prompt service always.

L. ROSIN & SONS, 317-319 Race St., Cincinnati, Ohio

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COMPLETE line of CHOCOLATES of the highest quality, packed in attractive boxes, at the lowest prices, for Concession and Park trade. SOCIETY KISSES, the well-known give-away package, \$12.00 per thousand. At the end of the year we share our profits with you. Write for catalogue, price list, contracts, etc. J. J. HOWARD, 617 So. Dearborn Street, Chicago.

You've Got To Have a Top

Whether it's a Swing, or a Doll Hood, or a Paddle Wheel, or whatever your concession—you've got to have a top for shelter.

WHY NOT MAKE IT PULL THE CROWD AND THE MONEY?

The "Baker" De Luxe, with the Art Decorations, does just that. Write for particulars, giving details of your needs. "Baker" Service at your Service. Give us a chance to prove it.

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Whips, Novelties, Specialties, Etc.

Per Gross	
No. 60—Heavy Balloons	\$2.45
No. 75—Heavy Gas Transparent Balloons	3.70
Red Strips 35¢ & 50¢	2.20
No. 6—Return Balls 2.70	3.50
No. 5—Return Balls 2.70	3.50
No. 10—Return Balls	3.50
Belgian Squawara	\$2.20 & 3.50
Large Size Eye and Tongue Balls	9.00
Small Size Eye and Tongue Balls	37.50
Flying Birds	4.50
Souvenir Whips	\$5.00, 10.00 & 8.50
Running Mice	4.25
Long Glass Japanese Beads	4.50
Canary Bird Warblers	4.25
Large Size Water Guns	6.00
Barking Dogs	Per Dozen, 55¢
Per Dozen, 80¢	9.00
Large Size Dapper and Nipple Dolls, with Motto Buttons	12.00
Per Dozen, \$1.10	
Best Red Tape	Per lb., 1.00

Order from this ad and save money. We ship orders promptly. Send for our 1921 Catalog. 17 CENTS FREE.
25% with order, balance C. O. D.
M. K. BRODY
1119-1120 So. Halsted St., CHICAGO.

WORLD AT HOME-POLACK BROS. HAMBURGER TRUNKS, STRONG BOY STOVES, JUMBO BURNERS, TANKS, COFFEE URNS, GRIDDLES, STEAM TABLES, LINENS, TENTS

Gain Favor at Springfield, O.

Springfield, O., was appreciative of what the World at Home & Polack Bros. Combined Shows offered its citizens and because of this all the Bedouins with these attractions are happy. But all the appreciation is not confined to some of the shows or the concessions; it extends even to the cookhouse of Alfred S. Vivian and to his soft drink stands.

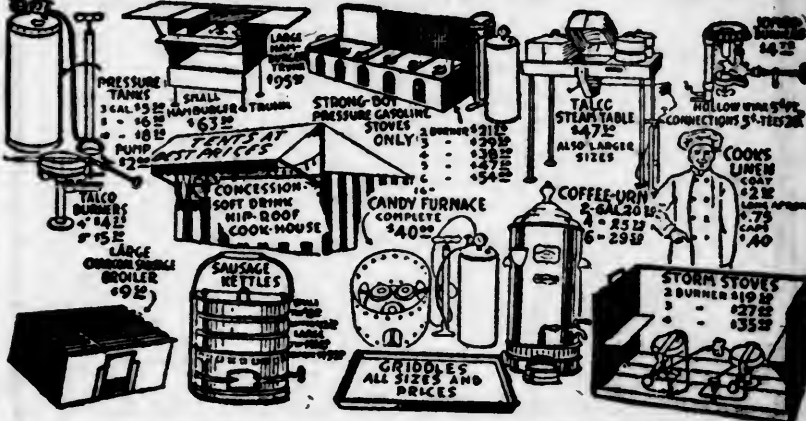
Coming out of London, O., on the previous Sunday morning, a brakeman whose railroad experience was probably of a grassy hue, left a switch open with the result that several cars of the show train seized the opportunity to go on an exploring expedition of their own and for more than an hour could not be induced to return to the rails. Aside from the annoyance, this did not amount to much for the run to Springfield was a short one and the show was set up in time for an opening Sunday night had one been desired. Professor Conrad H. Jespersen's Concert Band gave a concert Sunday night on the platform. A large crowd applauded every selection played, and after that the praise of the band was sung all over the city. Carl V. Nold, who is managing Joe Dohsh, of motordome fame, is now general announcer for the shows.

The Springfield Sun, under date of July 19, said in part: "The shows are clean and attractive, with many features not ordinarily found traveling with a road company." "The managing director of this outdoor amusement organization is Irving J. Polack; the manager is J. Percy Morsanyi. Under their leadership nothing has been left undone to make the World at Home & Polack Bros. Combined Shows a splendid place of entertainment."

Among those visiting the shows were Mr. Jones and Bob Shaw, of the Gas Sun Bookings Office, and E. J. Kilpatrick of "Over the Falls." Prefacing his remarks with the statement that he was one of those fellows who always call a "spade a spade," Mr. Kilpatrick said that when he saw the World at Home & Polack Bros. Combined Shows he was dumfounded and amazed that they were of such mammoth proportions. He followed this by saying he would back up this statement and that he wanted the readers of that very excellent magazine, The Billboard, to know what he thought of these attractions.

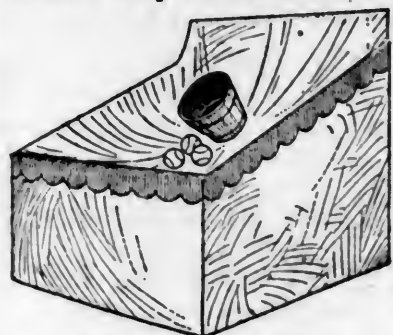
The latest addition to the lineup is the Submarine Shows of Capt. C. M. Stanley. It consists of large working models of various kinds of submarines which are exhibited in a glass tank mounted on an automobile truck. The sleeping quarters of Capt. and Mrs. Stanley are in another truck, the interior of which resembles a Pullman sleeper of the most luxurious kind. This show is attracting much attention.

-N. J. SHELTON (Press Representative).



This is an illustrated price list of only part of the TALCO LINE of Highest Grade Concession Goods, of which there are many other useful items, such as Kettle Corn Poppers, Doughnut Outfits, Juice Outfits and Flavors, Umbrellas, Electric Candy Flare Machines, a full line of Cook House Utensils, Lanterns, Food Warmers, Confectioners' Thermometers, Sausage Cookers, Doughnut Prepared Flour, Portable Hot Bee Baskets, Ice Cream Sandwich Machines, Honey-Bits Portable Stands, Cream Waife Stands, Sugar Fry Waffle Machines, Potato Chip Outfits, Candied Apple Outfits. Orders filled direct from above price list. As we do not issue a general catalogue in writing please name the items you are interested in, so we can send you correct bulletins. Your orders are cordially solicited. Prices lowest possible always. All orders and mail receive immediate attention. TALBOT MFG. CO., 1325 Chestnut St., St. Louis, Mo.

Evans' Pop-It-In Bucket



Write for description and price.

Our new 1921 Catalogue contains over 100 other Top Money Items. Free on request. Send for Description and Price.

EVERYTHING FOR THE CONCESSIONAIRE
BEACON BLANKETS, \$5.50 EACH
Fiber Dolls, Teddy Bears, Wheels, Science and Skill Contests, etc.

Give-Away Candy, \$12.50 Per 1,000.
H. C. EVANS & COMPANY
1528 West Adams Street, CHICAGO.

NEW HOROSCOPES BUDDHA SUPPLIES FUTURE PHOTOS

HOROSCOPES, new. LOOK new. 4-color, 4-page, 1,500 words well written. \$8.80 per 1,000; sent postpaid, well packed.

BUDDHA (invisible) Papers, 16 kinds, over 500 readings, English and foreign, \$3 up per 1,000. The "Ups" naturally sell faster. Costumes and outfits. We've made invisible Papers over 14 years. Ask the Old Timers.

FUTURE PHOTOS, clearer and better color, due to improved methods, \$2.00 per 1,000. (Blotters free if asked for.) Send 4c for complete info. of all lines.

S. BOWER,
47 Lexington Ave., NEW YORK.
(Formerly Brooklyn.)

Buy "I SAW IT IN THE BILLBOARD."

McLAUGHLIN SHOWS CLOSING

According to General Agent MacClain

The following letter from W. D. MacClain, from Wilkes Barre, Pa.:

"Just a line from this much carnival territory. The P. S. McLaughlin Shows, of which I have been general agent, close and go into storage this week. I will take a few days' rest before taking up my new connections, which I will announce in the next issue of Billyboy. After the fair season I expect to again take up indoor promotions, of which I have several very promising ones. I had a very successful season in Ohio last winter and expect big returns this year, with new features and an entirely new outfit. The hard coal region has had plenty of outdoor shows this season and there are still about 15 aggregations in this vicinity."

BADGER FAIR SHOWS

"Doc" Christy, manager the Badger Fair Shows, advises that a good move was made when his organization made a cross-country movement of 32 miles from Kiltbourne to Monticello, Wis., by hired trucks, as the engagement there proved satisfactorily profitable. He states the crowds Saturday and Sunday nights on his small midway was a great sight for a trouper, as the lot was jammed with people until almost midnight. Mike Hoffman's Animal Show carried off top-money honors, with the merry-go-round running it a close second.

He further states that Westfield, Wis., was the stand for week of July 25 and indications were that it would be as good for the show as Monticello, also that it will be the policy of his caravan to "stick to the sticks" until it starts its fair season.

DOLL RACK HOODS

7 ft. wide, 6 ft. deep, 7 ft. high front, 6 ft. back; 3-oz. Khaki; complete with Poles, \$7.50; with Wings, \$9.75. Other sizes proportionate.

TUCKER DUCK & RUBBER CO.
Fort Smith, Ark.

PERFUMES-SACHETS

CARNIVAL MEN - - - AGENTS

TRUST PLAN WORKERS

We offer you an exceptional opportunity to increase your incomes thru the earning power of our real QUALITY toilet preparations.

Our new line of Sachets are sure sellers—perfumed with the most popular odors—very fragrant and-lasting.

Write us for samples and prices.

FLORO PRODUCTS CORPORATION

Manufacturers Toilet Preparations.
458-460 Elk Street, ALBANY, N. Y.

SHOOTING GALLERIES

STRIKERS—BALL GAMES—WHEELS

Send for Catalog, specifying whether for Shooting Galleries or Carnival Goods.

F. C. MUELLER CO., 1801 Nebraska Ave., CHICAGO

FOR THE FAIRS

Genuine Navajo All-Wool Blankets (never miss) and will top all other Blankets. Price \$6.25 Each. We have Beacon Blankets at (bargain) \$3.75 Each

And all our other money-getting items, Bronze Camel Lamps, De Luxe Camel, Dutch Twins, Cleopatras and Dardanelles, with or without Silk Shades.

ATLANTA MERCANTILE CO., A. T. SHEAHAN, General Manager

179 No. Wells Street,

CHICAGO, ILL.

Long Distance, State 6696.



WATCH OUR PRICES! 89c EACH

Gent's Silver Finish Thin Model Watch, American Made. H. W. Co. Watch (Hagn Watch Co.) Guaranteed Timekeeper. We are headquarters for Silverware.

Table listing various items and prices: Rogers Sugar Bowls, Coffee Sets, Large Flower Baskets, etc.

See our Special Mid-Season Pocket Edition Catalog, just off the press B4 buying elsewhere. It's Free to Concessioners and Dealers, illustrating Watches, Clocks, Silverware, Jewelry, Ivory, Leather Goods, Talking Machines, Premiums, etc., etc.

JOSEPH HAGN CO.

THE HOUSE OF SERVICE

DEPT. B. 223-225 W. MADISON ST.

CHICAGO, ILLINOIS



MUIR'S PILLOWS

ROUND and SQUARE WELL DISPLAYED WILL GET THE PLAY AT THE FAIRS

CHINESE BASKETS The Glossy Mahogany Shade That Gets The Play.

SEND FOR ILLUSTRATED CIRCULAR

MUIR ART CO., 19 E. Cedar Street, Chicago, Ill.



Over Fifty Years of Exclusive Carrousell Building (Established 1847)

DENTZEL CARROUSELS

Mechanically and Artistically Perfect. WM. H. DENTZEL, 2441 Germantown Ave., Philadelphia, Pa.

MENTION US, PLEASE—THE BILLBOARD.

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:

ALLEY, Y. C., manager. Complainant, Billy E. Rice, care "The Bostonian Review."

BAILEY, LESLIE WARREN, ticket seller. Complainant, Bob Monogof, care Greater Alamo Shows.

McKIMON, G. W., carnival trouper. Complainant, F. B. George, care Greater Alamo Shows.

MARRIOT TROUBE (or Belle Lorraine Troupe). Complainant, Nellie Gelbeiser, Box 105, Glassport, Pa.

RICHARDSON, ANANIE, performer (colored). Complainant (name withheld by request).

ROPER, ODIS U., Ferris wheel operator. Complainant, K. F. Smith, Mgr. Smith's Greater United Shows.

SNAPP BROS. SHOWS

When the Snapp Bros. Shows reached Winona, Minn., shortly before noon on Sunday the fifty loaded wagons were immediately hauled to the lot on South Baker street and the setting up process begun.

The following were visitors at Prairie Du Chien: Herbert Maddy, press agent; James A. Savage, in charge of brigade, and A. C. Puth, all of the Rhode Royal Circus. The flying squadron of the "Pageant of Progress," distributing elaborate programs advertising the big Chicago event. At Winona General Agent George Robinson, of the Wortham World's Best, stopped off between trains for a little chat and his visit was much enjoyed by all.

That domestic instinct is very strong among show women was proven by an elaborate home-cooked, Southern style chicken dinner, served by Mrs. George Chesworth in the tent of the "Midget Politic," and which the writer and the Missus had the good fortune to attend, and satisfy the inner man and woman. Here's continuous success and happiness to the Chesworths, Menomonee, Wis., for week of July 25.—SIDNEY LANDCRAFT (Show Representative).

FISHER'S BIG SUCCESS

Chicago, July 27.—"Big Hat" Al Fisher arrived in Chicago last week from Gary, Ind., radiating "peace on earth." He closed up his big celebration in the Indiana city in a rain of money and good cheer all around. Everybody was left happy and everybody said the I. O. O. F. celebration, headed by Al, was the best thing the steel city ever had. Somebody made a success out there and Fisher intimates he is responsible for it. He probably is, as he shines brightly when heading such functions. He turned over better than \$2,000 to the Odd Fellows for sponsoring his promotion, which is something. Al is arranging to put on two or three more similar functions near Gary in the near future.

John Pollitt's side show took top money at the celebration. "Over the Falls" was a sensation. All of the concessioners made money, it is said.

WORTHAM SHOW AT ELGIN

Elgin, Ill., July 28.—The G. A. Wortham World's Best Shows are booked for here week of August 8, under auspices of the American Legion. They will use the carnival lot adjoining the city limits, the regular city lots in the downtown district being too small. This will mark their first visit to Elgin.

Advertisement for Bracelet Watch: Convertible Gold Plated BRACELET WATCH. Round, \$2.35. Octagon, 2.50. GENUINE LEATHER 7-IN-1 BILL FOLDS. Best workmanship. Gross, \$23.00. READ & DAHIR. 330 W. Madison St., CHICAGO, ILLINOIS.

LIBERTY LAMPS

For Best Lighting Display

All types sizes finishes. Guaranteed as to Quality and Safe Arrival. At 33% OFF List Prices

Special Prices on Liberty Spotlights. Send deposit with order.

Liberty Lamp Colorings, in a wide range of beautiful colors, are durable and economical. Liberty Frost-On is safe.

LIBERTY APPLIANCE CORP. 240 E. 4th STREET NEW YORK

Advertisement for Swagger Sticks: SWAGGER STICKS WITH U.S. BULLET TOP & BOTTOM WITH RIBBON & COW BELLS ATTACHED \$12.50 PER GROSS. HIGHLY POLISHED SPECIAL SWAGGER STICKS WITH GENUINE U.S. BULLET TOP AND BOTTOM \$12.00 PER GROSS. WITH RIBBON & COWBELLS ATTACHED \$16.00 PER GROSS. 1/3 DEPOSIT ON ALL ORDERS. CASH OR MONEY ORDER. NO CHECKS ACCEPTABLE. S.S. NOVELTY CO. 255 BOWERY, N. Y. C.

Advertisement for Diamond Post Card Gun: \$25.00 a Day Easy! that's what you can make every day in the year "snapping the goods" at Jubilee Shows, Fair Parks, Fairs, etc., with a DIAMOND POST CARD GUN. marvelous all-metal camera that takes 40 pictures, flashes 400 ft. of Post Cards, instant development, photographs of the size of 6 to 8 inches. No exposure needed, no plates, lens or dark room required. Write for free booklet or ask for sample. Dept. 10, International Label & Ferry Co., Chicago.

Advertisement for Gummed Labels: 5000 GUMMED LABELS THIS SIZE \$2.50. Any wording. Stamps or M. O. 5,000 Ext Delivery Labels, \$6.00. Mailing? Save 30% on 1,000 to 1,000,000. IRVIN WOLF, Stat. E. Desk B4, Philadelphia.

PLAINFIELD, N. J.

HAS BEEN CLOSED FOR SIX LONG YEARS, AND SO FAR AS WE KNOW MIGHT CONTINUE TO BE CLOSED. BUT, THAT'S NEITHER HERE NOR THERE

GEORGE L. DOBYNS

AND

FRANK BERGEN

THE BOYS OF EXPERIENCE, ABILITY, BRAINS AND SUFFICIENT CAPITAL,
DOING BUSINESS AS

DOBYNS & BERGEN

ATTRACTIONS, INC.

Announce with no little pride and considerable pleasure that, commencing Monday, August 15th, we positively play PLAINFIELD—not North Plainfield, South Plainfield, East Plainfield, nor West Plainfield, but good old PLAINFIELD—the one spot nearly everyone has tried to get. Our auspices are the best in America—The American Legion, Frank I. Donnelly Post No. 9. For this

STUPENDOUS EVENT

heavily billed in ten towns, properly newspapered and lithographed, we will place one or two shows, but they must be from good to extra good. No girl, cooche, Hawaiian nor so-called vaudeville shows. Concessions that work for no higher than ten cents and are considered legitimate, we will place you. Shows requiring tents, etc., will be properly taken care of. State your requirements. Riding devices other than Whip, Carrousel, Ferris Wheel and Aeroplane Swings wanted. This week we are in one of the best towns in the State of New Jersey, FORDS. Week August 8th, in another closed town, New Brunswick, then Plainfield, then our first Fair, Cortland, N. Y., then Ithaca, N. Y., and others, including Petersburg, Va. Our Midway as it stands today is one of the classiest, prettiest and cleanest in America. Our train belongs to us, and is a beauty. Our wagons all new, mammoth. Our performers, artists and workmen are a well pleased, satisfied lot, and we invite no show nor element that will detract from the physical appearance of our lineup nor disturb the harmony that now prevails. If you wish to join wire prepaid to Fords, N. J. If you can make this town you will get a bank roll, for it is practically Perth Amboy, N. J., and everyone knows what that means.

DOBYNS & BERGEN ATTRACTIONS, INC.

Week Aug. 1st, Fords, N. J.; Week Aug. 8th, New Brunswick, N. J.; Week Aug. 15th, Plainfield, N. J.; Week Aug. 22d (Fair), Cortland, N. Y.; Week Aug. 29th (Fair), Ithaca, N. Y.

T. A. WOLFE'S SUPERIOR SHOWS

Do Good With "Kermess-Karnival" at Holland, Mich.

At Holland, Mich.—A "page from the diary of a traveler in the Netherlands"—for T. A. Wolfe's Superior Shows were in a miniature Holland transplanted, language, habits and customs and all, into the very heart of the great United States. The people of Holland are accustomed to carnivals and every sizable town in that country has its kermess or carnival, and with this engagement billed as a "Kermess-Karnival," the Dutch population of the district—and that means 83 per cent—responded warmly to the call with the result that the lot was crowded every evening, with quite an encouraging day play. The working people from the nearby factories passed away the noon hour on the lot, patronizing all of the rides and spending a few cents with whatever concessions that may be open. Holland did not prove a real big week, but, as business has been going for the season's average, the little Dutch town stacks up pretty well and the gross on shows and rides easily scraped both Flint and Sagraw, and probably a shade better than business at Lansing.

Many of the people from the Vermello Shows were visitors at Holland and quite a number have been added to the shows' payroll in various capacities, while several new concessions



16-INCH DOLLS
Wood Fibre Unbreakable Composition, dressed attractively in Silk, Marabou and Tinsel Braid Trimmings. Best assortments for the money at \$10.50, \$11.50 and \$12.50 DOZ.

13-INCH DOLLS
attractively dressed in Silk Metal Cloth, Marabou Trimming. Finest and best assortment on the market. \$7.50 DOZ.

Send \$10 for complete sample assortment. 25% deposit must accompany all orders. Immediate Shipments.

AMERICAN CHARACTER DOLL CO., Inc.
67-69 SPRING STREET, NEW YORK CITY
Phone, Spring 5858



Joined there. The shows play Benton Harbor, under the auspices of the Elks, week of July 25, and the first fair for this caravan will start at Ionia, Mich., August 16. The Benton Harbor is an "Elks' Midsummer Festival," and a live committee is at the head of affairs and prospects point to a fair chance of a better than average week.—SYDNEY WIRE (Press Representative).

HARRY COPPING'S SHOWS

The Harry Copping Shows played Nanty Glo, Pa., to good business. As a whole this year's business has been very ordinary, but this caravan has no kick coming, as the show has made a little money.

Mr. Copping and Robert Work went to Glenn Campbell while playing Nanty Glo, to attend a meeting of the Tall Cedars, Mr. Work to be initiated and Mr. Copping to see that it is done right. The Tall Cedars is a side-degree of the Masons. The Governor of Pennsylvania is to be there.

Charlie Goodman has joined the Smith Greater Shows with dolls and candy. Mr. Goodman has been around the Copping Shows for a number of years and the management was sorry to see him leave.—NEAL HUNTER (Show Representative).

Look thru the Letter List in his issue. There may be a letter advertised for you.

WANTED RIDES AND SHOWS

Miami County Fair, September 13, 14, 15 and 16.
Will consider good, clean Carnival. WILL W. DRAPER, Secy., Converse, Ind.

GREAT NEWS LUCKY 11 AT PRE-WAR PRICE AGAIN PRICE DOWN TO 50 CENTS

LUCKY 11 Has Been the Big LUCKY STRIKE for "Billy Boy" Readers for 12 Years. Now Best Time to Jump in and Make a Big Clean Up.

COME ON, BOYS—Line up with Davis *now*. You have been reading about LUCKY 11, the Red-Hot Seller, in The Billboard for 12 years. You have seen other fellows making big money with it and promised yourself that sooner or later you would let it make big money for YOU. NOW is the time to act QUICK. The Big Rush Season is on. Get your order in right away and get your share of the big money LUCKY 11 is making for thousands of successful agents every day. Don't miss this wonderful opportunity. Send the coupon NOW!

Store Value
\$3.35

You Pay
50c-60c

You Sell for
\$1.25
to
\$1.50

You Make
100% to
200%
Profit



Lucky 'leven Combination in Display Case—Store Value, \$3.35.

11 high-class standard toilet articles which are in big demand everywhere. 11 big values, each full drug store size. Retail value, \$3.35. Costs you only 50c to 60c in quantities. You sell for \$1.25 to \$1.50 and make from 100% to 200% profit. Lucky 11 is the fastest seller ever put on the market. Goes like hot-cakes.

TESTIMONIALS

MADE \$42.10 THE FIRST DAY—
"Had samples one day. Sold 36 combinations. Made \$42.10."
"DANIEL WEBSTER, F., Fla."
75 LUCKY 'LEVEN IN 2 DAYS—
"How is 75 orders for Lucky 'Leven in two days for a beginner?"
"G. W. HAM, R., Ala."
OVER THIRTY ORDERS A DAY—
"I went out again today and took 34 more orders. That makes over sixty in two days, with just a sample to show."
"W. W. PARK, F., Pa."
25 LUCKY 'LEVEN IN 2 HOURS—
"I disposed of my last order for 25 Lucky 'Leven in two hours, and got \$1.50 for each set."
"FRED L. BLACK, O., Ohio."
TOOK 69 ORDERS IN 2 DAYS—
"I received samples O. K. and worked Monday and Tuesday; got 69 orders."
"W. F. GIBSON, B., Wis."
Never Saw the Equal of Davis Goods—
"Goods received and must say I have never seen their equal for quality, style and quantity. They are certainly the finest displayed goods ever placed in any agent's hands in O."
"LEONARD M. CRAWFORD, O., Ont., Canada."

THERE IS NO SUCH THING AS "TAKING A CHANCE" WITH LUCKY 11

We insure you against that. The flashy lithographed box top, labels and wrappers together with the fine assortment of soaps and toilet articles for such little money means a sale in every house.

From now until Christmas a big drive is on. Improved package, increased production, many costs cut and by speeding up production and selling our full outfit we can afford to make the big cut to 50c a package in 500 and 1,000 box lots. 60c in 100 box lots. Go in to win big profits and take advantage of the 50c price.

200% Profit selling at \$1.50 or increase your profit by doubling your sales at \$1.25.

BIG MONEY for Crew Managers Mail Coupon

Be independent. Have an easy big-paying business of your own. Have others working and making money for you. Special discount to Crew Managers on large orders. Are you a live wire? Then write in to Davis today for his special Crew Manager proposition.

The quicker you get busy, the quicker the dollars will start rolling into your jeans. Send your first order on this coupon. Don't put this off. Send it right away—NOW! Wire your order for quick service.

E. M. DAVIS CO., Department 9810, Chicago, Ill.

SPECIAL COUPON OFFER TO NEW CUSTOMERS ONLY

First 25 boxes gets special price of 55c each. First 100-box lot gets the 500-box price of 50c each. 10-box lot, with display case, \$6.00. Display case, as shown, furnished free with first order.

E. M. DAVIS CO., Dept. 9810, Chicago.

I enclose \$..... forboxes Lucky 11, with display case, as per above offer. Ship as one.

NAME

ADDRESS

POST OFFICE STATE

BALLOONS DIRECT FROM THE MANUFACTURER.

Heavy 50 Balloons Per gross \$2.50. Heavy 60 Balloons Per gross \$2.75. To Heavy Gas Pure Gum Transparent...

Special Offer: Heavy Gas, 15 different pictures, 6 assorted colors. Per gross \$3.50. BIG DYING DUCK A big hit and a tremendous seller. Per gross \$15.00.

YALE RUBBER COMPANY 232 Broome Street, New York City

AKRON SPARK GAP. SEND \$1.00 FOR 2 SAMPLE SETS. RETAILS AT \$1.00 per set (4 TO SET). About Fair and Street Protection Offered Today.

AKRON AUTOMOTIVE SPECIALTY COMPANY. 301-305 So. Main St., AKRON, OHIO.

WANTED WANTED LIVE AGENTS AT ONCE TO SELL DUDLEY'S FAMOUS AUTO POLISH. Dudley Manufacturing Co., 116 So. Main Street, MUSKOGEE, OKLA.

SILK HOSIERY BUY DIRECT AND SAVE MONEY. Reuben Berman, 534 Broadway, NEW YORK CITY.

PIPES

(Continued from page 120)

"shoot 'em in; don't just sit down and think about it—do it."

The oldtimer, J. W. Riley, who started the Riley-Cavanaugh Medicine Show and opened in Newport, Ky., and did good business for a while—but suddenly and sadly, business went "kerplunk."

From Joe Little Bear—"Where are all the real Indian medicine men these days? As for myself and Missus, we are getting along very well, and I have my headquarters at 637 North...

Harry Z. Austin, who some time ago suffered the loss of his beloved wife, Edna, informs us that he closed his medicine show in Chicago and opened with Prince Nanzetta in Sioux City, Ia.

Doc Lew Baker writes that he ran across Ben Stern in Angola, Ind., recently. L. B. has all sorts of nice things to say about Stern, among them that he can make a pitch de luxe, is just jammed full of gentlemanly refinement and good business methods.

George West, the old "war horse" blackface comedian, writes: "Everything is lovely with the Verne-Curtis Comedy Company, playing St. Joseph, Mo., for the summer—doing a nice business."

STAR BOGGLES. Gross Slide Shield, Cable Temple, Amber Lenses. Gross, \$31.50. NEW ERA OPT. CO., 123 W. Madison St., Chicago.

STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS. Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Voltaic Electric Insoles and Medical Batteries.

The Eureka. \$10 per 100; sample set, three sizes, 50c. A. W. DAY, 59 E. Alexander St., Atlanta, Ga. 300 LOTS, ASSORTED, OR ONE SIZE, ONLY \$25.00.

OUR NEW LINE OF COMBS NOW READY. AMBER COMBS. No. 10—Amber, Fine, medium, Gr. \$18.00. No. 15—Amber, Fine, large, Gross. \$1.00.

SOAPS FOR MEDICINE AND STREETMEN. INDIANAPOLIS SOAP COMPANY. Dept. 8, INDIANAPOLIS, IND. COL-LAR BUT-TONS STREETMEN. Sample set, both front and back buttons, 25c.

writer, blackface singing and dancing comedian. Morris Kahntroff, all dolled up and with a brand-new closed-up "henery," was burning up all kinds of gasoline on the streets of Cincy...

H. T. Maloney informs us that he has been hearing from quite a number of the boys regarding the association idea and the project is still under way. Says he wants to get sentiment of as many as possible in this regard...

One of the contributors to the column states that he fails to see many of the real medicine men piping in. Just what is meant by "real" medicine men? There are many successful ones doing their bit (and without correspondence, plugging or "wonderful" boosting from this writer).

Dr. Harry Herbert, of Oriental Medicine Co. fame, while home in Terre Haute, Ind., for a week, dropped a few lines. Says T. H. was closed three times in about a month, but he succeeded in opening it each time; but now the lid is on tight and no one but homeguards can work there—nothing doing "businessly" until fall.

BALLOONS Direct from the Manufacturer. Na. 50—Air, Assorted Colors, Gross \$2.00. Na. 60—Air, Assorted Colors, Gross \$2.50.

REGAL RUBBER CO. 9 DuSable St., NEW YORK.

ABSOLUTELY NEW

The IRON CAT Mouse Trap is a new invention. Sets automatically. All steel. Eye-catching demonstrator. Every home can use a half dozen. Big profits to agents and pitchmen.



THE HOME MONEY SAVER A GREAT MONEY MAKER FOR LIVE AGENTS.

Saves 1/2 Gas. SPENGLER COOKER. An Investment. Not an Expense. Makes One Burner do Work of Three. Cooks Better Than Direct Heat. \$15.00 A DAY SURE.

SPENGLER-LOOMIS MFG. CO. 1307 Garland Bldg., CHICAGO, ILL.

COSTS \$2.50 PROFIT \$7.50. THAT'S WHAT YOU MAKE BY TRANSFERRING DECALCOMANIA MONOGRAMS ON AUTOS. Every motorist wants his car monogrammed.

SQUEALING PIG. Bellona. The big hit. Get the new things and you'll get the money. CANARY BIRD WARBLERS, new kind. Like real bird. Sample of each, 25c. Reduced Price List free.

J. T. WELCH 1138 Van Buren St., CHICAGO.

NICE MICE PERFECT FOR ALL WORKERS \$3.50. Gross One-Half Deposit. PITT NOVELTY CO., 407 4th Avenue, PITTSBURGH, PA.

ROUTES IN ADVANCE

Managers and performers 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 August 1-6 is to be supplied.

Admiral, Jean, & Co. (Orpheum) San Francisco 8-11.
Adler & Ross (Majestic) Chicago 8-13.
Adolph (Lincoln Sq.) New York.
Adonis & Dog (Pantages) Tacoma, Wash; (Pantages) Portland 8-13.

Conlin, Ray (Palace) Milwaukee 8-13.
Cooper, Dana, & Co. (Jefferson) Dallas, Tex.
Corinne & Co. (Orpheum) New York.
Cornell, Leona & Zippy (Foll) Scranton, Pa., 4-6.

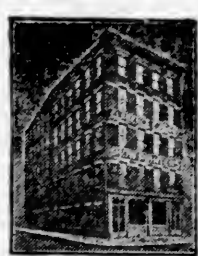
Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Dooley, Jed, & Co. (Garden Pier) Atlantic City, N. J.
Dougherty, Frances (Royal) New York.
Drew & Wallace (81st St.) New York.

Garcinetti Bros. (Garden Pier) Atlantic City, N. J.
Garrison, Jones, & Co. (Delancey St.) New York.
Gautier's Bricklayers (Palace) Milwaukee 8-13.

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King & Rose (American) New York.
King & Wyse (Empress) Omaha 11-13.
Kinkaid, Billy (American) New York.

WIG Real Hair, Irish, Jew or Dutch Combed, the famous German Import Character Wigs, \$1.25 each, 10c more by mail, Negro, 30c, Nevers, \$1.00; Soubrats, \$2.00, real hair Cotton Tights, \$1.00; Silk Tights, \$2.00; Hair Mustache or Chin, 25c each. Cash, free. G. KLIPPERT, 48 Cooper Square, New York.

McKinnon & Fitzpatrick (Boulevard) New York.
McMillan, Lydia, & Co. (Pantages) Vancouver,
Can.; (Pantages) Victoria 8-13.

Smith, Willie (National) New York.
Smith & Barker (Majestic) Chicago 8-13.
Smith & Cook (Loew) Montreal.

WALTER STANTON
IS BOOKING HIS THREE COMEDY ACTS AT
FAIRS AND PARKS. ADDRESS, CARE BILL-
BOARD, CHICAGO.

Statorom 19 (Pantages) Minneapolis; (Pan-
tages) Winnipeg 8-13.
Steln & Smith (Pantages) Los Angeles; (Savoy)
San Diego 8-13.

Whitney, Clair (Poll) Bridgeport, Conn., 4-6.
Willar & Gilrie (King St.) Hamilton, Can.
Willcox, Bert (Boulevard) New York.

CONCERT & OPERA
(ROUTED FOR THIS COLUMN SHOULD REACH
THE CINCINNATI OFFICE BY SATURDAY
MORNING TO INSURE PUBLICATION.)

Baronessa, Jean; (Zoo Opera Co.) Cincinnati
until Aug. 20.
Bocaccio, Romeo; (Zoo Opera Co.) Cincinnati
until Aug. 20.

A REAL BARGAIN

Measuring by the standard of production cost. The Billboard should
now sell for more than at any time in its 25 years of existence. But the
real aim of the paper, which aspires to the greatest usefulness, is a
means by which the greatest number can be well served at the least cost.

ONE YEAR, \$3.00. SIX MONTHS, \$1.75. THREE MONTHS, \$1.00.

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Texas Comedy, Four (American) New York.
Texas & Walker (Orpheum) Los Angeles 8-13.
Thanks & Kelly (Grand) Atlanta, Ga.

Kingston, Morgan; (Ravinia Park) Chicago until
Aug. 13.
Macheth, Florence; (Ravinia Park) Chicago until
Aug. 13.

STOCK & REPERTOIRE
(ROUTED FOR THIS COLUMN SHOULD REACH
THE CINCINNATI OFFICE BY SATURDAY
MORNING TO INSURE PUBLICATION.)

Albee Stock Co.; Providence, R. I., indef.
Alcazar Players; (Alcazar) San Francisco, indef.
Ball, Jack, Stock Co.; Wheeling, W. Va., May
2, indef.

Ginnivag, Frank, Dramatic Co.; West Unity,
O., 1-4.
Hollman-Davis Stock Co., Mae Davis, mgr.;
Hume, Ill., 1-4.

OUTDOOR FREE ACTS

Performers and managers of outdoor
acts are requested to send in their
routes for publication in this column to
reach Cincinnati office by Saturday
morning. Permanent addresses will
not be published free of charge.

ALFRENO Comedy and Semi-
dramatic HIGH WIRE
ACT HAS SOME OPEN TIME For terms address
MR. A. A. SWARTZ, 232 FAYETTE ST., New York.

FREE ACT AT LIBERTY
GEO. F. ANDRES, High Flying Trapes
Strongest single trapes act on the road. Works on
tops of buildings, towers and all high places.

OSCAR V. BABCOCK
Performing the largest Sensational Act in the Out-
door Amusement World. A Combination "DEATH
TRAP LOOP" AND "FLUME" ACT. Address GHO F.
ANDRES, 232 S. Broadway, Oklahoma City, Oklahoma.

DARE-DEVIL DOHERTY
Newest and Greatest Thriller Obtainable
"LEAP FOR LIFE IN FLAMES"
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HARRY RICH THE MAN WHO
FLIRTS WITH DEATH
Highest Aerial Act in the world. Two other Big
Acts. Special one-sheet Lithograph. For time,
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MARVELOUS MELVILLE
AERIALIST SUPREME
Has come open time. Address Billboard or JOHN C.
JACKEL, Strand Theater Building, New York.
Harrison, Happy, & Mule Dynamite; Regina,
Sask., Can., 1-6; Yorkton 8-12.

Parents, The (High Ladder & Table Act) (Celebration) Lawton, Ok. 3; (Fair) Lawrenceburg, Ky., 10-12; "Laughing" Happy Bear Family, Seattle, Wash., Aug. 1-30.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Field, Al O.; Ashstabus, O., 3; Erie, Pa., 4; Niagara Falls, N. Y., 5-6; Geneva 8; Auburn 9; Oswego 10; Syracuse 11-13.

MIISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Alama, James, Floating Theater; Lodge, Va., 1-6; Kenasle 8-13.

BANDS & ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PER- SONE'S NEW ADDRESS WILL NOT BE PUBLISHED FREE OF CHARGE.)
Abbott's, Ruth, Orch., T. R. Vanha, mgr.; South Boston, Mass., 1-6.

CONCESSIONAIRES The Aerial Subway

Patent Pending, Serial Number 481910. Now is the time to get your winter's bank roll. Takes its place as second to none. Earns enough money in a few hours to pay for real good old money, and then some.

THE AERIAL SUBWAY WAS ORIGINATED BY A CONCESSIONAIRE, W. G. McKINNEY, INVENTED BY W. G. McKINNEY, NOV. MFG. CO.

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Mohansen's Novelty Orch., W. C. Mohansen, mgr.: (Walch Tower Inn) Rock Island, Ill., indef.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Bat, The: (Princess) Chicago Dec. 26, indef.

CIRCUS AND WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Barnes, Al G.; Joliet, Ill., 3; Bloomington 4; Champaign 5; Danville 6; Terre Haute, Ind., 8.

Robinson, John: Fairmont, W. Va., 3; Cumberland, Md., 4; Hagerstown 5; Frederick 6; Winchester, Va., 8; Harrisonburg 9; Lexington 10; Staunton 11; Charlottesville 12; Danville 13.

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
All-American Shows, Kirk Allen, mgr.; Lawton, Ok., 2-6.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
All-American Shows, Kirk Allen, mgr.; Lawton, Ok., 2-6.

ADDITIONAL ROUTES ON PAGE 146

R.-C. PICTURE CORP. RESUMING PRODUCTION

Word comes from Hollywood that R. J. Tobin, general manager for the R.-C. Picture Corporation, has arrived in California and plans are progressing for the immediate resumption of production on a large scale.

The R.-C. Picture Corporation organized recently with a capital of \$4,000,000 to take over and expand M. P. interests of the Robertson-Cole Company.

Miss Eva Unsell is in charge of the scenario department. Pauline Frederick is to be starred. Sessue Hayakawa has also returned to the Coast to begin work at the head of his own company.

THE JAPANESE QUESTION

Some high lights are thrown on the Japanese question from the standpoint of the Californians which has perhaps entirely escaped the attention of the people in the East.

COHEN HITS SPONSORS OF MOTION PICTURE DAY

Those responsible for the plan making August 25 Motion Picture Day were hotly denounced by President Sydney S. Cohen in a statement in behalf of the M. P. T. O. A.

Mr. Cohen attacked the proposed plan as an attempt to bring discord into the ranks of the M. P. T. O. A.

Also action was taken by the exhibitors and resolutions adopted at the Connecticut convention held in New Haven, July 27, against this project.

The trade papers this week carry an extended announcement of what the headlines describe as "Motion Picture Day," which is to occur on August 25.

JULES MASTBAUM

Has a New Idea—And It Is a Good One

The M. P. industry requires constant innovation. New and novel suggestions are always welcomed if they prove beneficial to the progress of the film business.

Mr. Mastbaum expects that the motion picture field will be splendidly represented at the centennial to be held in Pennsylvania in 1926. A large building will be utilized to display every detail of the work of making motion pictures from the beginning of the film to the finished product as it appears on the screen.

RUNEY'S NEW HOME



Flourish Runey, Cincinnati show printer and producer of commercial motion pictures, has moved to a new location where he has commodious quarters and is well equipped to handle a larger volume of work.

have any bearing on the photoplay and its relation with the great mass of entertainment lovers should be exhibited, making one of the most remarkable and at the same time delightful educational displays ever presented by the industry as a whole.

Mr. Mastbaum's suggestions embody the securing of an allotment of ground upon which to erect a building commensurate with the importance of the industry and therein exhibit everything having to do with motion pictures.

This building would contain stages wherein producing companies may show the public motion pictures in the actual making, and the various film companies could have a week set aside for them to be designated as Paramount, First National, Fox, Goldwyn, Realart, etc., week.

Mr. Mastbaum suggests that lectures on subjects pertaining to the cinema be given frequently by men and women versed in the various phases of the industry.

over there much more serious than it is in America.

So that is some consolation for the M. P. folk over here who grumble over the slump in film circles.

MELODRAMAS OF PAST DAYS RECALLED BY "THUNDERCLAP"

(Continued from page 131) fering of a paralyzed mother; too much of this is shown, which makes the audience uncomfortable.

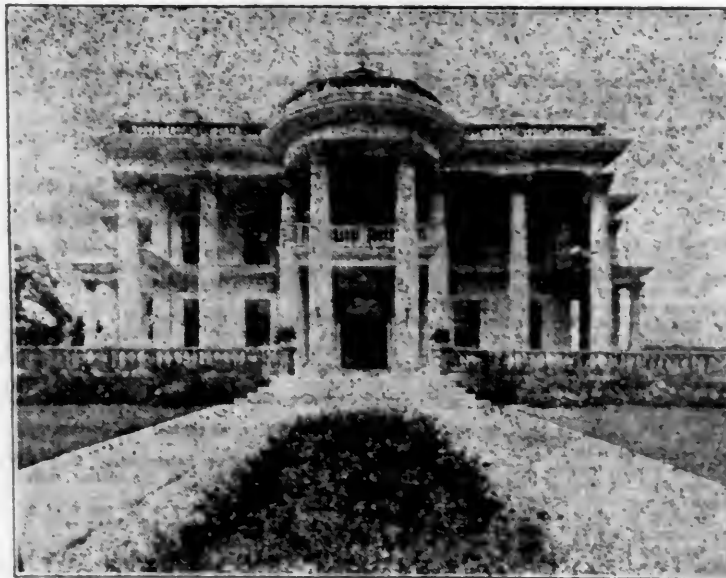
Edward Stanton grieved and the principal players included Madge Carr, J. Barney Sherry, Paul Willis and Violet Mercereau. A few scenes possessed good comedy and the picture will have an appeal to those who prefer excitement regardless of logic in its story.

CABLES FROM LONDON TOWN

(Continued from page 28) sketches. At present the A. A. has in force, or partly in force, a contract known as the Valentine Standard Contract and the West End Form of Contract.

The Valentine Standard Contract is not at all in favor of the actors, as being very one sided, yet the managers, true to type, think it too stringent. This contract is supposed to govern conditions on tour and the lowest salary for once a night houses is \$12.50 and no payment for rehearsals.

MESCO STUDIO BUILDING



The Mesco Pictures Co., of Kansas City, Mo., is building up a magnificent plant for the production of moving pictures. The accompanying picture shows the main studio building at Mesco City.

none is estimated at \$150,000,000, and when the industry is running full time there are 20,000 people employed there with a pay roll amounting to around \$41,000,000, exclusive of the cost of maintenance and operating the theaters which employ many thousands more.

There are many other details regarding the exhibit and the entertainment features of "The Motion Picture Industry Building" that could be considered later and it would be well if the leading producers, manufacturers and exhibitors of the United States took immediate steps to see that this industry is adequately represented at this great celebration.

SAMUEL GOLDWYN TALKS

From the Coast the president of the Goldwyn Motion Picture Corp. writes that upon his arrival there he found theatrical conditions in Southern California much better than in any other section of this country.

August 14, when each union will discuss and if approved adopt the underneath form of contract; then a joint mass meeting of the A. A. and the V. A. F. will be held on Sunday, August 21, when the contract will be jointly adopted as the settled and determined policy of the two organizations.

AGREED FORM OF CONTRACT FOR DRAMA, REVUES, PANTOMIMES, MUSICAL COMEDIES, SKETCHES, ETC.

AN AGREEMENT made the.....day of.....one thousand nine hundred and.....BETWEEN thereafter called "The Manager" of the one part, and.....

(hereinafter called "The Artist") of the other part WHEREBY it is agreed as follows:

1—The manager engages the artist to rehearse and play the part of.....in the play called.....from the date of the first rehearsal hereinafter stated and for the run of the production, tour or season at such times and at such theaters as the manager shall from time to time direct, and the artist accepts the said engagement upon the terms and conditions hereinafter appearing.

2—The artist's salary shall be \$.....per week from the date of production, which shall be the.....day of.....One thousand nine hundred and.....and \$.....per week from the date of the first rehearsal, which shall take place on.....

IN WITNESS whereof the parties hereto have set their hands this.....day of.....One thousand nine hundred and..... WITNESS To the signature of the Manager

WITNESS to the signature of the Artist

SCHEDULE

1—(1) An artist shall be paid at the rate of half salary for each week of rehearsal but in no case less than the sum of \$15 per week. All rehearsals shall be held between 10 a.m. and 10 p.m. and the artist shall be allowed at least one hour for lunch and half for tea at the usual hours for these meals.

(2) Any rehearsal called for a Sunday, Xmas Day or Good Friday shall be paid for at the rate of one night's salary.

(3) Any photograph call before or after production shall be treated as a rehearsal and every artist called shall attend and be paid for same at rehearsal rates.

SALARIES

2—(1) The weekly salary of any artist during the run, tour or season shall cover a number of performances not exceeding six at once-nightly theaters and the number of performances usually given at twice nightly theaters, providing that this number shall in no case exceed twelve performances. Extra performances shall be paid for at the rate of 1-6th of the weekly salary.

(2) For a broken week at the commencement or termination of the run, tour or season or by reason of the suspension of the tour under Regulation 14 the artist shall be paid at the rate of 1-6th of the week's salary for each night's work whether once or twice nightly and 1-6th for any matinee.

(3) Salaries shall be due and payable not later than the close of the performance on Friday night of each week.

MINIMUM SALARIES

3—The minimum weekly salary payable to any artist or chorister shall be \$15.

RAILWAY FARES

4—(1) The manager shall pay fares from London and back to London and from place to place during the whole period of the run, tour or season, and incidental fares while crossing London and other centers.

(2) The artist shall at all times travel by the train or other means of conveyance arranged by the manager unless given special permission to travel otherwise.

(3) The artist shall be allowed to have conveyed at the expense and cost of the manager on trains and boats and to and from the theater and also to keep at the theater subject to the permission of the resident manager at the risk of the artist one traveling basket or trunk not exceeding 100 lbs. in weight. All luggage in excess of this to be carried at the expense of the artist.

ABSENCE OF ARTIST

5—(1) No salary shall be paid for any days or nights on which the artist may not perform thru illness or by reason of his own neglect or default.

(2) Absence of the artist or chorister from any rehearsal or performance or part thereof from any cause other than illness shall entitle the manager at his option to terminate the contract forthwith or deduct one-sixth of the week's salary for every such absence provided due notice shall have been given to the artist or chorister of the rehearsal or performance.

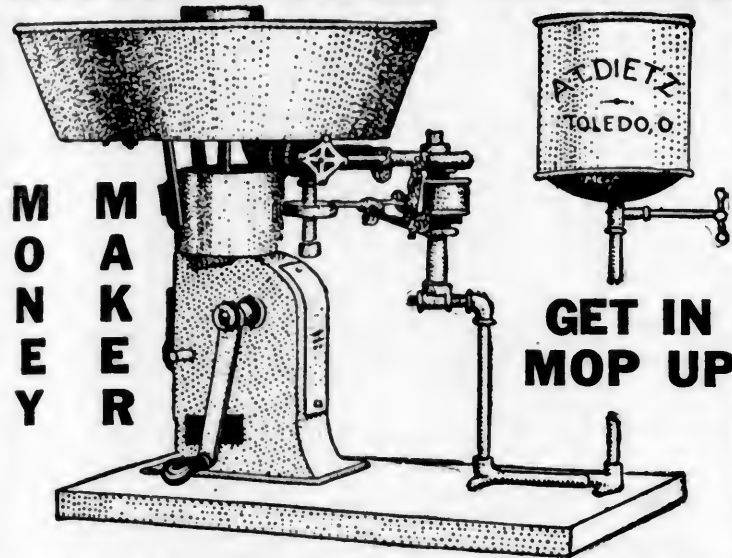
(3) In the event of an artist being unable to perform thru illness the manager or his representative must be notified immediately and a medical certificate sent to the manager as soon as possible setting forth the nature of the illness.

(4) The artist shall if required by the manager submit to examination by a duly qualified medical practitioner nominated by him.

(5) During the run, tour or season notwithstanding any such medical certificate as herein before provided, the manager shall be entitled to terminate the engagement on account of illness if the artist shall by reason thereof have been absent from more than twelve consecutive performances in the run, tour or season by the manager giving fourteen days notice to the artist or by payment of a fortnight's

(Continued on page 141)

KOTTON KANDY AND EMPIRE CANDY FLOSS MACHINES



MONEY MAKER

GET IN MOP UP

Make this season snappy with these machines—the greatest money makers to be had...

SEPARATE HEADS for Kotton Kandy and Empire Candy Floss Machines...

COLORING AND FLAVORING.—Colored floss is always attractive, and flavored floss more palatable...

BANNERS.—A swell little Banner in colors on sign muslin, reading Kotton Kandy—"Fine and Dandy,"...

KOTTON KANDY UMBRELLAS.—Spread 8 ft., with 12 heavy steel ribs. Cost from \$10 to \$30 each.



GENERATORS made to fit Empire Machines or Kotton Kandy Machines...

KOTTON KANDY TENTS.—7x7, with 7-ft. side walls, including poles and staks...

LOOK INTO THIS! I will buy, trade sell, salvage, repair, rebuild or handle in any other way...

The above illustration shows the Kotton Kandy and Empire Candy Floss Machine...

A. T. DIETZ, 27 SAYSO BUILDING TOLEDO, OHIO

COMA NEWS Judge Henshaw Comments on Examiner Fleming's Report to Interstate Commerce Commission

Judge Geo. A. Henshaw, of Oklahoma City, in commenting on Examiner Fleming's report to the Interstate Commerce Commission stated: "This report to the Interstate Commerce Commission is largely a repetition of the railroad witnesses' evidence..."

GREATER SHEESLEY SHOWS Report Doing Good Business in Canada

Edmonton, Alta., July 27.—The Greater Sheesley Shows, which are furnishing the midway attractions for the "H" Circuit of Western Canadian fairs...

SIADA GOES TO COAST

Chicago, July 28.—Siada, sensational dancer, after fifteen years with the Al G. Barnes Circus, has closed with that organization and will go to her home in San Francisco.

GO TO PIER

Chicago, July 27.—Ben L. Burso and wife, well-known concessioners, arrived in Chicago last week to "pitch" on the Municipal Pier during the Pageant of Progress.

ATTENTION ARCADE AND CARNIVAL MEN We have at last solved your wants—a Drop Picture Machine, showing three sets of pictures, a coin for every set...

ROBERTS' UNITED SHOWS WANT FOR A CIRCUIT OF FIFTEEN WEEKS' FAIRS AND CELEBRATIONS, OPENING AUGUST 22 Riding devices of all kinds, shows of all kinds, concessions of all kinds...

THE BIGGEST DISTRICT FAIR IN IOWA DAVIS COUNTY FAIR Five Big Days Sept. 5th to 9th Three Night Shows A fine place for you concession boys to "collect" Merry-Go-Round Wanted...

Wanted---CARNIVAL ATTRACTION BIG BADGER FAIR, PLATTEVILLE, WIS. 4 DAYS AND NIGHTS, AUGUST 30-SEPTEMBER 2. Biggest Fair in Southwest Wisconsin. \$1,000.00 in FREE ATTRACTIONS you can't miss.

Monroe County Fair AUGUST 23-24-25-26 WANTED—Independent Shows, Rides and Concessions. Day and night fair. No Carnival booked this year. DR. GEO. M. RAGSDALE, Sec'y, Paris, Mo.

Carnival Co. with Merry-Go-Round or Ferris Wheel or both, wanted for the Douglas County Fair, at Waterloo, Neb., Sept. 13-14-15-16. Also want Concessions, Shows, etc. Write FRANK B. COX, Sec'y, Waterloo, Nebraska.

RINGLING-BARNUM SHOW OPENS CHICAGO ENGAGEMENT Showing on Grant Park Lot, as Usual—Excellent Engagement in Prospect

Chicago, July 30.—The Ringling Bros.-Barnum & Bailey Combined Shows opened their annual Chicago engagement in Grant Park today. The big aggregation got in from South Bend, Ind., in good time...

Following the excellent concert by Mr. Evans and his band, came the massive and dignified introductory pageant, and on its retiring heels there opened up three superb trained animal acts in steel arena...

The time-honored and ever beautiful stately scene were almost flawless in symmetrical dignity and effectiveness. In the center appeared Ena Claren, "the perfect Venus." The ninth display ushered in the acrobatic and equilibrist acts...



PRICES GOING DOWN WITH A BANG

14-inch Doll, attractively dressed in Silks and Metal Cloth, with Marabou Trimming. Each Doll packed in individual box—6 dozen to case. The flashiest and niftiest Doll on the market. A Real World Beater.

\$7.50 Per Dozen
In Case Lots Only.

NEWEST CREATION

FAN SKIRT DOLL, 16 inches high, attractively dressed in Silk Skirt and Bloomer, trimmed with Marabou on Head, Wristlets and Skirt.

\$13.00 Per Dozen

REDUCED PRICES on Silverware, Blankets, Aluminum Goods, Baskets, Auto Robes, Electric Eyed Bears, Jewelry, etc.

THE FAIR & CARNIVAL SUPPLY CO., 126 5th Ave., NEW YORK CITY.

UNBREAKABLE DOLLS

CHEAPER THAN PLASTER

- 13-INCH, MOVABLE ARMS, Nude.....35c Each
- 13-INCH, MOVABLE ARMS, Beautifully Dressed, 50c Each
- 13-INCH, MOVABLE ARMS, Special Silk Dresses, 62½c Each
- 15-INCH, UNBREAKABLE DOLL, Hoop Skirt and Bloomers, Tinsel-Trimmed.....75c Each
- 19-INCH, UNBREAKABLE DOLL, Hoop Skirt and Bloomers. The largest Doll on the market, \$1.15 Each

No order too large, none too small. All orders must be accompanied by 25 per cent. deposit.

AL BURT, Sales Manager.

COLUMBIA DOLL & TOY CO., Inc.

COLUMBIA DOLL BLDG., 44 Lispenard Street, NEW YORK CITY
Local and Long Distance Phone, Canal 1935

P. S.—Write for Special Prices on Silverware, Blankets, Baskets, Watches, Pillow Tops, as our prices can't be beaten.

Wanted---LAST CALL---Wanted
ELKS' MONSTER FESTIVAL AND MARDI GRAS
TEN BLOCKS OF JOY, STATE STREET, 31st to 39th, CHICAGO

This will be during Chicago's Pageant of Progress Celebration. 500,000 out-of-town visitors—500,000. WANTED—Rides, Whip, Ace-plane Swings. Good shows will reap a harvest. Splendid locations Concessions. Remember, boys, this is the first real doings ever held on State Street. All Concessions will positively work, excepting grift and strong joints. Everything legitimate will run and be protected. Room for everybody, and a square deal promised. The Elks are building a beautiful \$275,000 Elks' Temple, and this carnival is a drive for new members. Grand Street Parades daily. Free Acts, Band Concerts. All under the personal supervision of Great Lakes Lodge No. 43. Address all communications for space and details to SECY, FESTIVAL COMMITTEE, Headquarters Office, 3435-57 South State Street. MILES C. DOTSON, Exalted Ruler; JAMES COPPERS, Secretary. Anything New and Novel That Will Be a Special Feature Will Be Given Special Consideration.

Krause Greater Shows

Can Place Motordrome or Silodrome

Silver Wheel, Fruit, Ham and Bacon, China, Baskets, also Ball Games, Grind Stores and Palmistry. Soft Drinks and Eating Stands sold exclusive. Taylorsville, Ky., Fair, this week; Lexington, Ky., week August 8th. After that, Fairs until Thanksgiving.

C. A. WORTHAM'S
WORLD'S BEST SHOWS

The Show That Has Been Selected to Play All the Big Fairs. CAN PLACE—A High-Class Wild West Show Starting at Davenport, Iowa, Fair; also Two Good Diving Girls and an Experienced Man to Handle Seals on Water Show. Address **FRED BECKMANN, Manager, Madison, Wisconsin, week August 1; Elgin, Illinois, week August 8; Davenport, Iowa, week August 15.**

CENTRAL TENN. FAIR CIRCUIT

WANTED—Shows and Concessions. Address each Secretary
MURFREESBORO, TENN., August 8th to 12th. Dr. G. B. Giltner, Secy.
SHELBYVILLE, TENN., August 15th to 19th. T. P. Green, Secy.
FAYETTEVILLE, TENN., August 22d to 26th. F. M. Hedcoe, Secy.
WINCHESTER, TENN., August 29th to Sept 3d. J. F. Vaughn, Secy.
Can use Shows and Concessions, all kinds. Address each Secretary direct.

of the Rubin & Cherry Shows. Mr. Abbott visited the shows in Wilkes-Barre, Pa., and reported they were doing good business, as were the James F. Murphy Shows, playing the same city.

Emily Carson, vaudeville performer. Charles Whyte, of the Merry Minstrel Monarchs, playing vaudeville. This act has a long route booked.

Eddie Hayden O'Connor, writer of vanderlille acts and material, New York.

Mart McCormack, independent carnival showman.

Charles Pronto, thinking of starting the promotion of "Block Parties."

Great Leon, magician and illusionist. A big hit at Proctor's Fifth Avenue Theater.

Chief White Hawk, Indian actor.

Ed Daley. Used to be in the show business.

Sir Edw. St. Ra-Diem, side-show attraction, going to play the celebration on the streets of North Adams, Mass.

Robert J. Mercier, theatrical and circus advance agent. Has been on a vacation at Tulan, Sullivan County, N. Y., with his wife and child. Mrs. Mercier will remain there until school opens in New York City at which the child will attend.

Charles H. Beadles, associate owner and manager Beadles & Epstein Shows, while playing Wilkes-Barre, Pa., at which place Rubin & Cherry and James F. Murphy Shows played a mile apart. Mr. Beadles says they are two great carnivals. He reports about eight carnivals of various dimensions playing in the Wilkes-Barre district at that time.

Richard M. Wheelan, representing the Auerbach Chocolate Company, New York. Just back from a visit to carnivals in the Pittsburgh district. He recently visited Dobyns & Bergen, South Amboy, N. J.; Ruppel Shows, Corona, L. I., and Rubin & Cherry, Wilkes-Barre, Pa.

Callers at J. A. Jackson's desk: Joseph C. Lavizolo, orchestra and band flute player, from Porto Rico. He intends to locate in New York City. Lawrence Chenault, leading character lead of the race, formerly with Lafayette Players, now in pictures. Daisy Martin, the "ten-thousand-dollar per year" record singer.

Irving Miller, owner of the "Broadway Rastus" and the "Chocolate Brown" musical comedies. Now organizing Cumbly's has retired from the east of "Broadway Rastus."

Daniel Michaels, former performer, now president of the Mutual Amusement Co. They have just bought for \$50,000 the site of Happyland Park in uptown New York. Dick Ellis, personal representative of Jack Johnson, who is preparing a big reception for the released man in New York. James Burris, comedian and song writer, associated with Chas. Gilpin in the Gilpin-Burris Record Company.

LEEMON & McCART SHOWS

The Leemon & McCart Shows closed a better than fair week's business at St. Paul, Neb., on Saturday, July 23. The midway was filled with people each evening, and while business could have been better it also could have been far worse. This stand is followed by Ord, a move of 45 miles, northeast. The lineup now consists of six shows, two rides and about thirty concessions.

J. O. McCart, of the management, was a visitor to the Mingle World Shows at Grand Island, recently, and reports business also fair with them. The band with this caravan, under its new leader, is being complimented by the natives. M. L. Chase and Harry Cook accompanied Mr. McCart on his visit to Grand Island, and Mr. Cook, who operates the carousel with the show and who had been absent for several weeks on account of Mrs. Cook's illness, has returned. J. J. Sterling, who has the "Garden of Eden" show, and Marie Fields were the contracting parties in a very quiet wedding, while the shows were playing Aurora, Neb.—M. L. CHASE (Show Representative).

MRS. DORE IN DAYTON

Chicago, July 28.—Mrs. Harry Dore is now living in Dayton, O., at 1318 Riverview avenue. Believing that few of her Chicago friends knew her new address, The Billboard is printing it. Mrs. Dore will be happy to have any of her friends write her in Dayton at any time.

AGENTS IN CHICAGO

Chicago, July 27.—Bobby Honasels, general agent of the Isler Greater Shows, and W. C. Fleming, general agent of the T. A. Wolfe Superior Shows, were Billboard visitors this week.

Look thru the Letter List in this issue. There may be a letter advertised for you.



MANUFACTURERS AND DEALERS
in Case Lots Only of

DOLLS
BLANKETS
BASKETS
MANICURE SETS
and
LAMP DOLLS

WRITE FOR CATALOG AND PRICE LIST

REGAL DOLL MFG. CO., Inc.

153 Greene Street, New York City.
Spring 6452.



PORTRAIT AGENTS

Send for our illustrated photo medallion and jewelry catalog with details. Large variety of designs. Four days' service guaranteed.

PUDLIN & PERRY, Inc.,
360 BOWERY - - - NEW YORK CITY

POOL ROOMS—FAIR MEN—CIGAR STORES
--ATTENTION--

Here it is—brand new today. Quickest and biggest clean-up you ever saw. Legitimate—you can sell it anywhere—pocket, table or counter. You can start with a five or ten spot and put a nice juicy "grand" in the bank inside of thirty days.

DON'T LOAF ON THIS
GEM NOVELTY & PRINTING CO.,
618 S. Canal St., Chicago, Ill.

If you see it in The Billboard, tell them so!

MILLER AND BAKER

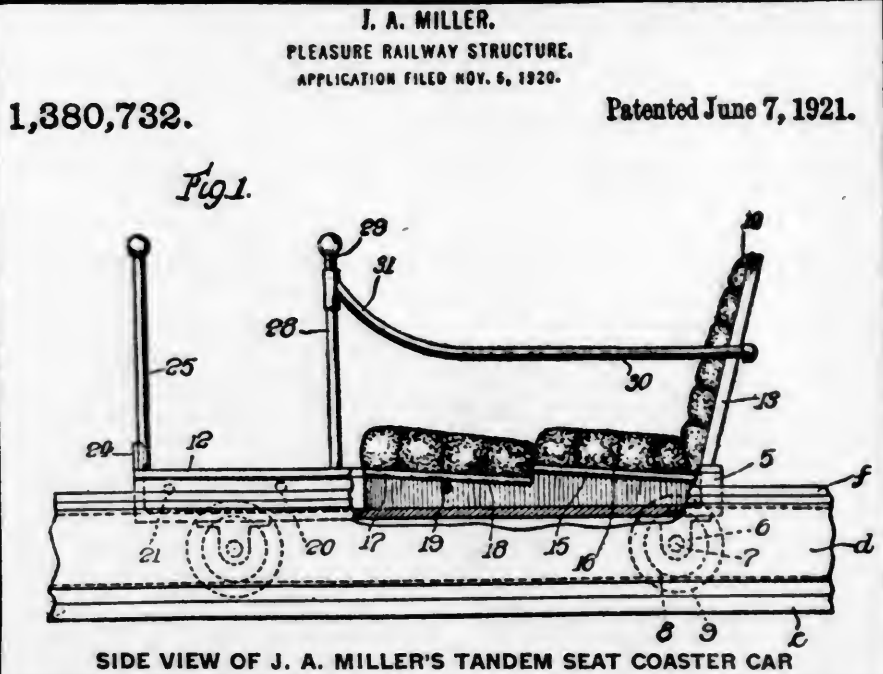
DESIGNERS AND BUILDERS OF

MILLER PATENTED ROLLER COASTERS

AMUSEMENT PARK RIDING DEVICES, AMUSEMENT PARKS, MILL CHUTES, FUN HOUSES, DANCING PAVILIONS, OLD MILLS and MILLER'S DOME ROOF CAROUSAL BUILDINGS

FOR FULL PARTICULARS, ADDRESS **MILLER AND BAKER** SUITE 719 LIBERTY BLDG., BRIDGEPORT, CONN.

**MILLER'S
LATEST
SENSATIONAL
THRILLER**



**THE
SERPENTINE
TANDEM
COASTER**

**THE LAST WORD
IN
RIDING DEVICES**

RINGLING-BARNUM CIRCUS

The week ending at Kokomo, Ind., was an eventful and very busy one for the Ringling-Barnum Circus. Starting at Akron, Con T. Kennedy, Mrs. Con T. Kennedy, Mrs. Jane McIntyre and father were all day visitors, and at night a dinner party was given in their honor at the Cafe Roma. On Tuesday at Marion, O., "Bob" White and family were guests of John Brice, W. T. Sherman and wife. Mrs. John Shannon, Mr. and Mrs. Thomas Doyle and Bob Courtney motored up from Columbus to Marion to visit old friends and see the night show. Andrew Downie was an all day visitor at Marion.

At Columbus it could well be called "Old Home Day" and reminds one of playing Bridgeport or Baraboo, as many Columbus people are with the organization. Jay Smith had as visitors his father and brother, who came from Circleville. Doc Nolan had as visitors his mother and Mrs. Seavers, mother of the well remembered "Rufe" Seavers. They came up to Columbus from Washington C. H., O. Among the oldtimers who were seen on the lot during the day at Columbus were John Shannon, H. P. Matlack, Bob Courtney, Rich Nagle, Wm. Chambers, "Star Kid" Bob Boyd, and dozens of others whom the writer can not call off-hand. Mr. and Mrs. Clarence Dawson and Mr. and Mrs. Robert Bell were attendants at the night show.

At Columbus Mrs. John Shannon entertained a few of the boys from the ticket department at her home after the night show. Mr. and Mrs. Shannon spend the summer at their beautiful bungalow at Buckeye Lake, but always come in to Columbus and open up their city home when the circus appears. The party reached the train just as the last section was pulling out of the Columbus yards.

Low Jenkins, formerly of the ticket department, was a visitor at Columbus. Milton Hammer drove all the way from Cleveland to visit his friends that day and incidentally be present at the Shannon party. John Agee stayed back at Columbus and has not rejoined yet. He is receiving treatment at one of the local hospitals for tonsil trouble.

Dayton was another town where the show had visitors galore, among them being Captain Nathan Shelton, a New York newspaper writer, at present doing publicity work for the World at Home and Polack Bros. Shows.

Frank O'Donnell visited the show at Dayton. Frank was one time in the press department of various Ringling enterprises. "Buck" Sanders, former ticket seller, was a visitor at Dayton, coming over from Washington C. H. Donald Gordon was a visitor at Youngstown, O. Mrs. Harry Dore, widow of "Irish" Dore, was a visitor at Dayton. Jerry McKivan, Bert Bowers, Tommy Monahan, Ame Jones, Arthur Diggs, Geo. MacDonald, Eddie and Lena Dalley and Chas. Warrel and party were visitors at Indianapolis. "Buck" Reynolds gave the show a hasty up visit at Indianapolis. He has given up circus business and is now located at Indianapolis. Francis Cole was a visitor at

Ruppel Greater Shows

LONG BEACH, LONG ISLAND, N. Y. August 1st to 8th

WANT Pit Show Attractions, Girl for Illusion Show, Help for Big Ell Wheel and Carrousel. WANT Talkers and Grinders. Now booking for Morristown, N. J., Fair, biggest Day and Night Fair in the State, September 22, 23 and 24. The attendance in 1920 was 50,000. This year will break all previous records. No exclusives. WILL BOOK Silo or Motordrome and good, clean Shows with their own outfits. WANT Dog and Pony Show. Watch next week's Billboard for list of our Fairs in New York State.

WANTED WANTED WANTED WANTED

For the Bucks County Agricultural Fair

BEGINNING AUGUST 31 TO SEPTEMBER 3.

A First-Class Carnival Show, with Rides, Shows, Concessions. ALL STOCK WHEELS OPEN.

Wire or write quick. No Carnival Show ever held here. Plenty Electric Juice. Address
JOE HIZER, Manager, 224 N. 11th St., Philadelphia, Pa.

HOLZAPFEL BROS.

KULLMAN and GRABS

WANT—Griddle Man, Pearl Diver, Wheel Men, Grind Store Men, Secretary Who Can Furnish Bond. Harry Lee, Jack Celaya, Billie, and People Who Were With Us Last Year Write or Wire. Smithfield, Ohio, week of August 1st to 6th.

Monster Pageant and Mardi Gras in Chicago

ON THE STREETS, AUGUST 15 TO 24.

WANTED—Rides, Shows and Concessions. Nothing too big. Every day a special day. Auspices Montrose, Elston and Crawford Business Men and Aviation Club of Chicago World War Veterans. Address
CHARLES W. MUELLER, Manager, 4400 Elston Ave., Chicago.

Old Settlers' Reunion, Shelbyville, Mo., August 27, 1921

WANTED—Free Act. Two performances, afternoon and evening. Write, giving price and nature of act, J. M. MILLER, Shelbyville, Missouri.

Bridgeport and Pittsfield and the story finally got out that he was recently married. The show made a very good run from Kokomo into Detroit and every one availed themselves of the opportunity to rest up after a very hard warm week. The dust at Kokomo will be long remembered by every one. The next meeting of the trap shooters will be in Chicago.—STANLEY DAWSON (Press Representative).

MAIN SHOW

Entertains Many Visitors

Showfolks and ex-show folks from all points seemed to be attracted to Newport, Ky., July 25 when the Walter L. Main Show spread its tents on the Rough Rider show grounds. Many of the visitors came from Cincinnati, but there were some present from all parts of the country who happened to be in the vicinity. A party of prominent show men, including George Moyer, general agent of the Mugrath-Bowers Shows; Bert Rutherford, general agent of the Howe Show, and others motored over for the matinee from Cincinnati, and "Tom" McFarland and Jerome Harriman of the Robinson Show came in from Chillicothe, O., to visit "Doc" Oden and friends around the show. In the reserved seats sat three oldtimers who tramped when tramping was real. They were George Wormald, White Larkins and Jake Posey, who have put many a show on and off the lot and who wished they were in harness again. Then there were S. J. Henry, who used to have the banners with the Sells-Floto Show; A. C. Bradley of the Zeldman & Polle Carnival Show and Felix Biel, their general agent; Charlie Mack, for years with the old Wallace Show; Julius Thompson, who has not visited a show in years; James Bonnell, as general as ever, and full of minstrel talk; Johnnie Wilson, who used to be one of the best riders in the business and a great friend of "Governor" Downie; the children of Lum Clark, who were looked after by Mrs. Chapin, Lum's sister, and last, but not least, 250 children from the different city charitable institutions. At the night performance Jake Posey brought over Bill Yates, who was in his day one of the best riggers and seat men in the business. B. G. (Peck) Amaden also had a wide circle of acquaintances who accepted his hospitality at both performances. John Max, one of the oldest living burlesque comedians, was a guest of Jimmie Heron, and C. A. Pheneey saw the night performance also.

GENERAL AGENTS—Something new; whirlwind seller. "Repeat" washing powder. Washes clothes without rubbing. Women throw away washboards. Big profits. Exclusive territory. Write today, free package. KITTREDGE CO., 21 Putnam Street, Tunksnook, Pa.

FOR SALE

Complete minstrel show; high-class in every respect. Gownery, costumes, trunks, platform, props. Cash \$1,200; cost \$3,500. L. B. EVANS, 609 South O St., Richmond, Ind.

LETTER LIST

Free, prompt and far-famed, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium through which professional people may have their mail addressed.

Mail is sometimes lost and mix-ups result because performers do not write plainly, do not give correct addresses or forget to give an address at all.

Write for mail when it is FIRST advertised. The following is the key to the letter list:

Cincinnati.....(No Stars)
New York.....One Star (*)
Chicago.....Two Stars (**)

Parcel Post
Allen, Geo. 2c
Baroness Blanc, 10c

- Burke, Babe
Burnham, Mrs. Alice
Burns, Mary P.
Burton, Mrs. E. E.

- Glenn, Mrs. Tina
Glenn, Estelle
Glorie, Amabelle
Glover, Dona

- Kelley, Babe
Kelley, Evelyn
Kelley, Billy
Kelley, Mrs. Frankie

- Stanley, Evelyn
Stanford, Margaret
Stead, Clair
Stead, Dorothy

Actors, Actresses and Artists

who elect to make their permanent address in care of The Billboard may, of course, choose any of our branch offices, i. e., New York, Chicago, St. Louis or San Francisco, but are advised, if they are en route, to consider the home office carefully.

Cincinnati is but Thirty-one Miles from the Geographical Center of Population of the United States and Canada, and it follows naturally that less delay will ensue in the handling and forwarding of your mail.

We want our service to continue to be, as it always has been, the very best and promptest, and, therefore, we recommend "Permanent Address, Care of The Billboard, Cincinnati."

It is unnecessary in writing for mail to use a self-addressed and stamped envelope—a Postal Card will do. Give your route far enough ahead to permit your mail to reach you. Write names of towns, dates and signature plainly.

Letters Are Held Thirty Days Only, after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to write for mail when your name first appears in the list. Address your postal to "Mail Forwarding Service, The Billboard."

Read the Explanation at the Head of This List.

- Van Allen, Vids
Van Alldice, Mrs. H.
Van, Maxine
Van, Maxine

GENTLEMEN'S LIST

- Aaron, Johan
Abbott, Fay
Abernathy, Ralph
Ackabas, Mickey

LADIES' LIST

- Abbott, Rose
Abdelnour, Mrs. N.
Abidiz, Florence
Abrams, Clara

- Alford, Mrs. Bert
Alford, Mrs. Sam
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Alford, Mrs. Sam

Main body of the page containing a dense list of names and text, likely representing a directory or index of performers, venues, and industry contacts. Includes names like 'Headley, R. C.', 'Cannon, Charles', and 'Ernst, Claude E.'.

CANADIAN VICTORY SHOWS

at MORRISBURG FAIR, August 2nd to 4th. One of the first and best. Wanted for Harry Hope's Big 20-in-1, a good opener. Address all communications and wires to NEISS, Canadian Victory Shows, Brockville, Ontario, Canada.

LETTER LIST

- (Continued from page 145) Rizkin, T. M. Riley, Harry Rinehart, Jack Rist, N. A. Ritchie, Wm. Ritter & Wise Roach, Bryan Roberts, B. E. Roberts, Edgar Roberts, J. C. Roberts, L. H. Roberts, Edgar L. Roberts, A. E. Roberts & Hewitt Roberts, Edw. Roberts, A. K. Robertston, Boh Robbins, Frank A. Robinson, Ray Robins, Milton (S) Robinson Animal Show Robinson, Dan Robinson, F. O. Robinson, Nat Robinson, Myrtifer Robinson, A. C. Roby, Jas. H. Rokeny, John Rokenort Amuse. Co. Roden, Wilber H. Rodgers, Jos. I. Rogers, Wilson S. Rogers, Frank Rogers, Jack Rogers, Jno. E. Rogers, R. C. Roberts, Art Roman, Michael Rosano, Jean Rosa, Morris Rose, Lew Rose, Harry Roseberry, R. W. Roseland Mads Co. Roser, Julius Rosenberg, Jack G. Rosenberg, Lou Rosenet, John Ross, Harry Ross, I. Ross, Charley Ross, Eddie Rostad, Prof. Roush, Irving J. Rowland, E. J. Scott, Jno. Sloan

CARNIVAL COMPANIES

- (Continued from page 127) United Amusement Co., J. V. Morasca, mgr.: Waverly, N. Y., 1-8. Veal Bros. Shows, John Veal, mgr.: Macomb, Ill., 1-8; Hannibal, Mo., 8-13. Vittum's, C. A., Shows: Charlotte, Ia., 1-8. Wade & May Shows: Lelpale, O., 1-8. Wallace Midway Attractions: Gibsonburg, O., 1-8; Willard 8-13. Washburn Weaver Shows: Smithers, W. Va., 1-8. Williams, O. Homer: Texarkana, Tex., 1-8. Wolf Greater Shows Olin, Ia., 1-8. Wolfe's T. A., Superior Shows: Kalamazoo, Mich., 1-8. World at Home & Polack Bros. Combined: Coshocton, O., 1-8. World of Mirth Shows: Montreal, Que., Can., 1-8. World's Fair Shows: Stratford, Ont., 1-8. Wortham's World's Greatest Shows: Regina, Sask., Can., 1-8; Winnipeg, Man., Can., 8-13. Wortham's World's Best Shows: Madison, Wis., 1-8. Zeldman & Pollie Expo Shows (Fair): McLeansboro, Ill., 1-8; Central City, Ky., 8-13. Zeiger, C. F., United Shows: Odeboldt, Ia., 1-8.

ADDITIONAL ROUTES

- (Received Too Late for Classification) Barnes, Al G., Circus: Frankfort, Ind., 9; Logansport 10; Muncie 11; Richmond 12; Springfield, O., 13. Belt Tazer Trio: (Harris) Pittsburg; (Fair) Donnellson, Ia., 8-13. Benson, James, Shows: Shawinigen Falls, Que., Can., 8-13. Berry, Harry, & Miss (Bjorn) Birmingham 8-10. Brightlight Shows, Frank West, mgr.: Dover, Del., 1-8. Brown & Dyer Shows: Montreal, Can., 1-17. Campbell, H. W., United Shows: (CORRECTION) Hutchinson, Kan., 1-8. Central State Shows: Benham, Ky., 1-8. Chatterton, Ruth: (Walker) Winnipeg, Can., 8-12. Corey Greater Shows, E. S. Corey, mgr.: Ashville, Pa., 1-8. Cramer's United Shows: West Hazelton, Pa., 1-8. Cushman, Bert & Geneva: Thomasville, N. C., 8-13. English, Paul, Players: Haynesville, La., 1-6. Famous Midway Shows: Spencer, W. Va., 1-6. Gentry Bros.: Circus: Marion, N. C., 4; Walden, N. C., 5; Boykins, Va., 6; Waverly 8; Blackstone 9; Crewe 10; Farmville 11; Christiansburg 12. Hammond, Hypnotist: Dennison, O., 8-10; Dover 11-12. Holtkamp Expo Shows: Caldwell, Kan., 1-6. Interstate Shows: Montpelier, O., 1-6. Kell's, Leslie E., Comedians: Pennsboro, Mo., 1-6; Miller 8-13. Legette, C. R., Shows: Tecumseh, Okla., 1-6. Levitt-Brown-Binghins Shows: Chehalis, Wash., 1-8; The Dalles, Ore., 8-13.

WIZIAR de DUO

Up-to-date Free Act. SAVIDGE SHOW, 3d Season.

Cramer's United Shows

WANTS for the following dates: West Hazleton, Pa., week of August 1; Mauch Chunk, Pa., week of August 8th; Summit Hill, Pa., week of August 15th, first show in seven years.

A few more real spots in the Coal Region where they are still working, then to our string of seven Fairs, starting at Meyersdale, Pa. Route to interested parties. Want Walk Through or Platform Shows. Special inducement to Seaplane or similar ride. All Grind Stores open (no grift). Few Wheels, Palmistry open, Talker, Grinders and Ticket Sellers. Address as per route.

CRAMER'S UNITED SHOWS, L. R. Cramer, Mgr.

A. B. MILLER'S GREATER SHOWS

...WANTS...

WANTED—Foreman for Ell Wheel. CAN PLACE one more high-class Show. Will furnish outfit. Palmistry privilege open. Concessions, come on. No exclusive. WANTED—Electrician with Carnival experience. NOTICE—Our Fair Season starts August 16, with twelve real Fairs. Address A. B. MILLER, Manager, Huntingdon, Pa., this week; Bedford, Pa., week of Aug. 8, auspices American Legion; First Carnival this season.

CARTRIDGES. Shooting Gallery Owners!

We can supply you with Winchester Shooting Gallery ammunition in case lots of ten thousand to a case, guaranteed FRESH from the factory, at prices that will cause you to figure just how much you have lost by not buying your supply from us before. No matter what part of the United States you are in your order will reach you speedily, expressed from our warehouse nearest you. This, you see, cuts express charges to very little. Look at these prices and data: Winchester 22-Cal. Short Load, from our New Haven, Conn., or Oswego, N. Y., warehouses, only \$35.78; Smokeless, only \$28.10. Lesmok from our Atlanta, Ga., Kansas City, Mo., or Chicago warehouses, only \$36.98; Smokeless, only \$33.50. Terms: 25% with order, balance C. O. D. Remember—Fresh stock, low prices, prompt shipments from warehouse nearest you; low express charges. FREE gallery display matter upon application. Address all communications to WILSON AMMUNITION SUPPLY CO., Wilson Building, Oswego, N. Y.

THE GREAT CAHILL

TWO BIG SENSATIONAL FREE ATTRACTIONS. Have some open dates in August and September for Fairs, Fairs and Celebrations. Address care BILL-Board, Chicago, Ill. or Keokuk City, Ia., August 9 to 12.

- Mimic World Shows: (CORRECTION) Schuyler, Neb., 1-8. Model Exposition Shows, C. S. Rocco, mgr.: Princeton, W. Va., 1-8. Morris & Castle Shows: Charleston, Ill., 1-8. Murphy, J. P., Shows: Lancaster, Pa., 1-6. Noxon Shows, Dan Noxon, mgr.: Montclair, W. Va., 1-8. Nutt, Ed. C., Co. No. 1: Houston, Tex., 1-8. Nutt, Ed. C., Co. No. 2: Morrilton, Ark., 1-8. Palmer & Huston: (State) Memphis 7-10; (Crecent) New Orleans 11-13. Riley, Matthew J., Shows: Newark, N. J., 1-8. Savidge Amusement Co.: Spencer, Neb., 1-8; Elm 8-13. Smith's Greater United Shows: McKeesport, Pa., 1-8. Standard Shows: Morley, Mo., 1-8. Stewart "Master Mind": (Ticket) Coffeyville, Kan., 1-8; Bartlesville, Ok., 8-13. Ted's Uncle Tom Co.: Raymond, Ill., 4.

REDUCED PRICES - ON - Lamp Dolls \$1.50 each In lots of one dozen or more. Sample Sent Prepaid for \$2.50 Every doll complete, including 60 watt bulb, DeLux tinsel dress and shades. We guarantee breakage. Plaster composition Hair Dolls Per Hundred - - \$35.00 25% deposit must accompany each order. Write for basket catalog. No doll catalog issued. HUGHES BASKET CO. 1359 W. Lake St., Chicago, Ill.

Wanted Immediately BEST FREAKS ONLY who can produce results; good salaries; large seashore resort. HUDSON AMUSEMENT CO., 42 Sherman Ave., Jersey City, N. J. Phone Webster 3131.

START IN THE MONOGRAM GAME and Make from 800 to 1,000% PROFIT

YOU CAN DO BETTER WORK THAN THE SKILLED ARTIST

with our Decalcomania Transfer Initial Letters. Write today for Free Samples and Particulars, or save time and order one of our GOLD TRANSFER INITIAL LETTERS Everybody will want them.



Designs, Gold,
20 other De-
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and Sizes.

Now it's up to your-
self to get into this big
money making propo-
sition, as there is noth-
ing to lose.

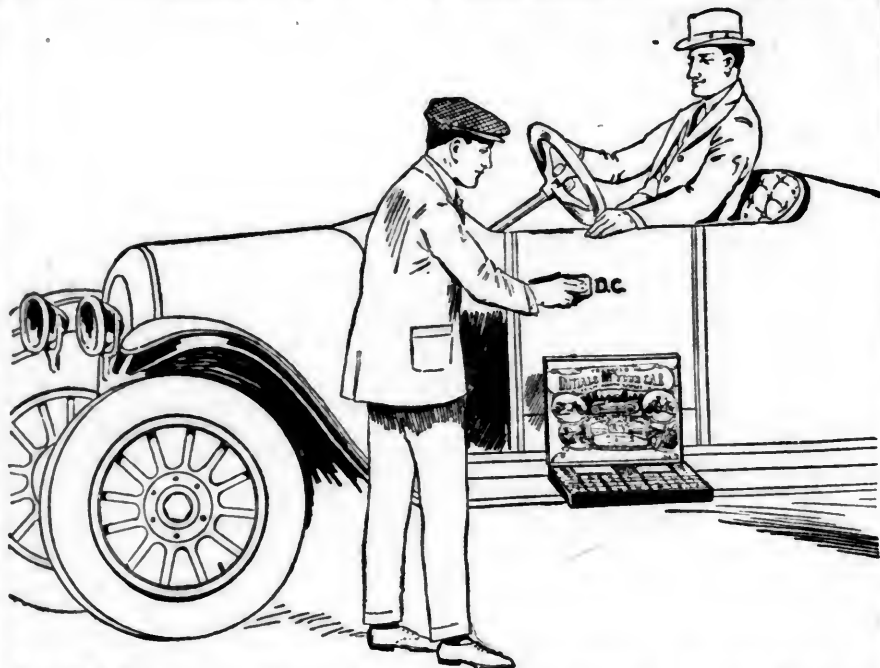
READ THE GUARANTEE BELOW

Remember, no
license or experience
is required for this
work, and to prove
your profits you can
figure for yourself that
our letters cost you in
quantity less than 1c
each and you receive
25c to 50c a letter for
every one that you
apply.

When you receive
your order, if it is not
made up with just the
styles you desire, mail
back any letters you
have and we will send
you any other in their
place. Our most suc-
cessful agents are
those who start with
the large outfit, as
they receive all styles,
sizes and colors, and
this enables them to
letter cars and sell
over a good amount
of their supplies to
others who want to
get into the mono-
gramming game.

A trial outfit, consisting of
350 letters, 2 large bottles of
cement, fancy gold borders
that can be used with the
letters, a good supply of cir-
culars, illustrated display
board showing letters after
they are transferred, neces-
sary tools for transferring
the letters. All come packed
in a neat, handy box that
you can carry in your pocket.
When ordering this outfit
state:

"SMALL \$5.00 OUTFIT."
YOUR PROFIT—\$77.00.



AGENTS In fact, anyone out to make big money can do it with our goods. Every automobile owner wants his initials on his car. You apply them while he waits, charging 25 cents per letter, three letters on each side of his car; 6 initial letters in all cost him \$1.50; you make \$1.38 profit. He could not get finer work if he paid you \$5; then again no sign painter could give him as nice a job as you could do without experience in 15 minutes.

➤ EXTRA VALUE SPECIAL OUTFITS ◀ NO LICENSE EXPERIENCE

Anyone can transfer our letters. You can travel
wherever you like, we will ship you goods.

LARGER PROFIT This outfit contains 1,000 as-
sorted letters in a handsome
leatherette carrying case, 8 sets of gold borders
to match letters, 1 large bottle cement, 10 small
bottles cement, 10 small camel's hair brushes, dis-
play board and extra circulars, large bottle spe-
cial varnish cement, camel's hair brush, etc. Price,
\$10.00 each. These outfits are made up special,
with ten sizes, styles and colors. Your profit,
charging 25 cents per letter and making a spe-
cialty of lettering cars, would be \$250.00 with this
outfit. Guaranteed to be as represented or money
refunded. Will change your letters free at any
time for styles you find in greater demand. Send
for an outfit today—we send your order by parcel
post, all charges prepaid.



OUR IRONCLAD GUARANTEE

Don't forget that your satisfaction is GUARANTEED, and that if our complete outfit as received by you is not exactly as represented your money will be refunded IN FULL. We will also exchange any of our products at any time for others of equal value. Thus you are sure to have no dead stock on hand. If you find you have an oversupply of certain letters, we will exchange them for others more in demand. You also receive extra letters with each order for samples or demonstrating. If you can handle any fair-sized territory, state preference in your first letter. Be fair to us and do not ask for a large territory unless financially able to handle other agents.

NOTE—No goods sent C. O. D. unless accompanied by a deposit of \$2.00 or more. Include 10 cents to cover C. O. D. We pay all other charges. Remit by Post Office or Express Money Order, Certified Check, Special Delivery, or Registered Letter. Goods sent prepaid when payment accompanies order.

TRANSFER MONOGRAM CO., Inc.

Dept. S., 191 Market Street, - NEWARK, N. J.

READ WHAT A FEW OF OUR BILLBOARD AGENTS SAY:

Transfer Monogram Co., Inc.
After making inquiries to
The Billboard for transfer
letters and monograms to
put on automobiles and other
such uses they have referred
me to you.

I am in the automobile
painting and top building
business here and I have a
good many calls for mono-
grams, and I have to charge
a rather high price for paint-
ing them on, which is a
drawback.

Kindly rush me prices on
same.

JACK C. TAILOR,
Palestine, Texas.

Transfer Monogram Co., Inc.
Received my order in fine
shape and has proved to be
a big money maker and has
paid for itself ten times over.

Enclosed find check for
the additional letters.

LEO C. WELLS,
Lowell, Mass.

Transfer Monogram Co., Inc.
Rush quick your propo-
sition. I have seen some of
the work and I don't think
I have seen anything as
clean as it.

E. G. DESMOND,
San Jose, Calif.

Transfer Monogram Co., Inc.
I am sending for a small
order and I wish that I was
financially able to get one
of your large outfits. I have
had some of your letters on
a suitcase for the last six
months or more, and I can
say this much, "They are
stickers."

I am positive I can make
a big success, which will be
a help to both of us. I want
to thank you for your
prompt shipment.

W. GOHNNING,
Indianapolis, Ind.

Transfer Monogram Co., Inc.
I received your outfit a
few days ago and I think
your proposition is great. I
have put on enough letters
so far to pay for the outfit
seven times over, so you see
I mean business.

J. MATTINGLY,
Cleveland, Ohio.

These are only a few of
hundreds of letters that we
have in our office on file that
can be seen at any time.

A NUMBER OF OTHERS WRITE AS FOLLOWS:

"Made \$16.00 in a few
hours this afternoon."

"I am averaging \$28 to \$30
a day."

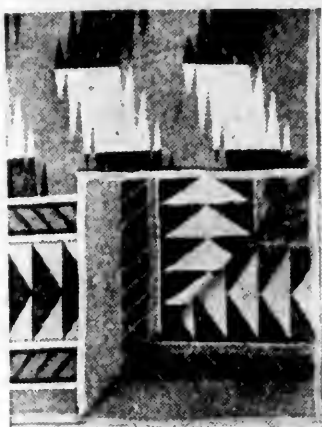
"Never thought I could
make such big money."

"The best proposition I've
ever heard of."

"Expect to travel and take
in all the fairs."

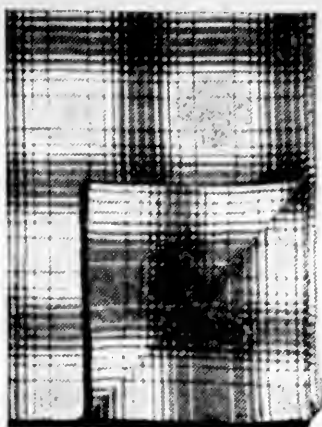
"I have been handling
your monograms for the
past year and surprised at
the good service I am get-
ting."

"We have no complaint to
make in the way you have
been treating us, as we have
found our dealings very sat-
isfactory and pleasant from
the start."



Beacons: Size, 66x80. Very full binding.

\$5.50 Each



No. 2709. Esmond—66x84.

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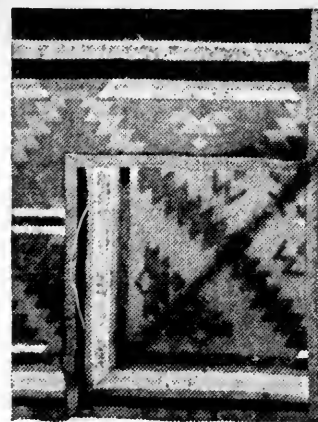


Crib, Esmond—36x50. Scalloped or Stitched.

\$1.00 Each

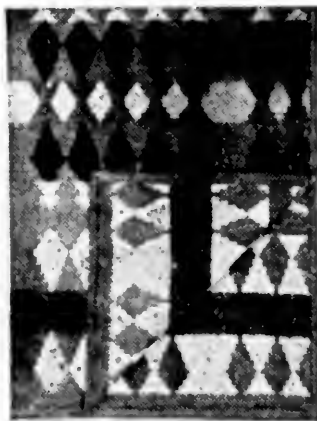
Crib, Esmond—30x40. Stitched, Asst. patterns.

75c Each



No. 905. Esmond—72x84. Wonderful patterns.

\$5.00 Each



"Seminole"—All wool blanket. Wonderful assortment of real Indian Designs.

\$6.25 Each

In using Crib Blankets for Intermediates you will quickly notice that you are getting better results. You will be able to announce a blanket given away each and every time.

These are only a few designs from the largest blanket assortment in the United States.

Leaders in Silverware—Blankets—Dolls and everything needed by the Concessionaire.

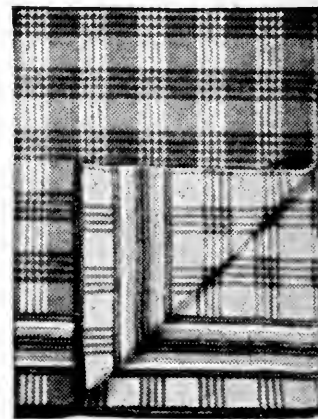
Send for your copy of our new catalog.

FAIR TRADING CO., Inc.

133 5th Ave., New York City.

MAX GOODMAN, General Manager.

Local and Long Distance Phone, Stuyvesant 2675.



No. 2605. Esmond—66x84.

\$4.00 Each

JAMES M. BENSON SHOWS

Joliette, Quebec, Fair, week August 1st; Shawinigan Falls, Quebec, week August 5th; Valleyfield Exposition, week August 15th. Four Canadian Expositions, ten U. S. Fairs to follow. Want strong show to feature. Wagon front and new tent furnished. Can place concessions of all kinds, including wheels. Address as per route above.

Fair Concessionaires!

Read what the Manager of the Rochester, N. H., Fair wrote us:

"We had one of your Alice May Perfume Stores at the Fair. It was a fine exhibit and a lot of fine perfumes were sold. Your man was a sure good fellow, and his goods are appreciated by our patrons. Hoping we may see the same exhibit at the 1921 show. I am, 'THOMAS A. BARKL'."

Stop speculating. Get in on a SURE THING. It costs very little to open a Perfume Store. Write today for catalog, giving details.

SUPERIOR PERFUME COMPANY,

(Originators of the Perfume Store)

336 W. 63rd Street, CHICAGO, ILL.



SHIMMIE DOLL. Sample Price, \$2.50.

Patents: Shimmie Doll, Feb. 15, 1921; Serial No. 299567. Motor, April 5, 1921, Serial No. 330330. Shimmie Doll, June 23, 1921; No. 430676. Shimmie Doll, July 5, 1921; No. 319470.

WARNING! The wonderful success of these Dolls has inspired a number of inferior imitations. These Dolls are fully protected, both by patents granted and pending, and manufacturers and jobbers of these imitations will be vigorously prosecuted.



HULA DOLL. Sample Price, \$3.00.

There is still some territory available to wide-awake jobbers. Write or wire for prices and terms.

THE ZAIDEN TOY WORKS, Inc.

D. ZAIDEN, President, 178-182 Central Avenue, NEWARK, N. J. (Originators of the Shimmie and Hula Dolls.)

Wanted WORLD'S FAIR Wanted

Gorham Agricultural Societies

REED CORNERS, N. Y., SEPT. 29, 30, OCT. 1, 1921

WOULD LIKE TO BOOK A-1 Carnival Company with Riding Concessions, clean Shows and Games. All divisions of the Fair are open at the WORLD'S FAIR.

WALTER S. MOSHER, Supt., Canandaigua, New York.

Mid-Summer Celebration

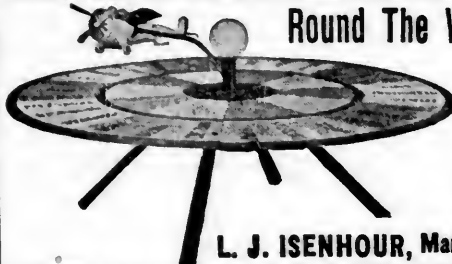
on the streets of Brooklyn, Myrtle Ave. and Fresh Pond Road, from the Knights of Columbus, August 24 to Labor Day. Twelve big days, including two Sundays. All Bldgs. locked. CAN USE two first-class Shows with real frame-ups. Concessions and Privileges open. Wire, write or call at once for space. GOLDIE BROS., 210 W. 34th St., New York City. Telephone 6281 Longacre.

MENTION US, PLEASE—THE BILLBOARD.

Round The World Electric Aeroplane

THE NEW 20th CENTURY MERCHANDISE DISTRIBUTOR is the Biggest Money-Getting Concession of the Age.

Write or wire for details and prices. Can display at the following representatives: Kur Products Co., 1427 W. Mulberry St., Baltimore, Md.; The Eureka Novelty Co., 1110 Broadway, New York, N. Y.; F. L. Fenwick, 933 Main St., Stamford, Conn.; Clancy Sales Co., 761 St. Peter St., St. Paul, Minn.; M. L. Craver, 309 Boyd Park Bldg., Salt Lake City, Utah.



L. J. ISENHOUR, Manufacturer, Transportation Bldg., South and Delaware Sts., Indianapolis, Ind.

Wanted, Ten-in-One With Banners

Will furnish top for same. Concessions all open except Juice and Silk Shirts. Wheels, \$30.00; Grind Stores, \$25.00. Fairs start at Buffalo, Mo., August 24 to 27; Greenfield, Mo., this week.

Address L. BROPHY, care D. D. Murphy's Shows.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

WORTHAM'S WORLD'S GREATEST

Make Two-Section Movement From Edmonton To Saskatoon Exhibition

With an increase in attendance over that of last year the first two days of the Saskatoon (Can.) Fair opened most promisingly and indications were that this section of the country is in better financial condition than other parts of Western Canada.

When the Wortham Shows have concluded their Canadian tour the writer will gladly give a review of the entire circuit and willingly tell just how conditions are in Canada this year, and how big or how small the attendance was at all of the fairs.

Traveling in two sections the 42-car Wortham train made the run from Edmonton to Saskatoon on passenger schedule. The first section left at 6 o'clock Saturday morning, and the second section followed a few hours later, both reaching Saskatoon Saturday evening, and the work of unloading and setting up started at sunrise Sunday morning, so that everyone had a good night's rest and was ready for the fair visitors on Monday.

The fair directors from Brandon and Regina paid the Wortham Shows several visits and expressed themselves as well pleased with the attractions and the businesslike method in which they are operated.—WM. F. FLOTO (Show Representative).

CLARK'S BROADWAY SHOWS

Owing to industrial conditions at Williamsport, Pa., that stand was cancelled and the Broadway Shows arrived at Renova, Pa., where contracts were consummated with the West Branch Hose Company, under whose auspices the shows enjoyed one of the best weeks of the present season.

The Broadway Shows exhibit in Barnesboro, Pa., week of July 25, and great credit is due R. A. Josselyn for re-opening this much coveted spot after its being closed to shows for some time.

Superintendent Tom Howard has added two more trains of draft stock to the Broadway stable; heavy gray Percheron draft cunks, and his selection is a creditable one. Colonel Johnny Wallace has added three new big monks to the circus side show, and Johnny must be complimented this season for exceeding all former efforts in making that attraction the best he has ever offered.

The run to Renova, 181 miles, was made in record time—actual running time 7 hours and 55 minutes, with 30 minutes used for transfer and train inspection. This due to the capable train handling of Clint Gramham.—HARRY FITZ GERALD—(Show Representative).

GLOTH EXPOSITION SHOWS

Jos. Glath Now Sole Owner

After a fairly good week at South Fork, Pa., which would doubtless have been an excellent stand had it not rained three days, the Glath Exposition Shows moved to Cairnbrook (a "maiden" spot) for an engagement under the auspices of the Town Band.

On July 16, Manager Joseph Glath announced that the partnership existing between himself and Allan Crane had been dissolved and henceforth Mr. Glath will be the sole owner. General Agent J. Sullivan has been very successful in booking some good spots, and Matty Hurst does not fail to let the natives know the show is coming, while Joe Linerty's experience as trainmaster is a notable asset when the show week ends, as he keeps everything moving smoothly.

Tom Rankine Says

"Don't Forget Showmen's League Day August 11"



313—14-inch Unbreakable Wood Pulp Dolls, trimmed with silk dresses and marabou.



1853—Imitation Beaded Bag, Big flash, Size 6 1/2 x 6 1/2 inches.



5-8—16-inch Wiggled Curlic, with curls, \$10.50 per dozen.

Table listing various manicure sets and vacuum bottles with prices.

25 Per Cent Discount Required on All Orders.

M. L. Kahn & Co.

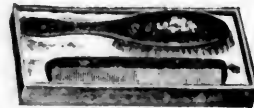
1014 Arch Street, PHILADELPHIA, PA.



029—Twelve attractive Gold-Plated Kelves, two bases, in assorted designs, mounted on a display.

We Treat All Alike

Trial Orders Receive as Much Attention as Large Ones



12—Attractive Comb and Brush Set, in white and black colors.



822B—Comb, Brush and Mirror Set, in Ebony finish.



1—Ebony Military Brush Set, in case.



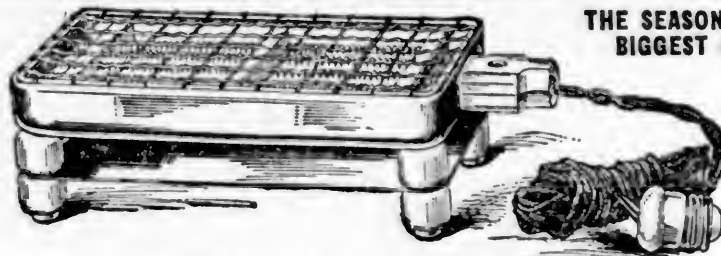
Life-Like Jumping Rabbit. One of the greatest novelties ever placed on the market.



7004—Shopping Bag, Made of Du Pont fabricoid. Wears just like leather.

LOOK--YOU CONCESSIONAIRES!

THE SEASON'S BIGGEST HIT.



A COMBINATION ELECTRIC TOASTER AND RANGE \$2.50

The REDDY TOASTER RANGE, complete with cord and plugs, at less than it costs to make them.

NEW YORK MERCANTILE TRADING CO., 167 Canal St., New York.

Wanted O'BRIEN'S EXPOSITION SHOW

Merry-Go-Round, to join at once. Liberal terms to capable swing man that can have his machine open on Monday night.

C. B. Allen's Big League Shows

WANTS for a string of New England Fairs, starting with the New England Fair at Worcester, Mass., September 2, 3, 4, 5, 6.

Wanted for Lovington, Ill., Home Coming, Aug. 16-17-18

Shows, Rides, Concessions and Free Acts. Address ROY DIXON, Lovington, Illinois.

PATTERSON-KLINE SHOWS

Have Good Business in Jacksonville, Illinois

Jacksonville, Ill., July 27.—This stand will no doubt be the banner spot of the current carnival season for the Patterson-Kline Shows, which opened here Monday night.

The Black and Tan Minstrels, under the management of Ed Hildy (Lolly Pop), and with Jack Leeper on the front, is getting first money.

Just received a wire from Frank Medoria, the show's trainmaster, saying: "A boy, and weighs nine and a half pounds."

HANSHER BROS. ATTRACTIONS

After a week in Ladysmith, Wis., during which the rides had a large gross, but the concessions not going so good, the Hansher Bros. Attractions moved by special train, over the "Soo" line, to Ilce Lake, for a week's engagement.

Several more concessions were added at Ladysmith, and the caravan keeps growing with every additional spot played. "Curly" Brockwell has arrived from the Aschard Show, which intended to start out from Decorah, Ia., and is with Bob Strayer.

SILVERWARE GET THE BEST—IT PAYS



16-INCH DOLLS, FANCY DRESSED, PER DOZEN, \$12.00

SHIMMIE DANCERS

Silk Dressed, Trimmed With Marabou, Bright Colors.

HULA-HULA DANCERS

It Has the Action That Makes It Sell.

THESE DOLLS ARE MADE UNBREAKABLE, TWO SIZES.

Price, 12-Inch, \$26.00 Per Doz.

16-Inch, \$33.00 Per Doz.

19-INCH DOLLS, FANCY DRESSED, PER DOZEN, - - - \$16.50

CHINESE BASKETS, DOUBLE TRIMMED, PER NEST, - - - 4.50

ELECTRIC-EYE TEDDY BEARS, PER DOZEN, - - - 16.50

POLLYANNA DOLLS, PER DOZ., - \$14.50

ALUMINUM WARE, 6-8-10-QT. KETTLES

CAMEL, ORIENTAL GIRL AND HOLLAND TWIN LAMPS, COMPLETE

\$24.00 PER DOZEN

UNBREAKABLE DOLLS FOR INTERMEDIATES, - - -

7.50 PER DOZEN

CAYUSE BLANKETS, Ea. \$6.75. BEACON INDIANS, Ea. \$5.50. ESMOND INDIANS, Ea. \$4.50

UNITED STATES TENT AND AWNING CO.

215-231 NO. DESPLAINES ST.,

Phone Haymarket 444

CHICAGO, ILL.

LARGE SIZE MEXICAN WIRE MONKEY

Send 25 cents for sample.

THE ORLEANS TOY MFG. CO.
1838 CLEVELAND AVE.
Mr. E. Dalsandio Di Lolla
New Orleans, La.

DIRECT FROM MANUFACTURER

POODLE DOGS

No. 2—11 inches long, 9 inches high, long, silky white hair, \$42.00 gross; \$4.00 Doz. Sample, 50 cents.
No. 3—12 inches long, 10 inches high, \$54.00 Gross. \$5.00 Dozen. Sample, 75 Cents.

Full size, 23-inch Electric-Eye Teddy Bears, \$14.00 Doz. Sample, \$2.00.
Special Prices on Case Lots.

1/4 cash with order, balance C. O. D.

AMERICAN STUFFED NOVELTY CO., INC.
60 Grand Street, Canal 0203. NEW YORK CITY.

QUALITY

Always the first consideration in the manufacture of our chocolates.

SERVICE

that reliable sort that guarantees the shipment of every order the same day received.

FLASH

in boxes designed to meet every requirement of the trade.

PRICES

always rockbottom and representing the best value on the market.

Send \$1.00 and receive samples of five well-known concession boxes and convince yourself that our Quality, Service, Flash and Prices are as represented.

Price List and Catalogue on request.

Curtis Ireland Candy Corporation
24 S. Main St., ST. LOUIS, MO.

FRENCH BARKING DOG

The wonderful French Barking Dog, called "LE ROQUET" Over 500,000 sold in a few weeks in New York. A great item for Street-men, Fairs, Carnival and Souvenir Trade. Order at once. Terms, Cash.

In Dozen Lots
\$2.50 Per Dozen

In Gross Lots
\$27.00 Per Gross
(No Catalog)

Aywon Toy & Novelty Co.
404 Broadway, New York City.

LORMAN-ROBINSON FAMOUS SHOWS

Can Place Ferris Wheel, Whip or Other Rides

(no carousel) at Mt. Sterling and Lexington Colored Fairs; Shows that are different from what we have; concessions on flat rental. Logan, W. Va., week Aug. 1; Mt. Sterling, Ky., Fair, week Aug. 8; Lexington, Ky., Colored Fair, week Aug. 15. CHAS. R. STATTON, Mgr.

Mewhinney's

Big Reduction in Price
Hand-Dipped
CHOCOLATES

Very Attractive Picture Boxes
8 ounces—25 pieces...35 cents
16 ounces—50 pieces...65 cents
2-lb. Flashy Boxes, \$1.50

A. B. MEWHINNEY CO.,
Terre Haute, Ind.

WALLACE MIDWAY ATTRACTIONS

GIBSONBURG, O., on the streets, week of August 1st, auspices American Legion. WILLARD, O., THE BANNER SPOT OF OHIO, on the streets, week of August 8th, auspices American Legion. GREENWICH, O., Free Street Fair, week of August 15th, auspices American Legion.

CAN USE one or two good first-class pit shows, must be neat frame-ups. Good opening for 10-in-1. Can also place a few neatly framed Concessions. Write or wire for space at above dates. Want to buy 30x60 top, nine foot side wall, must be in first-class condition and cheap for cash.

JACK RICHARDS, Mgr., Gibsonburg, Ohio.

BRITE EYES

Biggest hit in years

The original Crystal Doll Lamp has proven a big success. It has the right flash and will put \$ \$ \$ \$ in your pocket the minute you display her on your stand. Send for our circular and be convinced. Write for prices.

SAMPLE ON RECEIPT OF \$4.00.

CRYSTAL NOVELTY CO.
406 No. Clark St., Chicago.

WANTED—MUSICIANS, PERFORMERS, CLOWNS

Wire, Double Traps and other Acts. Man to work Dog and Pony Acts. Also train them. And other useful people. WILL BUY Zebra and small Elephant. Answer Buffalo, Mo., Aug. 5; Bolivar, Mo., Aug. 8.

M. L. CLARK & SONS' SHOWS.

WANTED—DARE DEVIL or TRAPEZE PERFORMER

for LABOR DAY CELEBRATION, SEPTEMBER 5, 1921. Must be a first-class FREE AMUSEMENT and be able to PLEASUR THE PUBLIC. Address F. C. EORTZ, Box 57, Nevinger, Mo.

MENTION US, PLEASE—THE BILLBOARD.

FOREST GREEN FAIR

FOREST GREEN, MO., SEPT. 8, 9, 10.
WANTED—A FIRST-CLASS CARNIVAL.
Have Electric Lights. Henry Rohwer, Secy.

If you see it in The Billboard, tell them so.

DOLL LAMP NO. 1



(Design Pat.)

No. 1—Complete as shown. Silk Shade and Dress to match. Trimmed with Marabou or Tinsel, Mohair Wig and Movable Arms Assorted colors. Height, 18 inches.

\$2.00 each, IN DOZEN LOTS

\$1.90 each, IN 6 DOZEN LOTS

\$1.82 each, IN 12 DOZEN LOTS

Sample, \$3.00.

DOLL LAMPS

(I AM THE ORIGINATOR AND HOLD EXCLUSIVE PATENTS)

My Doll Lamps are handsomely finished in waterproof celluloid enamel and guaranteed not to peel, crack or chip. I carry a complete line of Enamel Finished Hair Dolls at \$35.00 a hundred and Hair Squats at \$20.00 a hundred. Order by number.

25% Deposit required. Balance C. O. D.

Prompt Delivery Positively Guaranteed

DOLL NO. A 1



No. A 1—As shown. Handsome Silk, Marabou or Tinsel trimming.

\$1.50 each, IN DOZEN LOTS

\$1.38 each, IN 6 DOZEN LOTS

\$1.25 each, IN 12 DOZEN LOTS

Sample, \$1.75.

No. 6—As shown. Hand-Painted Bathing Suit, Silk Shade.

\$1.50 each, IN DOZEN LOTS

\$1.40 each, IN 6 DOZEN LOTS

\$1.32 each, IN 12 DOZEN LOTS

Sample, \$2.25.

DOLL LAMP NO. 6



DOLL LAMP NO. 4



No. 4—Complete as shown. Silk Shade and Dress to match. Trimmed with Tinsel, Mohair Wig and Movable Arms. Large assortment of flashy colors. Height, 18 inches.

\$2.50 each, IN DOZEN LOTS

\$2.40 each, IN 6 DOZEN LOTS

\$2.25 each, IN 12 DOZEN LOTS

Sample, \$3.50.

H. C. ATHERLEY, - - - 519-521 Hayes Street, San Francisco, Cal.

BIG GALA WEEK FIREMEN'S HOME CELEBRATION

Bergenfield, New Jersey
Aug. 15th to 20th Inclusive

Situated on West Shore Rail Road, 12 miles from New York. Six days and six nights. Grounds directly on State highway, 25,000 automobiles passing grounds daily. Population 8,000 with 20,000 in a radius of three miles to draw from. WANTED—BIDDING DEVICES, SHOWS AND CONCESSIONS. Terms to Riding Devices, \$0-20. All Stock Wheels are open. Silver, Dolls, Candy, Blankets, Shirts, Grocery, Fruit and all legitimate Concessions. Wire, write or phone IRWIN STRASBURGER, Representative for the Committee, Bergenfield, N. J. Phone, Dumont 221-R.

Latest, Flashiest DOLL LAMP on Market

Just what you want for Southern Fairs



LADY PITT.

22-In. Doll Lamp, complete. Hair and Dresses in assorted colors.

\$25.00 Per Doz.



TAD.

12-In. Doll Lamp, complete. Painted Dress, Parchment or Silk Shade.

\$15.00 Per Doz.

M. & M. Doll & Novelty Co., Distributors
MRS. M. B. MORAN, President.
1425 Liberty Ave., Pittsburgh, Pa.



The Wheel They're Talking About

BALTIMORE WHEEL

No. 2

The latest wheel manufactured by us. Hand painted. Well balanced. Big flash.

PRICE, \$18.00
Plus 10% war tax

Also Manufacturers of RUMPS' ORIGINAL BALTIMORE CANDY WHEEL

WM. GRETSINGER
Fair and Carnival Products
618 E. Fayette St., BALTIMORE, MD.

Size of Wheel, Diameter 20 Inches

"ACE BRAND" PUT AND TAKE DICE

Are made of Solid Ivory Grained Celluloid, in two sizes, 1/2 in. and 3/4 in. These Dice are highly polished, evenly balanced and perfect in every way. The figures are inlaid in three colors, Black, Blue and Red.

Prompt delivery can also be had on our Solid Ivory Grained Celluloid TOPS, in two sizes, 3/4 in. and 1 in. diameter.

WRITE TODAY for QUANTITY PRICES.
Made only by

PIROXLOID PRODUCTS CORPORATION
200 5th Avenue, NEW YORK, N. Y. Makers of "Ace Brand" Products

....WANTED....

FIRST CLASS CARNIVAL

—FOR—

CHATTAHOOCHEE VALLEY FAIR

COLUMBUS, GA., OCTOBER 10-15

Biggest Annual Event in West Ga. and East Ala.
Chattahoochee Valley Fair Ass'n. S. G. SIMONS, Mgr.

WANTED FOR AMERICAN LEGION FESTIVAL

Brookville, Ind., August 29 to September 3

Three or four rides, good, clean shows and concessions; also good free attractions. Address

CARL B. HOFER, Brookville, Ind.

CANADA

Unbreakable Dolls and Plaster Dolls

All Sizes and Styles

Send for Catalogue

DOMINION TOY MFG. CO., Ltd.,
161 QUEEN EAST, TORONTO, ONTARIO.
Montreal Representative: J. Diamond, Jr., 861 St. Paul West.

MENTION US, PLEASE—THE BILLBOARD.

WE HAVE BEEN APPOINTED OFFICIAL PYROTECHNISTS TO THE GREAT PAGEANT OF PROGRESS EXPOSITION JULY 30 --- OF CHICAGO --- AUGUST 14

In open competition with other prominent Fireworks Display Companies---each company firing a special display---we were awarded the entire contract for 16 nights.

Thus substantiating our own and the claims of our many patrons and friends throughout the United States, that we positively do furnish the finest material in the greatest variety and at the same time render the highest class service that it is possible to secure in this particular line of endeavor.

Always away ahead of all the rest—always giving satisfaction.

If you are going to celebrate, write us. We have a representative within a few hours' ride of any point in the United States. Send for catalog NOW!

DON'T FORGET THE NAME—IT MEANS SERVICE AND SATISFACTION

THEARLE-DUFFIELD FIREWORKS DISPLAY CO.

CHAS. H. DUFFIELD, Pres. and Treas.

JAMES CUNLIFFE, Vice-Pres.

EDWARD MAHER, Secretary

MANUFACTURERS—ORIGINATORS—PRODUCERS—CONTRACTORS

NORTH AMERICAN BUILDING, 36 SOUTH STATE ST.

Long Distance Telephone, Randolph 1621

CHICAGO, ILLINOIS

Members Chamber of Commerce, U. S. A., Chicago Association of Chicago, Rotary Club of Chicago.

feet wide. Inasmuch as the winner of each of the national events is to be the recognized champion of the United States in that event for the year following, a representative entry list from all over the United States will compete. The State and local events will be as hotly contested as these events have always been in Indiana.

HISTORIC TRAIN

The De Witt Clinton, locomotive and train, which had been on exhibition in the Grand Central Terminal, New York, and on the west side tracks of the New York Central before going to Chicago as an exhibit at the Pageant of Progress from July 21 to August 14, departed July 20 from the railroad yards at Harmon, N. Y. It was placed aboard two specially prepared flat cars drawn by the famous locomotive 999.

His famous locomotive (999) still holds the world's speed record of 125 miles an hour, made in 1893 when she drew the old Empire State Express between here and Chicago.

The train was to make stops at Poughkeepsie, Hudson and Albany, remaining in the State Capital all night. The Governor, members of the Legislature and members of the Public Service Commission were to receive the historic engine and train at Albany. Other stops between there and Chicago were scheduled at Schenectady, Syracuse, Rochester, Buffalo and Cleveland.

HEAVY ATTENDANCE

Expected at Convention in Memphis, Tenn.

Memphis, Tenn., July 27.—More than 4,000 Southern merchants are expected to attend the convention of the Cotton States Merchants' Association, which is to hold a three-day session here August 23, 24 and 25. P. M. Birmingham, Chamber of Commerce Building, Memphis, is secretary of the association.

REPORT MUCH ACTIVITY

New York, July 28.—The Thomas Brady, Inc. office has announced that they are receiving more requests from committees to direct celebrations than they can possibly handle owing to the pressure of various other amusement enterprises under their direction.

Look thru the Letter List in his issue. There may be a letter advertised for you.

WANTED—All Kinds of Attractions
for Old Settlers' Annual Reunion, Thursday, September 1, Hillsboro, Illinois. CARL WEBER, Mayor.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

FALL FESTIVAL AND PAGEANT

Houston, Texas—Emancipation Park
Week Sept. 4th to 10th

Want any show of Merit. Riding devices, especially Merry-Go-Round. Can place a few more Legitimate Concessions. This should be one of the Biggest Dates of the year in Texas. Brass Band, Free Gate. Can place all Shows, Rides and Concessions for several good dates to follow. Write or wire JACK CANTRELLE, Arcade Bldg., Galveston, Texas.

LECTURE SERVICE DEPARTMENT INTERNATIONAL LION CLUBS

(Continued from page 146a)

their messages. They are bubbling over with Lionism, speak with authority and in an entertaining manner. Next season Frank Walter Allen, author and lecturer; Dr. Frank L. Loveland, lecturer and famous after-dinner speaker; Granville Jones, lecturer and author; Lee Hutchins Bierce, commercial expert and lecturer, are the four on whom the burden of next season's work will fall. Chase S. Osborn, explorer, globe trotter, author and orator, has promised to fill a few engagements during the season. Russell H. Conwell, famous author of "Acres of Diamonds," will give us limited service on special terms. "Bill" Boze, poet and entertainer, who delighted the clubs on the third course last season will be available for a limited number of engagements. These men are not "animal shows," but great lecturers with messages and the ability to deliver them.

If your club's application can be accepted you are under contract to pay \$75 for each number when delivered. But we contend, and it has actually been demonstrated by some of the clubs that the service costs or need cost the club nothing. The Grand Rapids (Iub) to date has had three programs which cost them \$100. They signed up 37 new members whose initial fees netted them \$520.50, leaving the club a balance of \$120.50. In addition they saved three noonday luncheons, which averaged \$80 each. The club received as a direct result of these three programs over six columns of free advertising in the form of new stories, which, if purchased, would have cost several hundred dollars.

ALBUQUERQUE GOES OVER BIG

The 1921 Chautauqua has "gone over big" in Albuquerque. Guarantors and directors, after the matter of next year's contract was taken up with the audience, were elated over the success of the undertaking. The popularity of the performances and the financial backing obtained have guaranteed the season for next year.

When the contracts for next year's chautauqua were passed among the audience at "Broadway Jones" a sufficient number of guarantors signed up to assure the performance next year. A whole sea of raised hands had indicated previously that the return of the company was desired.

All expenses and war taxes, save a few local debts incurred, have been paid, and the guarantors are coming thru the season \$200 ahead of the game to hand over to the next 1922 management. There will be enough money to cover any deficit that might occur within the next eight or ten years, said L. C. Mersfelder, chairman of the Chautauqua Committee, who made the announcements in regard to the financial situation.

CANDY GIVEAWAYS

OUR REGULAR SMALL SIZE GIVEAWAY BOX, FIVE PIECES IN EACH BOX

\$12.00 PER 1,000

WE ALSO SUPPLY NEARLY ALL THE BIGGEST CONCESSIONAIRES IN THE COUNTRY WITH OUR

Large Size Giveaway Box, \$15.00 PER 1000

Largest and flashiest box on the market. Filled with our Famous Brer Rabbit Molasses Kisses.

IF YOU WANT GIVEAWAYS OF QUALITY, WE HAVE THEM

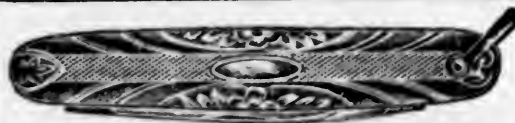
SHIPMENTS SAME DAY RECEIVED.
50% WITH ORDER, BAL. C. O. D.

SEND 10c STAMPS FOR SAMPLES AND SPECIAL OFFER.

BRER RABBIT CANDY CO.

4650 ST. AUBIN AVE.

DETROIT, MICH.



SOLD PLATED KNIVES

Two Blades, Assorted.

Per Gross, \$18.50

Jewelry, Watches, etc., at lowest prices.

ROHDE-SPENCER CO., 215 W. Madison Street,

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(Continued from page 149)

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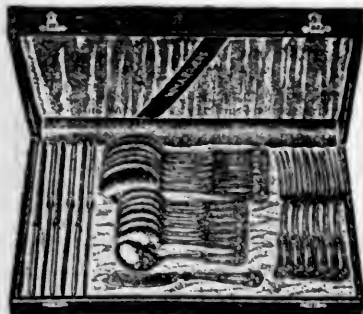
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(Continued on page 159)

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Ready to slip on
 36 inches round

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 14 in. high, silk dress, unbreakable and washable, with 5 ft. of cord ready for use (as illustrated).
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 America's Foremost Doll Lamp

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 14 inches high, with Wig and Tinsel Trimmed Hoop Dresses, \$50.00 per 100. With Wig only, \$35.00 per 100. Plain, \$20.00 per 100.

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With Marabou Trimmed Shade and Dress, also Wig and 5 ft. of Cord. Complete, ready for use.
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ELECTRIC LAMPS
 Licensed Under General Electric Co.'s Patent.
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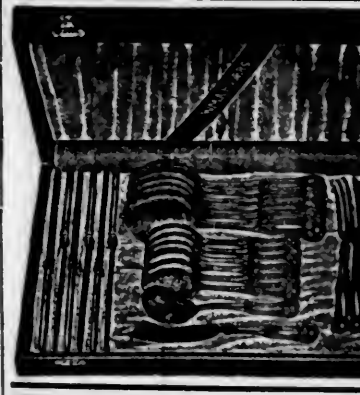
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 Packed in Flashy Boxes, 150 Designs.

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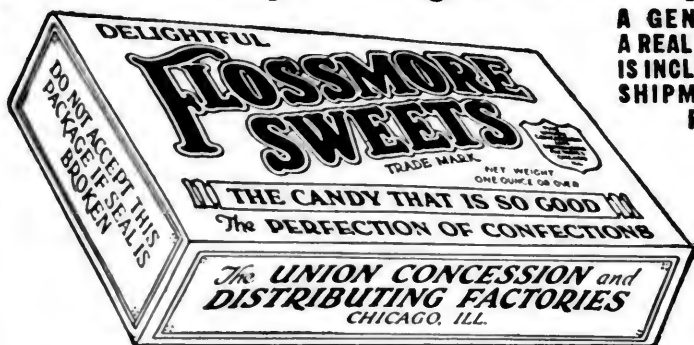
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FLOSSMORE SWEETS make easy pickings. If you have never tried FLOSSMORE SWEETS, you will never know what a JUICY PLUM we have for you.

FLOSSMORE SWEETS will get the money in any Vaudeville, Legitimate, Burlesque, Moving Picture House, Circus, Carnival or Tent Show. They sell, because they are there with the Ballys that have the Wallop, the Pep and the Punch to put them across. They are different.

CAN YOU IMAGINE SUCH BALLY'S as a GENUINE GILLETTE RAZOR, A REAL GENT'S WATCH, LADIES' BEADED BAGS, SILK EMBROIDERED CAMISOLES, SILK HOSIERY, SILK BOUDOIR CAPS, MEN'S LEATHER BELTS, OPERA GLASSES, MANICURE SETS, AUTOMOBILE VEILS, SALT AND PEPPER SETS, MEN'S SILK NECKTIES, LADIES' SILK HANDKERCHIEFS, LACE COLLAR AND CUFF SETS, APRONS, CIGARETTE CASES, CLUTCH PENCILS, LADIES' BELTS, CUTIE DOLLS, PERFUME, JAZZ CAPS, PIPES, AND CIGARETTE HOLDERS, IVORY TOILET SETS, SILK PURSES, GOLD-PLATED JEWELRY, for both men and women, and a LARGE VARIETY OF NOVELTIES SUITABLE FOR ALL IN EACH AND EVERY PACKAGE? N. B.—Owing to the fact of our limited space, we are unable to enumerate all of our Ballys. 25 BIG, BEAUTIFUL, GORGEOUS, MAGNIFICENT, VALUABLE BALLY'S in each and every assortment of 250 packages.

We guarantee that you will receive the Gillette Razor and Gent's Watch in each 250 Assortment.

Ask any user of FLOSSMORE SWEETS what he thinks of our proposition and he will answer you with a smile, accompanied by the usual comment, "WONDERFUL." PEOPLE WANT VALUE THESE DAYS, AND VALUE IS WHAT YOU WILL FIND IN FLOSSMORE SWEETS.

FLOSSMORE SWEETS IS A MONEY MAKER

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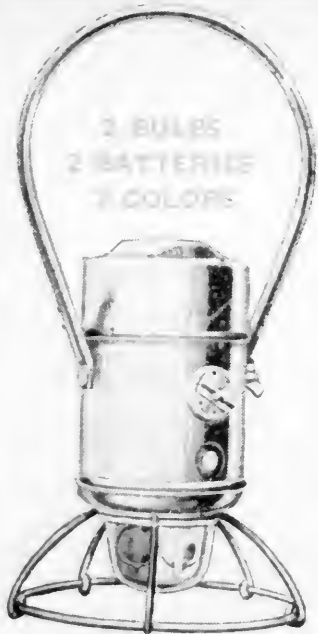
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2 BULBS
2 BATTERIES
7 COLORS

"ELIMINATE DANGER"

GET IN FIRST ON THIS!

**You Don't Have To Put Up A Talk
For The Quick-Lite Electric Lantern
Because Showing It Sells It**

"You certainly have a great invention. I can see at a glance it is just the thing for carnivals and circus, and I will also say just the thing for Life-Saving Stations, for Coast Guards patrolling the beach and for signaling, also fine for sea captains,

"CAPTAIN GEO. BRAY,

April 19, 1921.

"The Life Guard"



75 HOURS
INTERMITTENT
BURNING

"ELIMINATE DANGER"

JOINT-WORKERS, SHOWMEN,
AGENTS & CONCESSIONAIRES

ADVERTISING'S EASY FOR
US AND HERE'S THE REASON

**GET THIS AND
GET BUSY!**

Do you realize what a great help the Quick-Lite Electric Lantern would be to all in the show business?

The Quick-Lite Electric Lantern can't be cut off or blown out. It stays lit and it stays put in any position. It is practically unbreakable.

**NO OIL, NO WICK, NO
MANTLE, NO DELAY,
NO DANGER**

We want one factory representative on each show. The Quick-Lite Electric Lantern is the quickest seller on the market today, because it makes a hit right away when you show how it works. Agents and Representatives are making very big money.

Right from the start, since we put the Quick-Lite Electric Lantern on the market, our main problem has been to speed up the factory to supply agents sending telegrams and letters asking for more lanterns.

D-LITE OF THE CAMP AND HOME



**QUICK-LITE ELECTRIC CORPORATION
KWICK-LITE BLDG. 360 KEARNY ST., SAN FRANCISCO, CAL.**

"It's easy for you to advertise because you've got something that everybody wants."

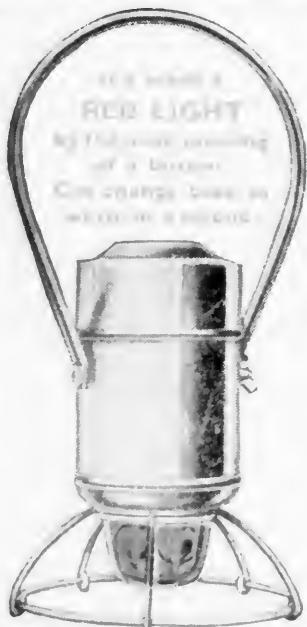
Thus spoke the Manager of one of America's largest advertising concerns to the Advertising Manager of the Kwick-Lite Electric Corporation.

**YOU WANT A
QUICK-LITE
ELECTRIC LANTERN**

A portable light that is absolutely safe and has multiplied reliability because of its two bulbs, duplex battery and strong construction. In hours of darkness, in camp, on the road with your auto, on the farm, at home; in fact, anywhere, you often need LIGHT "quick."

The Quick-Lite Electric Lantern supplies it.

Just as dependable in a blizzard as in your cellar.



SEE HOW A
RED LIGHT

is the most convincing
of all lanterns.
Can change from
white to red in
seconds.

"ELIMINATE DANGER"

SOLD ON A

MONEY-BACK GUARANTEE

Send for a QUICK-LITE ELECTRIC LANTERN for a try-out. Price \$7.50 complete, ready for use. Send \$2.50 to cover express charges, etc., and we will send you a lantern, balance of \$5.00 C. O. D. Remit \$7.50 and we will forward a Quick-Lite Electric Lantern, all charges prepaid.

If after using the Quick-Lite Electric Lantern ten days you decide for any reason that you do not want to keep it, return it in good condition and we will send your money back to you. Write today to

DEPARTMENT 38X

Kwick-Lite Electric Corporation

KWICK-LITE BLDG. 360 KEARNY STREET

SAN FRANCISCO



THOUGH
ONE GIVES
LIGHT ENOUGH,
YOU CAN USE
BOTH FOR EXTRA
FLASH

"ELIMINATE DANGER"